

InsideADRIFT

The newsletter of the ADRIFT community

Issue 22

March/April 2005

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Issue: 22 (Mar/Apr 05)

Issue 23 due out 26 May 05

News and announcements

ADRIFT – clues to the future

David Whyld started a thread asking when people expected a new version of ADRIFT. This developed into a discussion on the merits of further polishing of version 4.0 or a move on to development of version 4.1. This was of course a fairly academic thread, but Campbell Wild did then join in and explained his current thinking as to the future of ADRIFT:

"I'm hoping to get a new release out fairly soon to sort some of the bugs.

I'm still contemplating some of the finer details of v4.1. In the meantime, I may add more enhancements to 4.0 once I squish some more bugs."

This was very well received as it gave users an idea of where things were going, and confirmed that 4.0 will be with us for a while yet.

ADRIFT site tweaks

After the down time caused by a hacker, some of the more annoying problems that have bugged the updated ADRIFT website have been sorted.

- A lot of annoyance had been caused by the complete games being mixed in with demos, now there is a drop down menu where you can select from complete, demos, modules and ALRs.
- The download link for the freeware ADRIFT Version 3.90 is now working again.
- The links section has now been updated, and the crossing out visited site highlighting has been changed.
- The list of the hottest downloads instead of showing most downloaded shows most downloaded recently, so it should move on with time as new games are launched.

Unfortunately there was still an outage on 18th March when a network card on Campbell's server failed.

Editorial

I seem to get lazier and lazier with regards to this newsletter, each month getting later and later before I think about writing it up.

Recently I have once again been wondering how long I can keep doing this, which than makes me feel guilty. While I enjoy some of putting the newsletter together, I do find that it is a deadline that just looms each time.

KF

Contact

Send any suggestions, requests or comments about the newsletter to:
editor@insideadrift.org.uk

Find the newsletter at:
http://www.insideadrift.org.uk/

InsideADRIFT merchandise

You can now purchase an exciting InsideADRIFT mug, if you so desire. It has been updated with the new logo.

The store is really not fully operational, if you are interested look at www.cafepress.com/insideadrift More details can be found on page 8.

Drift On: the ADRIFT wiki

There is a new companion site for the InsideADRIFT site. It is called *Drift On*, and is based on the MediaWiki software.

A Wiki or wiki is a website (or other hypertext document collection) that allows users to add content, as on an Internet forum, but also allows anyone to edit the content. "Wiki" also refers to the collaborative software used to create such a website.

The aim is for it to become a repository of ADRIFT information, as users read it and see something missing, they can go in and add it themselves.

As a distraction there is an interactive story where readers can add their own pages.

Reviews Exchange Issue 3 out now

The latest edition of the ADRIFT publication devoted to giving authors feedback and players help in picking the games to play next. The list of reviews is shown below.

The Adventures Of Thumper: Wonder Wombat by Sarazar; review by Robert Rafgon
Darkness by Richard Otter; review by Red-Sith
Hoedown In Ho-Town by S. Welland; review by David Whyld
Sun Empire: Quest For The Founders by Tech; review by Robert Rafgon
The Timmy Reid Adventure by Jonathan R. Reid; review by Robert Rafgon
Varicella by Adam Cadre; review by David Whyld
Veteran Knowledge by Robert Rafgon [2 reviews]; reviews by Cobra 1 and David Whyld
A Walk At Dusk by Eric Mayer [2 reviews]; reviews by David Whyld and Laurence Moore

Already David Whyld is looking towards the next issue and asks you to play a game and send the review to dwhyld@gmail.com before the 7th May.

Competition news roundup

InsideADRIFT Spring Competition 2005

When this issue hits the streets there will be only three weeks before the closing date for entries to the Spring Competition. Obviously the more entries the better, this is a chance to showcase your talents to the ADRIFT community.

InsideADRIFT Competitions

The rules for the next three InsideADRIFT competitions (Spring, Summer and Game of the Year) are now available for writers. They can be found via the menu on the InsideADRIFT site.

Drifters birthdays

April

- 1 Echo (20); >Hellspaw (38)
- 2 KFAdrift (44); Deadman (42)
- 3 sfzapgun (40)
- 7 WebMonster (16)
- 8 TedEBearNC (44)
- 9 JamesBaldwin (35)
- 11 ToddWat (38); Slayerized (19); Cobra1 (22)
- 14 kICkAdEviL (22)
- 15 Onierosv7point0 (18)
- 17 Leaflander (52)
- 22 Boredom Man (30)
- 25 wolf (25)
- 27 flea (16)

May

- 1 Incoming (24); bluemoon (35)
- 6 gamerfreak1020 (17)
- 8 ShogunNZ (32); Kojiro (23)
- 10 Hawkrune (32); gscbw (22)
- 11 fairyale (22); azurestone (21)
- 16 Ray (59)
- 31 Heal Butcher (31); CowInParachute (16)

Wider IF Community

Spring Thing 2005

By the time you are reading this it will be the end of the entry period for the Spring Thing, and the judging period will be looming. Good luck to any entrants.

The organiser, Greg Boettcher, tested the competition voting program with the StupidTitleComp, where people were asked to come up with a really silly game title. The entrants were then put up for people to vote for, it would be quite frightening if the full games appeared for these.

One Room Game Competition 2005 underway

Francesco Cordella posted on RAIF (rec.arts.int-fiction newsgroup) to announce the launch of this competition for all IF languages. It is the third edition of the Comp organized by www.avventuretestuali.com and reserved to one room interactive fiction games written in any language and programming language.

Rules, deadlines, prizes etc. are here:

http://www.avventuretestuali.com/orgc/orgc2005_eng.html

Forum news

The changes I talked about have been put into effect since the last newsletter.

InsideADRIFT Forums

Nickydude and David Whyld have taken on roles within the Forum Staff team, as they have taken on the jobs of leading the *Writing Discussion* and *Reviews* forums respectively.

Nicky has kept on his inspirational work with more description writing competitions and also some brain teasing puzzle competitions, the first of which was won by Woodfish.

Events Diary

April 2005

17th InsideADRIFT Spring Competition 2005: entries must be in by 17 April 2005 and judging starts.

May 2005

1st InsideADRIFT Spring Competition 2005: Judging to be completed by 1500 GMT and results announced.

7th Reviews Exchange Issue 4 due out.

26th InsideADRIFT Issue 23, May/June 2005 due out.

August 2005

21-28 InsideADRIFT Summer Competition 2005.

December 2005

InsideADRIFT Awards 2005 votes during this month

18th InsideADRIFT Game of the Year Competition 2005

Drifter's Toolbox

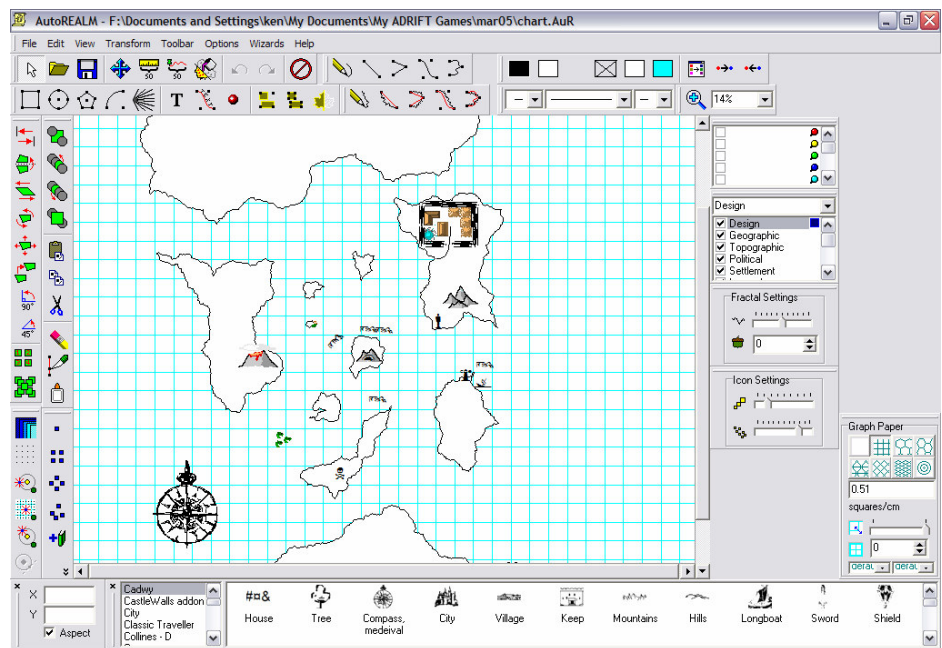
Pieces of software that may be of interest to drifters when they are developing their games. Examined here is a useful bit of software that is capable of helping you create maps for your games.

AutoREALM looked at by KF

The blurb below, from the SourceForge project site, sums things up pretty succinctly.

AutoREALM is a free role-playing game mapping program originally made by Andrew Gryc. This program is an excellent mapping program that can design castles, caves, cities, dungeons and more. New developers are more than welcome!

This bit of free software allows you to create game maps from predefined graphics. It was originally an RPG tool but has a great variety of symbols that you can lay out on map.



As can be seen from the screen above, it has a pretty standard layout for a graphics program, but every object is line art meaning scaling is smooth and doesn't end up with horrible jagged edges where the something is scaled up.

My favourite feature is the fractal polyline that is used to create wonderfully realistic coastlines. As you drag the line out, the points are joint by ragged lines, which can be adjusted for the level of raggedness. When the line is complete select to make a closed object and you get a very presentable island.

For more information visit the AutoRealm site at <http://gryc.ws/autorealm.htm>

The (big) idea by KF

Is there a right level of detail?

This deals with interactive fiction rather than real world simulation, where simulation is the goal.

This is one of those almost unanswerable questions as every game is different. My belief is that the level of detail in a game will tend to be in proportion to the size of the game, or more accurately the size of the game area the player has to explore.

If you only have a very few locations to explore it will be important to have plenty of objects to take an interest in, whether or not they are of direct relevance to the action. Where the game has a large area it is important not to overfill each location with objects and other distractions.

Try not to have important items buried deep in or on objects several layers down. Where an object is scenery make clear it isn't important to the player.

Detail also includes the attention to detail in handling user responses, and here I still think game size matters. If your game expects a player to go through 50 or 100 locations it is important for them not to be overly distracted from the main task. Some distractions are fine, but they shouldn't make the player feel they have to keep trying more and more obscure commands, just in case.

Most games will have their own commands in addition to the standard IF command set, but make sure the player is able to find any extra commands out rather than get involved in guess the verb. Whether it be with in game help, or an initial instructions screen, be fair to the

Articles

Examining mimesis by Eric Mayer

One of the problems with mimesis is that it violates narrative. At least if you define narrative as the kind of storytelling found in non-interactive fiction.

This isn't to say that the concept of mimesis is wrong, or to imply that If tells stories in exactly the same way as non-If. Different techniques are involved. Still, with all the attention lavished on mimesis, few have noted its tendency to undermine attributes of fiction which are considered desirable in the non-If world.

We have been told that it isn't enough for a game to account for a few important objects or sensible actions. A game maintains perfect mimesis when players can stop dead in their tracks to examine this and that and the other thing or lurch gaily from one inexplicable and improbable action to the next, without ever -- ever!-- being pulled up short by a response which alerts the players to the sad fact that they're just fiddling around with a game and have overstepped its artificial bounds.

The job of the storyteller is practically the opposite -- to pull readers along, to avoid distracting them with irrelevancies, to maintain their belief in the story by making sure the characters don't engage in actions that are unmotivated or nonsensical.

Learning to write non-interactive fiction is largely a matter of learning to avoid all those things for which mimesis seekers require an accounting. Consider descriptions. Beginning writers are prone to the camera-lens approach. They show everything but take note of nothing. I used to revel in lengthy depictions of scenery. In effect I enjoyed constructing intricate verbal models of the world, in much the same way as some writers of If seem to enjoy creating exquisitely detailed locations.

Readers, however, don't tend to be as keen as writers on endless descriptive passages. They only want to be told what's important. In most situations, the best practice is to concentrate on a detail or two to set the scene. If an icy breeze is whipping papers and assorted debris across a square, rather than listing everything, mention the Page 3 Girl who momentarily plasters herself to your protagonist's ankle.

The mimesis model of writing, in its extreme form, demands that all the blowing debris be examinable. It would be up to the player to discover what was important and/or salacious in the surroundings. Unfortunately, whereas in real life, most of us would cross a freezing, windy square as quickly as possible, the mimesis impaired protagonist might feel impelled to linger in the cold, examining however many scraps of garbage the writer had accounted for. (Presumably his fingers would be programmed to turn progressively bluer.)

Although most writers and critics don't take such an extreme view as to demand perfect mimesis, they do, in my opinion, advocate too high a

player and don't just think it is obvious.

ADRIFT recent releases

This month's changes to the Adventures page mean that once again the list can simply be split into complete games and demos.

Not a huge period for releases, but hopefully, after recent turbulence, the community is settling down to writing again.

Complete games

GAME OF THE MONTH

Veteran Knowledge (194 Kb, [vetknow.taf](#)) By Robert Rafgon, released Fri 11th Feb 2005

This is the story of an old professional wrestler known as the Veteran, who wants one more chance to win the World title. It is not going to be easy, but he is willing to do whatever it takes to be victorious. The less wrestlers who reach the tournament, the better. Veteran Knowledge is based on my short game Veteran Experience, which finished second in the Three Hour competition held in November 2004. Veteran Knowledge contains violence, but not much more violence than normal pro wrestling.

Wizards Playground (19 Kb, [Wizards_Playground.taf](#)) By evil_flagpole, released Wed 9th Feb 2005

Please let me know what you think. If I get good reviews I might turn it into a larger game.

degree of mimesis in a game's physical environment. Too high, that is, if what is wanted is something more like a story than a cave crawl. A proliferation of artfully simulated but irrelevant details tends to force players, and the characters they control, to poke and prod and dawdle over things they would never spend time on in reality. Unless their object was simply exploration of the environment.

Many writers seem compelled to adhere to extremes of simulation even though the stories they are trying to tell clearly are not, primarily, exploratory. Aside from being a waste of programming effort, such simulation can actually be harmful. The reader may end up admiring (and testing) the writer's programming skills, rather than being drawn into the tale. If "purple prose" is bad because it draws attention to itself rather than the story, why is "purple programming" any better?

Literary quality is further impaired because of the effect extreme mimesis can have on characterization, an element which most consider more important than physical description of the environment. The protagonist ends up depicted in the game play as a slave of the scenery, forced into obsessive examination instead of reacting to events in a normal manner. Ironically, the more realistic game worlds become, the less realistic become the actions of the characters who inhabit the game worlds.

Which brings me to another problem with mimesis. it violates mimesis.

The ADRIFT Community by Ken Franklin

The recent main ADRIFT site outages have made me think about the future of the ADRIFT community, assuming it has one. There was a large amount of heat over the fact that the site going down was bad for the public image of ADRIFT, something I have put forward before. Thinking about this I realise that we have a problem, but to a degree a solution in our own hands.

The ADRIFT site will always be the main point for all things to do with support, as it is the place to find Campbell Wild. In recent months there has been a change in the ADRIFT world with David Whyld's ShadowVault site now playing host to virtually every ADRIFT game ever released, as well as having the actual ADRIFT program files available for download. On the InsideADRIFT site I have a serviceable, though not feature packed forum, a chat room, and the surprisingly useful chat box feature. There is also Nickydude's revived O.A.R.S. site that, with input from users could become a serious place to find how others have solved problems.

The ideal for the community is to have a network of sites that, while none is irreplaceable, each provide a piece of the whole. If the other sites are linked to then we should always be only a click away from a solution to our problems.

Demos

Dungeons and... evil computer generated madmen? (Demo) (5 Kb,1_ecgm.taf) By TimSon00, released Sat 5th Mar 2005

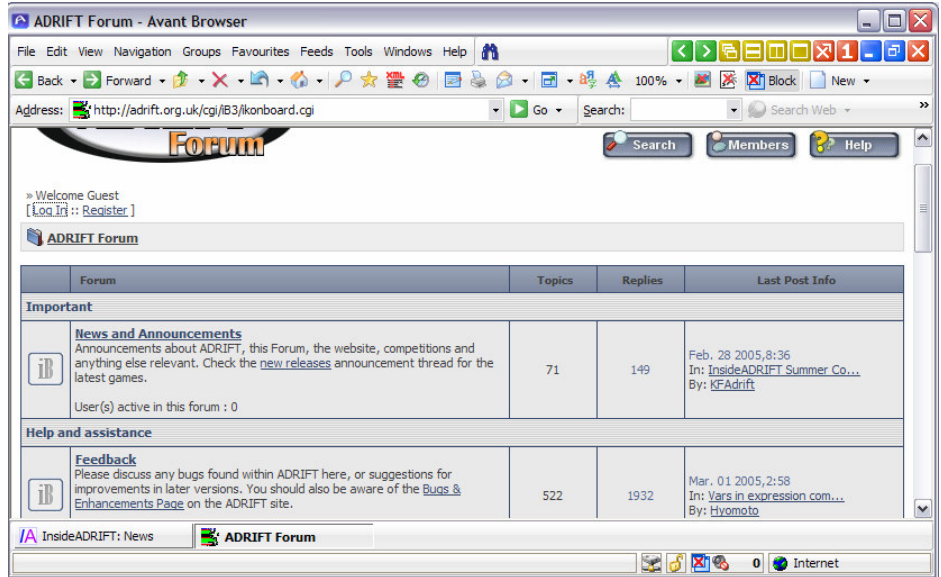
Emperor Shorttplank has imprisoned you in the computer game for which he was written. You must escape and reveal his plan... Before he does! This is the demo of my first adventure. You may notice a couple of errors, but i will try to fix them up as best as i can in the full version.

Series Passwords Demo (4 Kb, SeriesPasswordsDemo.zip) By KF, released Fri 11th Feb 2005

This is a demonstration of how you can give a password at the end of one game and accept it for another game, ideal for a series.

Gumball Machine Demo (1 Kb, Gumballdemo.taf) By Mystery, released Wed 9th Feb 2005

This demonstrates how to use variables and the air to change the description of an object. It was created for reference for the Gumball Machine Tutorial, located in the General Help & Tutorials section of the ADRIFT Forum, which you can access by clicking on any of the topics from the Latest Forum Posts section on the left of this page.



Campbell Wild is faced with a dilemma, as he decides what the future of the ADRIFT site is, whether to stay home hosted or to find a paid for host. We can all appreciate that Campbell likes having the site under his control and is less keen on relying on others, but a hosted site has people there 24/7 making sure that the servers are running, problems can occur, but are normally fixed quickly. An alternative might be mirroring some of the site on another server, though it is impractical for the forum which is a pretty complicated beast.

Whatever happens, I suspect that we all agree that the status quo is not really an option. It can be seem that every outage brings disillusionment to the community and drives more to consider other systems for creating IF.

Why Do We Write Interactive Fiction? By David Whyld

Why do we write interactive fiction? When you think about it, it's a pretty pointless exercise. The commercial aspect fell out of the market years ago*, so no matter how good your game is, you're never going to see any financial comeback for your time and effort. If this was twenty years ago, when the interactive fiction – or text adventures as they were called back then – market was at its peak, you could in theory write a simple text adventure (and some were simple indeed) on your home computer and sell it. You might not make a fortune out of it but the possibility was always there that you would make something. Even if you didn't make any profit at all, the idea that you had had a game published was probably reward enough for your efforts.

* Not counting the likes of Future Boy or any of the Malinche games here. The first was written by a team of people and this article is based more on the games written by individuals. The second? No one really seems to like the games and how much money they make isn't something Malinche seems willing to disclose.

InsideADRIFT Merchandise

Although this is not intended as a money spinning idea, more a way to create items for me, these items are available for the discerning drifter to purchase.



The boxer shorts, priced at \$13.49, with a discreet InsideADRIFT logo on the right leg.



Costing \$17.39, the baseball jersey comes in red/blue/black and white.

Also available from www.cafepress.com/insideadrift are: trucker hat \$11.79; sweatshirt \$22.39; sleeveless tee \$15.89; women's tank top \$15.89; mousepad \$11.49; teddy bear \$13.79; sticker \$2.69; journal \$7.69; messenger bag \$19.99.

These days? Not a chance. If you're writing interactive fiction with the hope of being able to sell it for some vast unspecified profit one day... well, you're living in a dream world. But, hey, if you make it, be sure to let me know how you did it, okay?

So what is the point in writing interactive fiction? It takes time, it takes effort, it costs money (the registration fee for ADRIFT if you're using that, electricity, wear and tear on your computer, extras if you're planning to buy clipart or the like to include in your game) and it takes you away from something else you could be doing that might, just might, actually make you some money. Myself, I've been trying to write a novel for years. I've never actually succeeded and the rejection slips I've received from publishers have been almost as crushing as seeing my own name on a death warrant. But if I could write a novel, and a damn good one besides, and if it did get published, then I'd make more money from the sale of a single novel than I ever would in an entire lifetime of writing interactive fiction. Heck, I could quit my job and live the life of luxury. Something all the IF games in the world would never do for me, no matter how good I got at writing them.

So why write it?

A number of reasons spring to mind:

1. I'm writing them because it's a hobby. Some people play football, others gaze at the stars, some go train spotting. Me? I write text adventures.

This is probably the reason most people start out with. But how long does the appeal of the hobby keep you writing? Sooner or later, if you're doing this purely as a hobby and nothing else, you're likely to find yourself getting pretty restless. Unless of course you're one of those people (I'm raising a guilty hand here) who has hobbies that last for years and years and years and...

2. I'm a born optimist. I'm convinced one day that the commercial side of the market will pick up and, when it does, I want to be at the forefront of it. If I start now, and get really good at writing games, then when the commercial side kicks in once more, I'll have an advantage over everyone else.

Nice dream. But, seriously, is the commercial market ever likely to come back? Graphical extravaganzas like Half-Life 2, The Sims 2 and Doom 3 seem to be the current flavour of the month and while the actual quality of the games in question might not be as great as the hype surrounding them would indicate, they're still the ones all the computer magazines are talking about. Can a text adventure ever compete with the likes of Half-Life 2 in the eyes of the majority of computer users? Those games cost money and yet despite most text adventures being completely free, it's still the graphical extravaganzas that get the most coverage. How many times does a computer magazine dedicate a few pages to the latest text adventure? Not since the 80's I bet...

3. I like hearing what people think about them.

Good reason. But who are you writing the games for – yourself or your audience? Is a few people occasionally telling you “great game, mate!” enough to keep you writing them?

4. I want to be one of the shining lights of the IF world. I want people to speak of me one day in the same kind of hallowed tones as they speak of Scott Adams. I might not get rich from this lark but, damnit, at least I'll be famous.

Nice idea, but if you're writing IF purely to be famous, you're probably doing it for all the wrong reasons. Yes, we all want to be famous and we all want people to remember our games in years to come, but is writing text adventures the best way to become famous? Why not find a cure for cancer or bring about world peace instead? You'll have an easier job of things.

5. It passes the time and when I get bored, I'll quit and move on to something else.

This is probably true for the majority of people who write and play IF. It's there, it's easy to do (particularly if you're using ADRIFT) and it fills a gap in your time. It won't ever make you rich or win you the undying admiration of countless thousands across the globe, but it'll do till you find something else to waste your time on.

6. I've played some IF and, man, it's awful! A chipmunk on steroids could do a better job. I'm gonna show the poor saps how it's done.

I've seen this happen more than a few times. Usually there'll be an announcement by someone – generally a complete newbie to the scene who happened on the text adventure market all of ten minutes ago – saying they're working on a true masterpiece of a game that will blow all the other games out of the water with its sheer brilliance. The newbie will make several different announcements about his project which he claims is the finest thing to hit the world of interactive fiction ever and then, abruptly, either go very, very quiet or post a quick message saying he's decided to try something else and so the world will have to go without his resounding masterpiece after all. And then he'll never be heard from again. This will no doubt come about because he's finally taken a good long look at the competition (as he should have done in the first place before making his announcement but which he didn't because he was too eager to show everyone how amazingly great he is) and realised that his meagre skills aren't quite up to the job of getting the better of them.

Yes, a lot of IF is awful and some of it could probably be bettered by a chipmunk on steroids but writing a decent game is a lot harder than it looks. You don't just sit down and decide to write a masterpiece of a game and, a week later, your masterpiece is finished. That's the way it happens in your dreams. In real life, it tends to be somewhat different. And announcing your arrival on the scene by saying you're going to write the best damn IF game ever is just asking for trouble.

Unless, of course, you're that one in a million writer who is just as good as he thinks.

7. The chicks dig a guy who's great at writing text adventures.

Not heard that one before but we can always hope...

8. I like writing them. Pure and simple.

The best reason of them all. You write them because you enjoy writing them. Is there a better reason to write them than that?

Eight reasons for writing IF, although I'm sure there are dozens of other ones. I can well imagine people deciding to have a go at it just to see how easy/difficult it is, or perhaps they've spent a life playing IF games and figure it might be interesting to see how they are from the writing side of things, or...

Of course, why we write interactive fiction is pretty much down to the individual. For me, it's a mixture of 3 and 8: I like hearing what people say about my games (amazing how the opinion of someone you've probably never met in real life and most likely never will meet can mean so much when they say a few kind words about a game you've written) and I also like writing them full stop. Then again, 2 is also a reason for me and while I'm realistic enough to accept that the idea of me ever managing to sell a text adventure in a market increasingly dominated by the likes of Half-Life 2 and The Sims 2 is unlikely in the extreme, it's still nice to dream. After all, it could happen. In a world where someone like George Bush can become the most powerful man in the world, I'm prepared to believe anything can happen. 4 would also be nice but if you're writing IF just for the sake of becoming famous for it, you're going about it for the wrong reasons.

Option 8 is my favourite. You write IF because you like writing it. All the others should be a secondary concern because, unless you do manage to become one of the lucky few who can make a real living out of it, you're doing all this for no other comeback than the great feeling you get for having written a truly amazing game.

Reference

The ALR is probably the most versatile of all ADRIFT features, and once learned the simplest to use. Quite simply, it allows ADRIFT to do search and replace on the game text as it is output.

ADRIFT Language Resources File (ALR)

Language Resources

ADRIFT supports the facility to create adventures in languages other than English.

To do this, there are three things that must be done. These are:

- Obtain a wordlist for the language you are writing in, so spell-checking works for your language.
- Create synonyms for all expected English inputs, so that the basic game engine understands foreign commands.
- Use a Language Resource to convert any standard output into a different language.

An ADRIFT Language Resource (ALR) file is basically a list of all words or phrases you want to replace with an alternative.

Creating a Language Resource

A language resource file is a plain text file with the extension ALR instead of TXT. To create one, firstly open Notepad (or some similar text editor).

The format of an ALR file is very simple you just add the text you want replaced, put a pipe symbol at the end of the line (that's a | symbol the one above \ on most keyboards), then type what you want to replace it with.

Within the ALR file, you can add comments. These must start with the character #.

Anything else on the line will be ignored. Blank lines are also ignored

So for example, you might type in:

```
# Comments must start with the hash character
Also here is|You can also see
You are holding|You are carrying
You can only move|Exits are
```

This must then be imported into your adventure.

To do this, select *File > Import > Language Resource* from the menu, and resave your adventure. Now every time the engine response contains one of these phrases, it will be substituted with your replacement.

If an adventure has had a language resource added to it, you can extract this information and create a new Language Resource file by

selecting *File > Export > Language Resource* from the menu. This option will be greyed out if there is no resource to export.

Combining ALR's with Variables

You can greatly increase the flexibility of descriptions in ADRIFT, using a combination of variables and ALR files, which simulate text variables. (For many cases, you could use standard text variables, but there is more you can do with an ALR-variable than a text variable, for example setting variables randomly). If you have a description that you want changed depending on the state of a particular variable, e.g. you had a dial which had values "Low", "Medium" and "High", you would want to store this state in a variable and simply replace the text in the description. You would do this as follows:

Create a variable, say "dial_value" with initial value "1".

In the description for the dial, put something like:

```
The dial has a needle, currently pointing to [DIAL=%dial_value%].
```

Then, in the ALR file, add the lines:

```
# Current position of dial  
[DIAL=1]|Low  
[DIAL=2]|Medium  
[DIAL=3]|High
```

The extra characters "[DIAL=]" are used only to prevent the ALR file from inadvertently changing other numbers.

What this does when ADRIFT evaluates the description, is it replaces %dial_value% with the current value for that variable. Initially this is the value "1", i.e., the description becomes:

```
The dial has a needle, currently pointing to [DIAL=1]
```

The ALR will then replace "[DIAL=1]" with "Low", thus giving the final output:

```
The dial has a needle, currently pointing to Low.
```

© Campbell Wild, Oct 2003

```
Information is copied and pasted from the manual and while every effort  
is made to be accurate, there are no guarantees that it is error free
```

Filename: insideAdrift22.doc
Directory: F:\Documents and Settings\ken\My Documents\InsideAdrift
Template: F:\Documents and Settings\ken\Application Data\Microsoft\Templates\Normal.dot
Title: InsideADRIFT Issue 22 March/April 2005
Subject: The newsletter of the ADRIFT Community
Author: Ken Franklin
Keywords:
Comments: News and announcements.
1. Main news (Clues to the future; ADRIFT site tweaks; Drift On: the ADRIFT wiki; Reviews Exchange Issue 3 out now.)
2. Competition news
(InsideADRIFT Spring Comp coming soon)
3. Forum news (New to the forum team)
Regular fea
Creation Date: 02/02/2005 23:45:00
Change Number: 27
Last Saved On: 23/03/2005 21:32:00
Last Saved By: Ken Franklin
Total Editing Time: 358 Minutes
Last Printed On: 26/03/2005 10:03:00
As of Last Complete Printing
Number of Pages: 12
Number of Words: 4,909 (approx.)
Number of Characters: 27,987 (approx.)