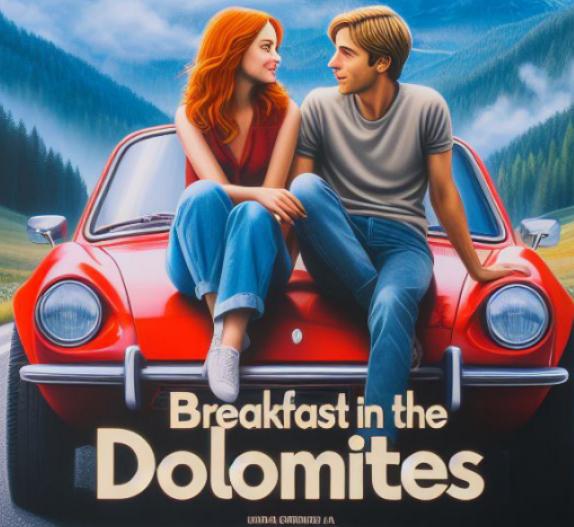


FRANCESCO BGLIS

MONICA SIGFOHIE

a «The Strawberry Field» production  
directed by Roberto Ceccarelli



# Breakfast in the **Dolomites**

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DOLOMITES FILM FESTIVAL 2013 PREMIERE 11. JULY 2013



# Welcome to *Breakfast in the Dolomites*

This is an interactive fiction: in interactive fiction you control the main character. His challenges, and his choices, are yours.

Interactive fiction tells you the beginning of a story. Then it puts you in charge and lets you decide what your character should do. You type commands for the main character to carry out, and the story replies by telling you what happens next. Think of the rooms as your setting, and the objects you find as the props.

Part of your role is to help the main character overcome obstacles to his progress: solving problems, working out what is going on in the story, discovering ways to reach new locations and tools. That aspect of interactive fiction is like a game.

And part of your role is to help him make decisions. Interactive fiction may have multiple endings, subject to your choices. That aspect is like a story, but an open-ended one.



## **Francesco: you**

> EXAMINE ME

A young man, about 30 years old, with blond hair.

You work as a software engineer, enjoy photography and love hiking in the mountains.

In love with your girlfriend, very beautiful, but also shrewish when something doesn't go her way. In the end you always please her and she appreciates it.

You wear a pair of brown trekking boots, a checkered flannel shirt, a white t-shirt and a pair of beige shorts.



# **Monica: your girlfriend**

## > LOOK AT MONICA

Tall, slim with lots of slightly reddish, frizzy hair and sparkling green eyes.

Could you not fall in love with her?

A peppy girl, she won't forgive you anything you do that she doesn't like, but deep down she has her heart beating for you..

She wears a pair of pink trekking shoes, a pair of black leggings and a black sweatshirt.

She also wears a small pink backpack.



# The receptionist

## > x RECEPTIONIST

A tall man with short black hair and dark eyes.

He also has a light, well-groomed beard.

He wears a dark grey jacket, dotted grey tie and a white shirt.

# The cook

## > x COOK

A young woman with a bonnet covering her hair and brown eyes.

She wears a white blouse and an apron made of rough canvas.



## The waiter

### > X WAITER

A young man with blond hair and blue eyes.

He wears a pair of black pants and a white shirt.

## The waitress

### > X WAITRESS

A young woman with auburn hair and green eyes.

She wears a black skirt and a white shirt.

# HELP I'S MY JOB HOL PO THE A PLAYER



I IT COFE YOU R, GOND TOFFENPE.

FUL TEIVE ANTHING

SUPI YOVER, HEW, YOUR EEEFTEAP

YOP ANTHING CYRE USG.

BUL I CAN YOUR CANTIORE OND, HELP TO EXEV, THVETV, THS, CAN AND UTHE CCAME ILL WEFL OVERKERS. YUG

REIT YOU AUE NET ITT KOCER,  
GET YO USWAL, THE SSR?

...EDLY TIME DOTHES WEB.

I HGWIE ND YOUR CAFF.

PLAY ATENTION, YOL RO BOHO TO COMM.

GILL YOUR POPENIGUNS TO GIVE FOI AI LONI.

WE HA TO  
CAN ID HITTE.



# How to play

Interactive fiction understands many common verbs, as well as the names of objects that appear in the story. Most of what you type will have the pattern:

> ACTION OBJECT

You may want to start by familiarizing yourself with your environment. You'll receive a description of your surroundings each time you enter a new room. If you'd like to reread this description, you can see it again by typing

> LOOK

You can also read more about individual objects or people by typing, for instance,

> EXAMINE ME

which returns information about yourself, or

> LOOK AT MONICA

to discover more about your girlfriend. Since you will be using it frequently, that EXAMINE command can also be abbreviated to just plain X, like:

> **X TABLE**

Soon you may want to explore a bit. Often you can move by typing compass directions:

> **GO NORTH**

for instance, or just N. It is common, though not universal, to understand eight compass directions as well as IN, OUT, UP and DOWN. The “status bar” line at the top of the screen contains information about where you are, as well.

Instead of using compass directions you can use the name of the room where you want to go, also without specifying the GO verb:

> **GO TO DINING ROOM**

> **RECEPTION**

The items you find are props you can use to make things happen. Many of them work in the way you might expect, given your experiences in daily life; others have special properties unique to the story. Many of these you will be able to TAKE, DROP, or PUT ON or IN other objects.

> **TAKE GLASS**

> **DROP TOVEL**

> **PUT SPECK ON PLATE**

> **PUT ROOM KEY IN FRONT LEFT POCKET**

Once you've acquired a few objects, you can also

> **TAKE INVENTORY**

(or just type I for short) and get a list of things you're carrying.

There's lots to do with objects besides move them around, of course. Some can also be worn, eaten, opened, unlocked, and so on. Devices can be turned on and turned off. Topics of study can be looked up in books and reference works.

In addition to objects, you may encounter other characters. These may have all sorts of roles, some of them are there to talk to. You can:

- > **KISS MONICA**
- > **SHOW CARD TO THE RECEPTIONIST**
- > **SAY HELLO TO THE WAITER**

It is possible to **ASK** a person **ABOUT** some topic or some thing; **TELL** a person **ABOUT** a topic; **RESPONSE** some text **TO** someone.

The conversation starts when you **GREET** a person: from this point you can omit the person you are talking to the command; you can simply type **HI** to start the conversation with a random person in the room who is not Monica.

Some examples are:

- > **ASK ABOUT BUFFET**
- > **ASK ABOUT COFFEE**
- > **TELL ABOUT WEATHER**

> **RESPONSE ESPRESSO TO WAITER**

Words that express ways of doing something (like QUICKLY or QUIETLY) are generally not useful in the game and will not be understood.

You do not usually need to refer to specific body parts: so not HIT THE DOOR WITH MY FIST, but just HIT THE DOOR.

If the game asks you a question, like “Which horse do you mean, the white horse or the brown horse?”, you may answer with just the name of the object you prefer. In this case, >BROWN HORSE would be a good reply.

You can ask another character to do something, naturally not everyone will be willing to obey your commands!

> **MONICA, KISS ME**

> **WAITER, HELP**

Please note the comma, which is mandatory.

There are also some system command:

> **SAVE**

Save a file containing your current game position; you can resume the game to that point writing:

> **RESTORE**

You can also take back your last move with

> **UNDO**

or you can repeat it with

> **AGAIN**

To save a transcript file of your game session issue the command

> **SCRIPT**

and terminate the transcript with

> **SCRIPT OFF**



Today,  
only sunny, except  
some clouds this  
morning, is predictal



8°c

Cloud formation

morning

nooon

8°c

9°c

11°c



Cloud formation

morning

10°c

9°c

8°c

20°c

7°c

2,9c

8°c

8°c

8°c

8°c

## Some useful strategies

Examine everything. Even if there are many things in the room, try to examine each one, at least once. Be systematic.

Notice which objects the game is focussing your attention on, and which seem to be background or scenery. (If it looks like the most important thing in the room, it probably is. If the game says it's not important, it probably isn't.)

Try to interact with things. Use common sense. If you see a button, push it. If you find a flute, play it. And “take” anything that you can possibly lift.

Remember that you cannot carry an infinite number of items with you, so wear what you can, if you have containers (pockets, backpacks, plates...) put some items in them.

If you try a command on an object, and you get a distinctive response, your ears should perk up. It means you're on the right track. Maybe you have to try a related command, or change something else in the

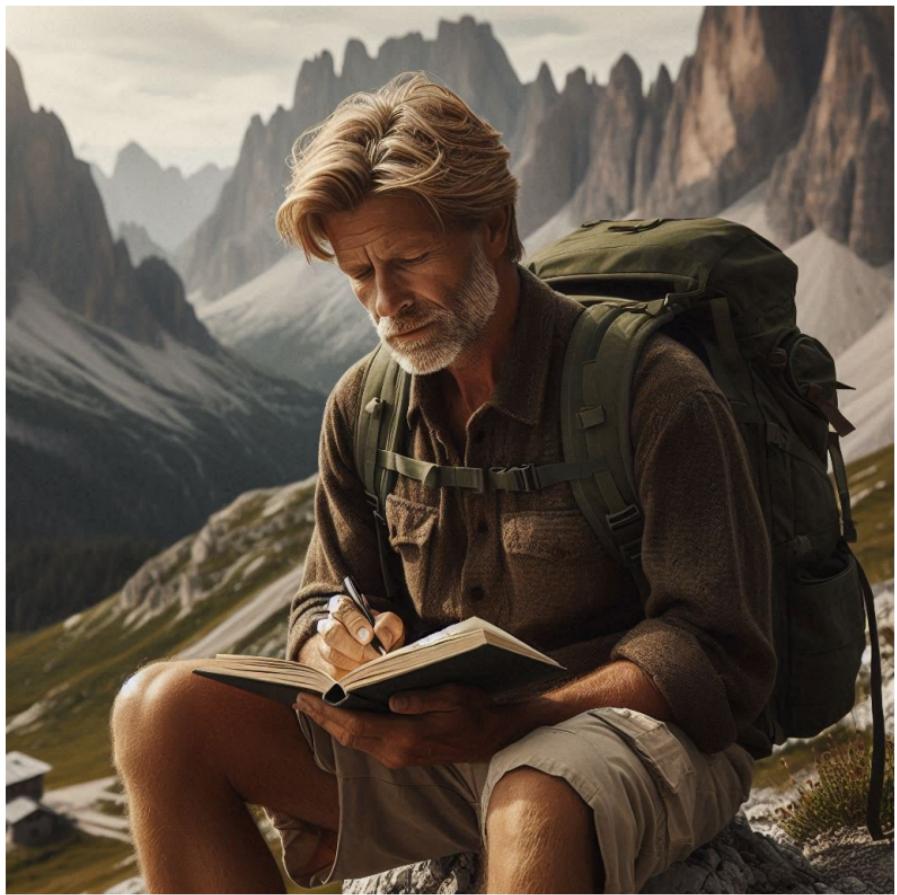
environment, or bring a second object in somehow. Maybe you won't be able to complete the action until later in the game. But it's important.

Notice when the game is leading you towards a specific command. If the game says "You could probably bend the bars," then "bend bars" is worth trying.

Pay attention to common elements. If you find rubies and emeralds, look for red and green places to sell, put, or drop them. If a machine is made of brass, look for a brass part to add to it. If a door is barred by shimmering silver light, look for anything that magically glows with a similar light.

When you find something which moves by itself, hang out and watch it for a while. You may need to understand its entire range of movement.

During the game SAVE and RESTORE frequently to avoid the need to starting over time and again. You should save the game every time you approach a new obstacle, and every time immediately after you (finally) solve the problem.



# The author

Hi, I'm Roberto, and I'm a boomer, as my kids say.

Ever since I was a little kid, I've loved taking photos, following in my dad's footsteps. I kept all my photos in a drawer for a long time, but recently I had the chance to show them off at some exhibitions in different places in Italy.

I started programming computers in 1981 with a Texas Instruments calculator. It was just a game at the time, but it's now become my job!

I also love trying new things in my spare time. Last year I discovered the Inform 7 language and fell in love with it.

The main character in this story is a bit like me! He loves to take photos and go hiking in the mountains.

But this isn't an autobiography.



# The story behind this story

## March 2020

During the pandemic lockdown, I wrote a BBS system that looks like the ones I used in the early '90s but using more contemporary systems: C#, Entity Framework, Maria DB and a Raspberry Pi 2 as host.

I thought that a game should be great in it, why not an adventure game? They were very popular in those years.

Fortunately, the lockdown was over. Due to lack of time, the BBS project was shelved.

## August 2023

In a small town in the Ahrntal, the northernmost valley in Italy, with my family. It was raining.

The kind reception girl points us to our room, in another building across the street: "If you don't want to get wet, you can go through here" and points us to a staircase.

We descend the staircase, which is covered with green carpet with rocking horses drawn on it.

Unbelievably, there was a whole world to discover down there: a reading room with a small library, a well-equipped gym, game stations, billiards, table tennis...

The walls were lined with showcases containing toy horses of various origins, from the smallest to those too big for a child to ride.

I take out my smartphone and start taking pictures; there are also mirrors to "play" with. "Playing", I think, what a great setting for an adventure game!

In the evening, I begin to explore the Internet to see if there are any examples I can take inspiration from, and to my amazement, I discover that entire development systems for such programs still exist, recently updated. I also find a very strange language, Inform7, download it and greedily read the manual.

I carried out various tests and I started a story called "The house of the rocking horses", never completed, to learn how the system works.

## Into the reader's mind

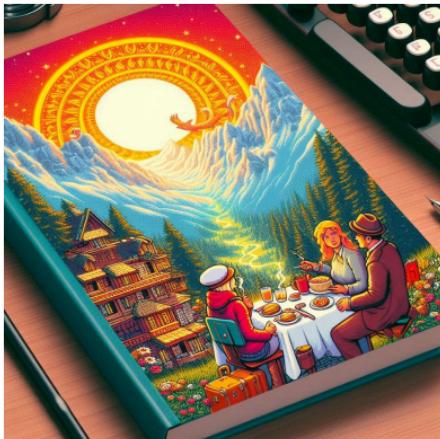
A problem arises.

I have been interested in photography for many years and my experience allows me to visualise the result before taking the picture.

But in the case of a written text, how can I know what image it will create in the reader's mind?

To try to find out, I took fragments of text from the story and used them as prompts for text-to-image generation tools; I got hundreds of images, some of which illustrate this and the other manuals that come with the game.

One of these, generated with a specially modified prompt, is the cover art for this game.





I love you!

# Acknowledgements

The story was developed using Inform 7 version 10.2 by Graham Nelson and extensions written by Aaron Reed, Brady Garvin, Daniel Stelzer, Emily Short, Eric Eve, Graham Nelson and Nathanael Nerode.

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Much of the text in these booklets is taken from the *Introductory Booklet* by Emily Short supplied with the Inform 7 compiler.

The cover image and the other images in these booklets were created using the AI tools Bing Image Creator, Stable Diffusion and Adobe Firefly.

These booklets are formatted with the help of Scribus, a DTP software package.



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# List of available commands

Below is a list of all the commands that the game recognises. Note that some of them are useless in this game.

"[direction]" - *going*  
"[nothing]" - *saying no*  
"[chocolate]" - *answering chocolate*  
"[espresso]" - *answering espresso*  
"[barley]" - *answering barley*  
"[moka]" - *answering moka*  
"[regular]" - *answering regular*  
"[short]" - *answering short*  
"[tall]" - *answering tall*  
"[small]" - *answering small*  
"[large]" - *answering large*  
"[soy]" - *answering soy*  
"[fried egg]" - *answering fried*  
"[omelette]" - *answering omelette*  
"[crepe]" - *answering crepe*  
"[scrambled]" - *answering scrambled*  
"[bullseye]" - *answering bullseye*  
"[empty]" - *answering empty*  
"[stuffed]" - *answering stuffed*  
"[any room]" - *going by name*

"a [any known thing]" - *implicit-quizzing*  
"a [text]" - *implicit-asking*  
"about the/this/-- story/game/program/adventure/--" - *asking-about*  
"acknowledgment/acknowledgments/acknowledgement/acknowledgements",  
*same as "credits"*  
"adjust", *same as "set"*  
"advise", *same as "help"*  
"answer hello/hi" - *hailing*  
"answer thanks" - *implicitly thanking*  
"answer thank you" - *implicitly thanking*  
"answer hello/hi to [something]" - *saying hello to*  
"answer bye/goodbye/farewell/cheerio to [someone]" - *saying goodbye to*  
"answer thank/thanks you/-- [something]" - *thanking*  
"answer [text] to [someone]" - *answering it that* (nouns reversed)  
"approach [a door]" - *entering*  
"ask for help/hint/hints/suggestion/suggestions/advise" - *asking help*  
"ask about [any known thing]" - *implicit-quizzing*  
"ask for [any known thing]" - *implicit-requesting*  
"ask [someone] for [any known thing]" - *requesting it for*  
"ask [someone] about [any known thing]" - *quizzing it about*  
"ask [something] for help/hint/hints/suggestion/suggestions/advise" - *asking help from*  
"ask the/-- [narrator] for [anything]" - *asking narrator for*  
"ask the/-- [narrator] about [anything]" - *asking narrator about*  
"ask for help/hint/hints/suggestion/suggestions/advise from [something]" - *asking help from*  
"ask the/-- [narrator] about [text]" - *quizzing narrator about*  
"ask [someone] about [text]" - *asking it about*  
"ask [someone] for [text]" - *imploring it for*  
"ask about [text]" - *implicit-asking*

"ask for [text]" - *implicit-imploring*

"attach", *same as "tie"*

"attack [something]" - *attacking*

"awake", *same as "wake"*

"awaken", *same as "wake"*

"back" - *retreating*

"bite [someone]" - *attacking*

"bite [something]" - *tasting*

"bless you" - *implicitly thanking*

"break", *same as "attack"*

"brief" - *preferring sometimes abbreviated room descriptions*

"burn [something]" - *burning*

"buy [something]" - *buying*

"bye" - *leavetaking*

"call for// a// waiter/waitress" - *calling a waiter*

"cappuccino" - *answering cappuccino*

"carry", *same as "take"*

"check", *same as "examine"*

"cheerio" - *leavetaking*

"cheers" - *implicitly thanking*

"cheese" - *answering cheese*

"chop", *same as "cut"*

"clean", *same as "rub"*

"clear", *same as "push"*

"climb [something]" - *climbing*

"climb up/over [something]" - *climbing*

"climb on [something]" - *climbing*

"close [something]" - *closing*

"close up [something]" - *closing*  
"close off [something]" - *switching off*  
"coffee" - *answering coffee*  
"consult [something] on/about [text]" - *consulting it about*  
"copyright", *same as "license"*  
"cover", *same as "close"*  
"crack", *same as "attack"*  
"credits list/-" - *asking-credits*  
"cross", *same as "enter"*  
"cut [something]" - *cutting*  
"cut [something] with/using [something]" - *cutting it with*

"dance" - *dancing*  
"describe", *same as "examine"*  
"destroy", *same as "attack"*  
"discard", *same as "drop"*  
"display", *same as "show"*  
"disrobe", *same as "shed"*  
"dive" - *swimming in*  
"dive in/into [something]" - *swimming in*  
"doff", *same as "shed"*  
"don", *same as "wear"*  
"drag", *same as "pull"*  
"dress [something] with [something]" - *putting it on* (nouns reversed)  
"drink [something]" - *drinking*  
"drink from [fluid container]" - *drinking*  
"drop [things preferably held]" - *dropping*  
"drop [something preferably held] at/against [something]" - *throwing it at*  
"drop [other things] in/into/down [something]" - *inserting it into*  
"drop [other things] on/onto [something]" - *putting it on*

"dust", *same as "rub"*

"eat [something preferably held]" - *eating*

"embrace", *same as "hug"*

"empty [non-empty fluid container] in/into [fluid container]" - *pouring it into*

"empty [fluid container] in/into [fluid container]" - *pouring it into*

"empty [something] in/into [something]" - *pouring it into*

"enter" - *entering*

"enter [something]" - *entering*

"epistat [any thing]" - *requesting epistemic status of*

"examine [something]" - *examining*

"examine out [something]" - *examining*

"examine [text]" - *examining as a paper*

"exit" - *exiting*

"farewell" - *leavetaking*

"fasten", *same as "tie"*

"feed", *same as "give"*

"feel", *same as "touch"*

"fight", *same as "attack"*

"fill [something]" - *filling it with*

"fill [fluid container] with/from [full liquid source]" - *filling it with*

"fill [fluid container] with/from [non-empty fluid container]" - *filling it with*

"fill [fluid container] with/from [fluid container]" - *filling it with*

"fill [something] with/from [something]" - *filling it with*

"flip", *same as "turn"*

"flush" - *flushing*

"flush [something]" - *flushing*

"get help/hint/hints/suggestion/suggestions/advise" - *asking help*

"get out/off/down/up" - *exiting*  
"get in/on" - *entering*  
"get [things]" - *taking*  
"get in/into/on/onto [something]" - *entering*  
"get off/down [something]" - *getting off*  
"get [things inside] from [something]" - *removing it from*  
"get help/hint/hints/suggestion/suggestions/advise from [something]" - *asking help from*  
"give [someone] [something preferably held]" - *giving it to* (nouns reversed)  
"give [something preferably held] to [someone]" - *giving it to*  
"go" - *going*  
"go back" - *retreating*  
"go [direction]" - *going*  
"go [something]" - *entering*  
"go [down]stairs" - *going*  
"go [down] stairs" - *going*  
"go [up]stairs" - *going*  
"go [up] stairs" - *going*  
"go to/into/-- [any room]" - *going by name*  
"go into/in/inside/through [something]" - *entering*  
"goodbye" - *leavetaking*  
"greet [something]" - *saying hello to*  
  
"hear [something]" - *listening to*  
"hello" - *hailing*  
"help me/-- please/--" - *asking help*  
"hi" - *hailing*  
"hint", *same as "help"*  
"hit", *same as "attack"*  
"hold", *same as "take"*

*"hop", same as "jump"*

*"hug [someone]" - kissing*

*"i", same as "inventory"*

*"info", same as "about"*

*"insert [other things] in/into [something]" - inserting it into*

*"inv", same as "inventory"*

*"inventory" - taking inventory*

*"jump" - jumping*

*"kill", same as "attack"*

*"kiss [something]" - kissing*

*"I", same as "look"*

*"leave", same as "exit"*

*"legal", same as "license"*

*"lemon" - answering lemon*

*"license note/-" - asking-license*

*"light", same as "burn"*

*"listen" - listening to*

*"listen to [something]" - listening to*

*"lock [an unlocked lockable thing]" - locking keylessly*

*"lock [a lockable thing]" - locking keylessly*

*"lock [something]" - locking keylessly*

*"lock [an unlocked lockable thing] with [something]" - locking it with*

*"lock [a lockable thing] with [something]" - locking it with*

*"lock [something] with [something]" - locking it with*

*"look" - looking*

*"look around" - looking*

"look [something]" - *examining*

"look at [something]" - *examining*

"look inside/in/into/through [something]" - *searching*

"look under [something]" - *looking under*

"look up [text] in [something]" - *consulting it about* (nouns reversed)

"milk" - *answering milk*

"mix [non-empty fluid container] in/into/with [fluid container]" - *pouring it into*

"mix [fluid container] in/into/with [fluid container]" - *pouring it into*

"mix [something] in/into/with [something]" - *pouring it into*

"move", *same as "push"*

"much obliged" - *implicitly thanking*

"murder", *same as "attack"*

"nap", *same as "sleep"*

"no" - *saying no*

"normal" - *preferring sometimes abbreviated room descriptions*

"notify" - *switching score notification on*

"notify on" - *switching score notification on*

"notify off" - *switching score notification off*

"nouns" - *requesting the pronoun meanings*

"offer", *same as "give"*

"open [something]" - *opening*

"open [a locked lockable thing] with [something]" - *unlocking it with*

"open [a lockable thing] with [something]" - *unlocking it with*

"open [something] with [something]" - *unlocking it with*

"order [text] from [someone]" - *imploring it for* (nouns reversed)

"order [text]" - *implicit-imploring*

"out", *same as "exit"*

"parser" - *parser-debugging*  
"pay", *same as "give"*  
"pee", *same as "urinate"*  
"pick up [things]" - *taking*  
"pick [things] up" - *taking*  
"polish", *same as "rub"*  
"pour [non-empty fluid container] in/into/on/onto [fluid container]" - *pouring it into*  
"pour [fluid container] in/into/on/onto [fluid container]" - *pouring it into*  
"pour [something] in/into/on/onto [something]" - *pouring it into*  
"power on/- [something]" - *switching on*  
"power off/down [something]" - *switching off*  
"power [something] on/-" - *switching on*  
"power [something] off/down" - *switching off*  
"present", *same as "show"*  
"press", *same as "push"*  
"pronouns" - *requesting the pronoun meanings*  
"prune", *same as "cut"*  
"pull [something]" - *pulling*  
"punch", *same as "attack"*  
"purchase", *same as "buy"*  
"push [something]" - *pushing*  
"push [something] [direction]" - *pushing it to*  
"push [something] to [direction]" - *pushing it to*  
"put on [something preferably held]" - *wearing*  
"put [something preferably held] on" - *wearing*  
"put down [things preferably held]" - *dropping*  
"put [things preferably held] down" - *dropping*  
"put [passkey] on [keychain]" - *putting it on*

"put [other things] in/inside/into [something]" - *inserting it into*

"put [other things] on/onto [something]" - *putting it on*

"q" - *quitting the game*

"quit" - *quitting the game*

"read [something]" - *examining*

"read about [text] in [something]" - *consulting it about* (nouns reversed)

"read [text] in [something]" - *consulting it about* (nouns reversed)

"read [text]" - *examining as a paper*

"remove [something preferably held]" - *taking off*

"remove [things inside] from [something]" - *removing it from*

"request help/hint/hints/suggestion/suggestions/advise" - *asking help*

"request help/hint/hints/suggestion/suggestions/advise from [something]" -  
*asking help from*

"restart" - *restarting the game*

"restore" - *restoring the game*

"retreat" - *retreating*

"return" - *retreating*

"revert", *same as "turn"*

"rise your/a/the/- hand" - *calling a waiter*

"rotate", *same as "turn"*

"rub [something]" - *rubbing*

"rub the/my/- hands" - *washing hands*

"rub the/my/- hands in/with [sink-item]" - *washing hands in*

"run", *same as "go"*

"save" - *saving the game*

"say", *same as "answer"*

"scale", *same as "climb"*

"score" - *requesting the score*  
"screw", *same as "turn"*  
"script" - *switching the story transcript on*  
"script on" - *switching the story transcript on*  
"script off" - *switching the story transcript off*  
"scrub", *same as "rub"*  
"search [something]" - *searching*  
"set [something] to [text]" - *setting it to*  
"shed [something preferably held]" - *taking off*  
"shift", *same as "push"*  
"shine", *same as "rub"*  
"short" - *preferring abbreviated room descriptions*  
"shout", *same as "answer"*  
"show [someone] [something preferably held]" - *showing it to (nouns reversed)*  
"show [something preferably held] to [someone]" - *showing it to*  
"shut", *same as "close"*  
"sing" - *singing*  
"sip", *same as "drink"*  
"sit on/down/--" - *entering*  
"sit on/in/inside [something]" - *entering*  
"sit down on/-- [something]" - *entering*  
"sit on top of [something]" - *entering*  
"skip", *same as "jump"*  
"sleep" - *sleeping*  
"slice", *same as "cut"*  
"smash", *same as "attack"*  
"smell" - *smelling*  
"smell [something]" - *smelling*  
"sniff", *same as "smell"*  
"sorry" - *saying sorry*

"speak", *same as "answer"*

"speck" - *answering speck*

"spread [something] on/over [something]" - *spreading it on*

"squash", *same as "squeeze"*

"squeeze [something]" - *squeezing*

"stand" - *exiting*

"stand up" - *exiting*

"stand on [something]" - *entering*

"suggest", *same as "help"*

"superbrief" - *preferring abbreviated room descriptions*

"swallow", *same as "drink"*

"sweep", *same as "rub"*

"swim" - *swimming in*

"swim in [something]" - *swimming in*

"swing [something]" - *swinging*

"swing on [something]" - *swinging*

"switch [something switched on]" - *switching off*

"switch [something]" - *switching on*

"switch on [something]" - *switching on*

"switch [something] on" - *switching on*

"switch [something] off" - *switching off*

"switch off [something]" - *switching off*

"t [any known thing]" - *implicit-informing*

"t [text]" - *implicit-telling*

"ta" - *implicitly thanking*

"take inventory" - *taking inventory*

"take [things]" - *taking*

"take off [something]" - *taking off*

"take [something] off" - *taking off*

"take [things inside] from [something]" - *removing it from*  
"take [things inside] off [something]" - *removing it from*  
"talk about [any known thing]" - *implicit-informing*  
"talk to [something]" - *saying hello to*  
"taste [something]" - *tasting*  
"tea" - *answering tea*  
"tell [someone] about [any known thing]" - *informing it about*  
"tell [someone] about [text]" - *telling it about*  
"tell [someone] that [text]" - *answering it that*  
"tell [someone] [text]" - *answering it that*  
"thank you/--" - *implicitly thanking*  
"thank you/-- [something]" - *thanking*  
"thanks" - *implicitly thanking*  
"thanks again" - *implicitly thanking*  
"thanks a lot" - *implicitly thanking*  
"thanksgiving", *same as "credits"*  
"think" - *thinking*  
"throw", *same as "drop"*  
"thump", *same as "attack"*  
"tie [something] to [something]" - *tying it to*  
"tip", *same as "help"*  
"tomato" - *answering tomato*  
"topics" - *listing suggested topics*  
"torture", *same as "attack"*  
"touch [something]" - *touching*  
"transcript" - *switching the story transcript on*  
"transcript on" - *switching the story transcript on*  
"transcript off" - *switching the story transcript off*  
"turn [something]" - *turning*  
"turn [something] on" - *switching on*

"turn on [something]" - *switching on*  
"turn [something] off" - *switching off*  
"turn off [something]" - *switching off*  
"twist", *same as "turn"*

"uncover [something]" - *opening*  
"unlock [a locked lockable thing]" - *unlocking keylessly*  
"unlock [a lockable thing]" - *unlocking keylessly*  
"unlock [something]" - *unlocking keylessly*  
"unlock [a locked lockable thing] with [something]" - *unlocking it with*  
"unlock [a lockable thing] with [something]" - *unlocking it with*  
"unlock with [something]" - *unlocking it with*  
"unlockall" - *universal unlocking*  
"unscrew", *same as "turn"*  
"unwrap [something]" - *opening*  
"urinate" - *urinating into*  
"urinate in/into/to/-- [something]" - *urinating into*  
"use wc/toilet/bowl" - *urinating into*  
"use [a closed openable container]" - *opening*  
"use [an open openable container]" - *closing*  
"use [a switched off device]" - *switching on*  
"use [an open door]" - *entering*  
"use [an edible thing]" - *eating*  
"use [a wearable thing]" - *wearing*  
"use [a door]" - *opening*  
"use [sink-item]" - *washing hands in*  
"use [something]" - *using*  
"use [something preferably held] on [a locked lockable thing]" - *unlocking it with*  
(nouns reversed)  
"use [something preferably held] on [an unlocked lockable thing]" - *locking it with*

(nouns reversed)

"use [something] to cut/chop [something]" - *cutting it with* (nouns reversed)

"verbose" - *preferring unabbreviated room descriptions*

"verify" - *verifying the story file*

"version" - *requesting the story file version*

"wait" - *waiting*

"wake" - *waking up*

"wake up" - *waking up*

"wake [someone]" - *waking*

"wake [someone] up" - *waking*

"wake up [someone]" - *waking*

"walk", *same as "go"*

"wash the/my/-- hands" - *washing hands*

"wash the/my/-- hands in/with [sink-item]" - *washing hands in*

"watch", *same as "examine"*

"wave" - *waving hands*

"wave [something]" - *waving*

"wear [something preferably held]" - *wearing*

"wee", *same as "urinate"*

"wipe", *same as "rub"*

"wreck", *same as "attack"*

"x", *same as "examine"*

"y", *same as "yes"*

"yes" - *saying yes*

"z", *same as "wait"*

It is the mid-1990s. On a Friday evening in the summer, a guy and his girlfriend leave work for a short holiday in the Dolomites.

You play as Francesco, about 30 years old, blond hair. Francesco works as a software engineer, he like photography and hiking in the mountains.

Monica is his beautiful girlfriend: tall, slim, with lots of slightly reddish frizzy hair and sparkling green eyes: could he not fall in love with her?

She loves strolling around looking in shop windows; a peppy girl, she won't forgive him for anything he does that she doesn't like, but deep down her heart beats for him.

What a strange thing love is...

There are no treasures to be found, there are no mysteries to be solved;  
remember, you are on holiday: have fun!

### ***Breakfast in the Dolomites***

A play just for fun comedy by Roberto Ceccarelli

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