

Edith and Jane are having lunch.

“A two hour lunch break!” says Edith “Just an excuse for more private side chats and because he is trying to put together a conference programme as best he can. I have just had Caroline ask for permission to present a talk, apparently that helpful journalist from New York approached her with Jim in tow and asked if she would be willing to do the talk that she did in that café - I agreed, and said nothing, but if he is asking people to do talks on the same day it looks like this so-called conference was really just an excuse for companies to discuss policy on neutral ground - I think that we were not meant to know about it!”

“That sounds about right.” says Jane.

“Anyway,” says Edith “the long lunch break gives us an opportunity to go and have a look around Mainz. I thought that we could go and find the Gutenberg Museum, not to go in today, just to have a look where it is located.”

“Sounds good.” says Jane.

“And ...” says Edith “we can try out an idea.”

“Ah?”

“Well ...” Edith pauses “well, there are people studying interactive literature and so our trip can be interactive literature ...”

Jane gives Edith a quizzical look. “Is this going where I think it’s going!” asks Jane. “Are you doing this fourth wall stuff again and mentioning about us being professional story characters again. Go on then. What do I need to do?”

“Oh, when we go back into story mode just continue as normal, it is just that every now and then the reader will be able to choose between two or more options of how the story proceeds by clicking on a button. We just need to pause while the reader chooses which choice to make.”

“Well, we can give it a try. But even if there are just two choices available each time then the number of routes will quickly get large then enormous, it is like that idea of one atom of gold for the first square on a chess board and two for the next square then four for the next square and so on.”

“Ah, but some of the routes can join back together.”

“How do you mean?”

“Well, suppose that in some interactive story that there are two footpaths from one village to another village. The reader might choose either route and on one route there are wild flowers and on the other route there is a specimen of *Davidia Involucrata*, near a stream, so the experience is different depending on the route, yet the two routes join together at the second village.”

“Ah.”

“So by having this discussion before the interactive part of the story it is possible that we might get a mention in a research publication about interactive fiction.” says Edith.

“Well, the novel might, but it is unlikely that we would.”

“Well, if we make it clear that that is what we would like and make it straightforward to do, then there is a chance.”

“So what do you suggest?” asks Jane.

“Well, if we each state our name and our job title and the organization for which we work, then that should help.”

“Ah, right, ... then maybe there could be a button for the reader to click so as to get into the interactive part of the story, no choices, just a single button.”

“Yes, that is a good idea.” says Edith.

“Right you go first then.”

“Edith Gatford, Secretary-General, Localizable Sentences and their Applications Research Association.”

“Jane Hove, Associate Editor, Arts Magazine.”

“Ah, Associate Editor, ... have you been promoted?”

“Yes, about a month ago.”

“Congratulations.”

“Thank you.”

“So,” says Edith “if we wait for the reader to click the button, then we will be away.”



Draft 3

■ “Well, here we are in the square where the Gutenberg Museum is located and there it is, that building over there, I recognise it from a picture that I saw on the web.” says Edith.

“There is also a statue of Gutenberg somewhere, but I can’t locate where it is.” says Jane.

“Are you sure that it is in this square?”

“Well, I suppose not I suppose that somehow I thought that it would be, but it looks like it is not.”

“Well, what shall we do?” asks Edith.

Jane replies with two choices for the reader.

“Let’s go over and have a look at the Gutenberg museum, not going in, just having a closer look from the outside.” says Jane.



“Let’s ask someone as to where the statue of Gutenberg is located.” says Jane.



Draft 3

“Ah, welcome.” says Sonja, who is acting as stage manager for the interactive part of this chapter. “Are you here because the interactivity has not worked properly or are you just having a look through the PDF document to try to follow how it is all organized? If the interactivity is not working you could perhaps try downloading this chapter to local storage and reading it offline using the usual reader as some web-based PDF readers are not always good at interactivity. However, if you are just having a look to observe how it is all organized, then please continue.”

Draft 3

■ Jane and Edith walk across the square and walk up to the entrance to the Gutenberg museum and look at the signs.

“Nice typography.” says Edith.

Draft 3

■ Edith looks around.

“Ah, there is a gentleman walking toward us, let’s ask him.” says Edith.

“Alright, but you do it.” says Jane.

The gentleman is walking past.

“Excuse me Guten Tag.” says Edith.

The gentleman stops and speaks to Edith. “Guten Tag.”

“Gutenberg Statue?” asks Edith.

The gentleman points down a street.

“Danke.” says Edith.

“Danke.” says Jane.

The gentleman smiles, touches the rim of his hat with his right hand and goes on his way.

Draft 3