

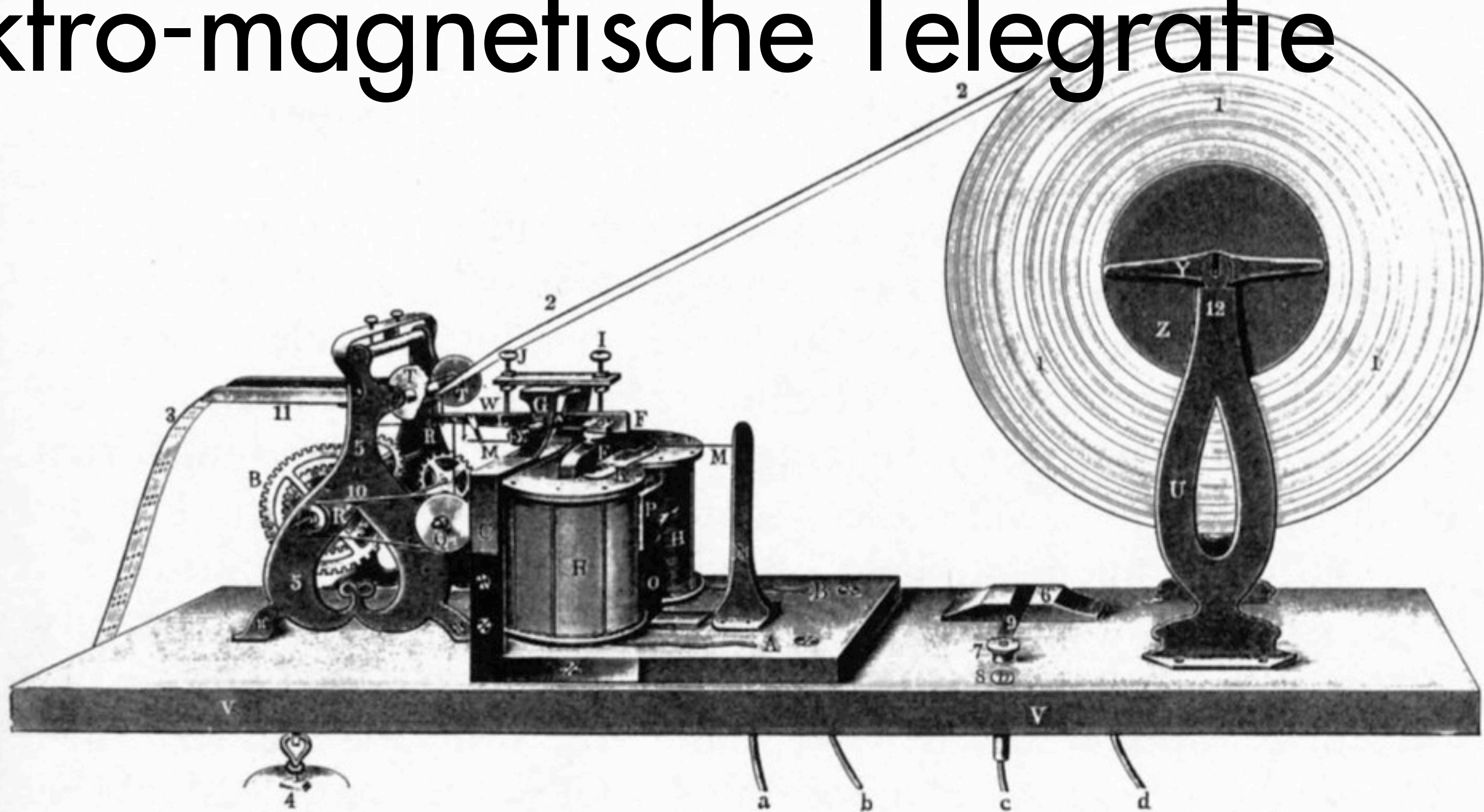
# KLASSIKER DER SPIELEGESCHICHTE

## MUDS

30. APRIL 2014

```
*n
Path.
You are standing on a path which leads off a road to the north, to a cottage
south of you. To the west and east are separate gardens.
*w
Flower garden.
You are in a well-kept garden. There is an unexpectedly sweet smell here, and
you notice lots of flowers. To the east across a path there is more garden.
*w
Cliff.
You are standing on the edge of a cliff surrounded by forest to the north and
a river to the south. A chill wind blows up the unclimbable and unscaled
heights. At the base of the cliff you can just make out the shapes of jagged
rocks.
*w
As you approach the edge of the cliff the rock starts to crumble. Hurriedly,
you retreat as you feel the ground begin to give way under your feet!
*leap
You are splattered over a very large area, or at least most of you
is. The rest of your remains are, evn now, being eaten by the seagulls
(especially your eyes). If you'd have looked properly before you leaped you
might have decided not to jump!
Persona updated.
Would you like to play again?
:
```

# Elektro-magnetische Telegrafie



*Morse-Stiftschreiber von 1846; in dieser Form ging der Morse-Apparat in den USA in Betrieb.*



# Telegrafafen Community



II = I am ready  
GA = Go Ahead  
SFD = Stop for Dinner  
GM = Good morning  
1 = Wait a moment  
2 = Get answer immediately

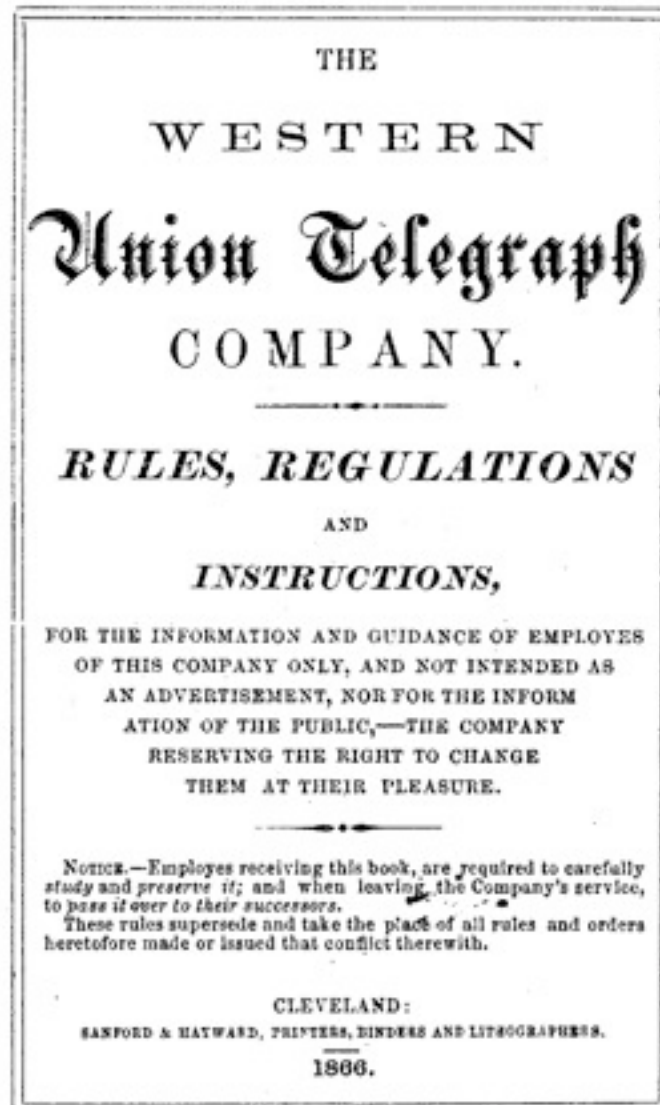


Mattie Kuhn





# Chats



1866

## FREE MESSAGES.

62. In order to relieve the wires of the pressure of free business, and of any improper use thereof, the messages of an **unofficial character**, to and from employes of the Company, must be restricted to **their own urgent social messages**, and in every case such messages shall be **approved by the Manager of the office** from which it is sent. The copies of such messages to be regularly filed with the free messages.

63. **The Official Correspondence** over the wires between Managers, Operators, and other employes of the Company, must be limited to matters of **an urgent nature and that will not bear the delay of the mail.— Use the mail** for all matters that will not suffer by the delay.

64. **Messages for Theatres, Shows, Concerts and places of amusement** of any kind, will in no case be transmitted over the wires of this Company **without payment of the usual charges.**

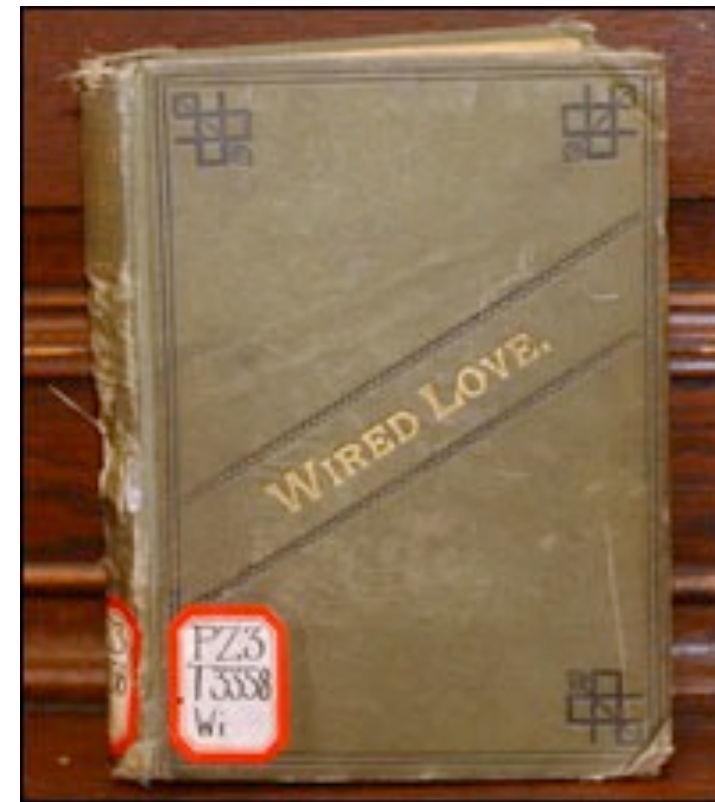
# Beziehungen

«I got my divorce . . . and soon afterward married a telegrapher from Nova Scotia. I'd met this operator over the wire in 1903, while working» (Mattie Kuhn)



## Flirtation by Telegraph"

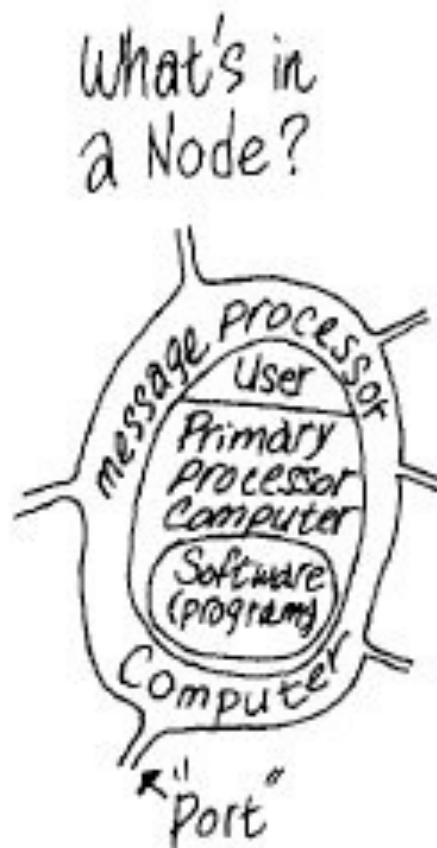
Probably from *Harper's Weekly*, ca. 1875, National Museum of American History, Smithsonian Institution, Archives Center



Ella Cheever Thayer: *Wired Love: a romance of dots and dashes*, 1879



# Synergie und Kommunikation



\* Operating System  
Graphic display  
Interpreter  
User Programs  
Files, etc.



All nodes  
can be  
interconnected  
via their  
message  
processors



J. C. R. Licklider, 1915-1990

1950 MIT Lincoln Lab

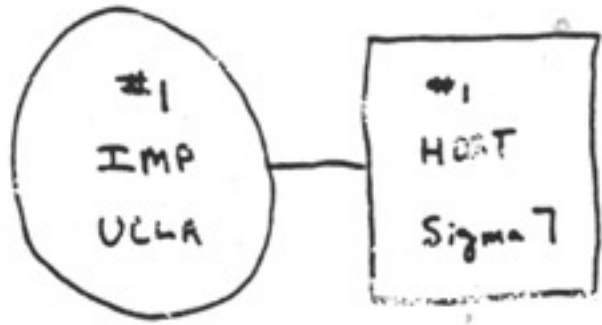
1959-1962 BBN, PDP-1,  
time-sharing

1960 *Man-Computer Symbiosis*

1962-1964 ARPA (IPTO)

1968 MIT, Project MAC

# ARPANET 1969

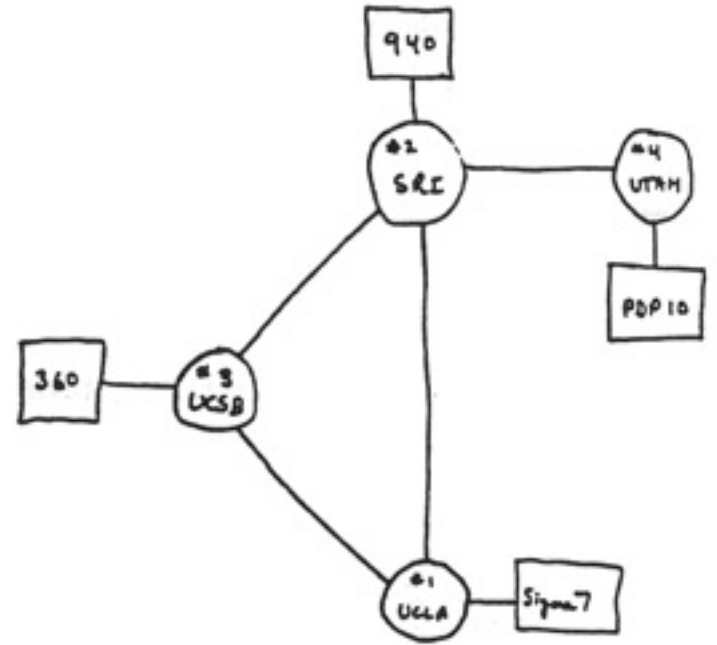


THE ARPA NETWORK

SEPT. 1969

1 NODE

FIGURE 6.1 Drawing of September 1969 (Courtesy of Alex McKenzie)



THE ARPA NETWORK

DEC 1969



MAP 4 September 1971

# Netzdienste



An der PDP-10 von BBN verschickte Ray Tomlinson 1971 die erste Email.  
William Crowther vom IMP-Team schrieb um 1975 das Videospiel *Adventure*.

1971

E-Mail (RFC 385)

Remote Job Entry (RFC 105)

Telnet (RFC 137)

FTP (RFC 114)

Text der ersten Email:

QWERTYUIOP

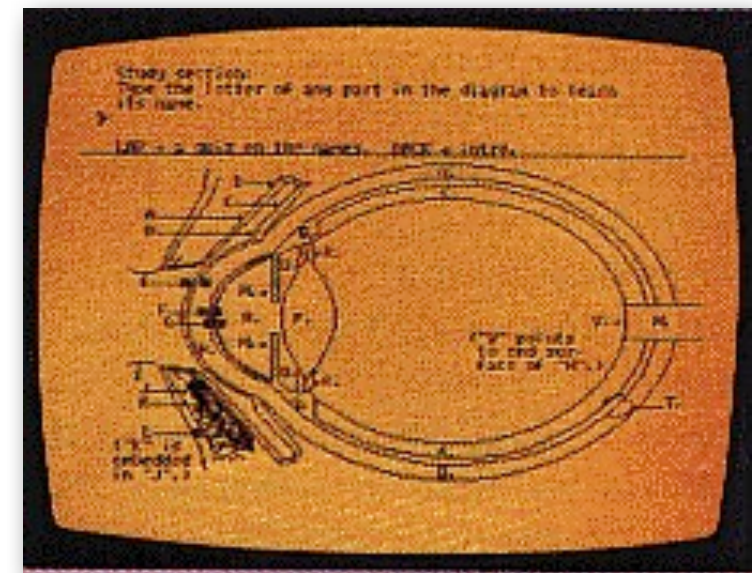
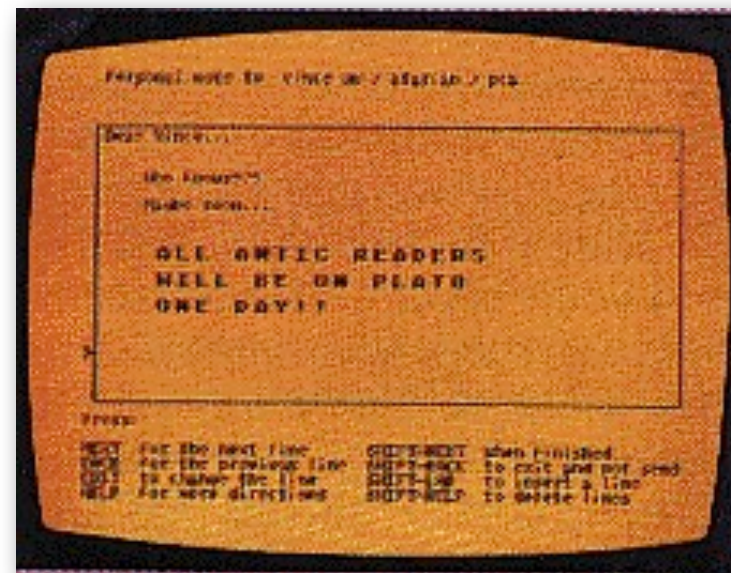
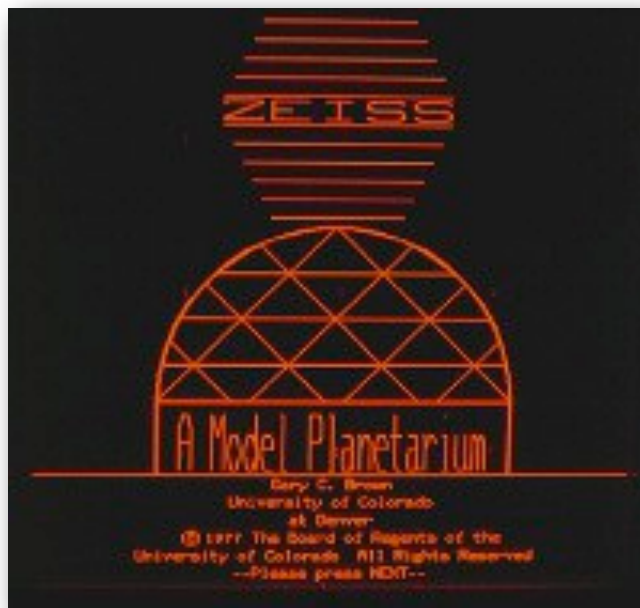
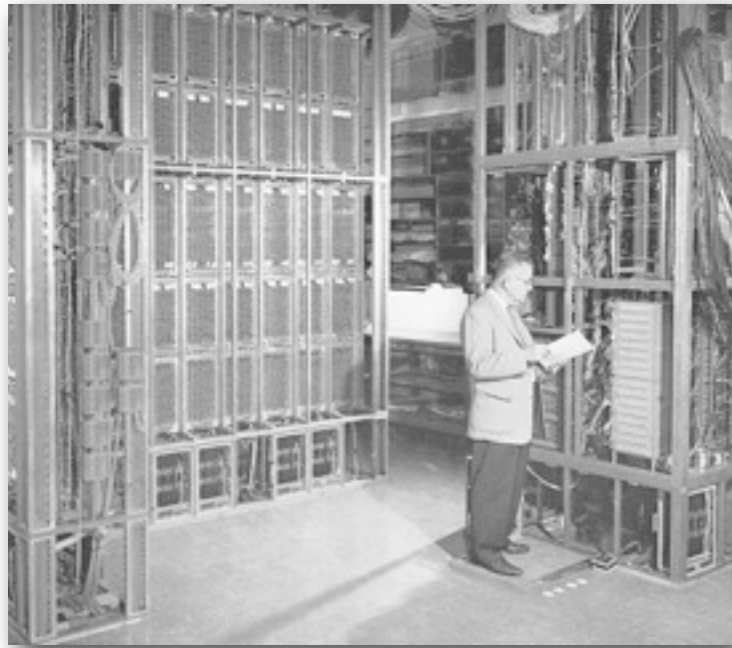


Ray Tomlinson



# Online-Community

# PLATO (1974)









# Hunt the Wumpus (1972)

SHOOT OR MOVE (S-M)?M  
WHERE TO?4

YOU ARE IN ROOM 4  
TUNNELS LEAD TO 3 5 14

SHOOT OR MOVE (S-M)?M  
WHERE TO?5

BATS NEARBY!  
YOU ARE IN ROOM 5  
TUNNELS LEAD TO 1 4 6

SHOOT OR MOVE (S-M)?M  
WHERE TO?6

I FEEL A DRAFT  
YOU ARE IN ROOM 6  
TUNNELS LEAD TO 5 7 15

SHOOT OR MOVE (S-M)?M  
WHERE TO?7  
YYYYIIIIIEEEE . . . FELL IN PIT!  
HA HA HA - YOU LOSE!  
SAME SET-UP (Y-N)?Y  
HUNT THE WUMPUS

BATS NEARBY!  
YOU ARE IN ROOM 2  
TUNNELS LEAD TO 1 3 10

SHOOT OR MOVE (S-M)?M  
WHERE TO?10

BATS NEARBY!  
YOU ARE IN ROOM 10  
TUNNELS LEAD TO 2 9 11

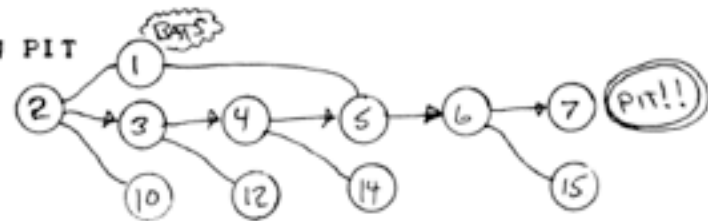
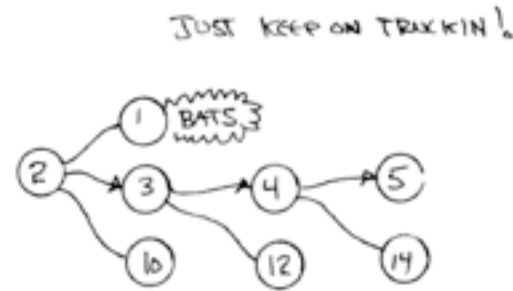
SHOOT OR MOVE (S-M)?M  
WHERE TO?11  
ZAP--SUPER BAT SNATCH! ELSEWHEREVILLE FOR YOU!

YOU ARE IN ROOM 14  
TUNNELS LEAD TO 4 13 15

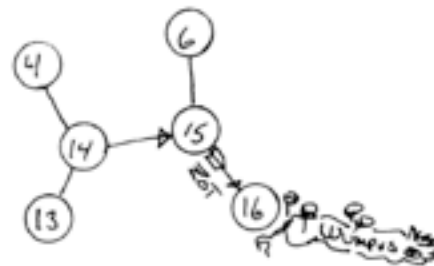
SHOOT OR MOVE (S-M)?M  
WHERE TO?15

I SMELL A WUMPUS!  
YOU ARE IN ROOM 15  
TUNNELS LEAD TO 6 14 16

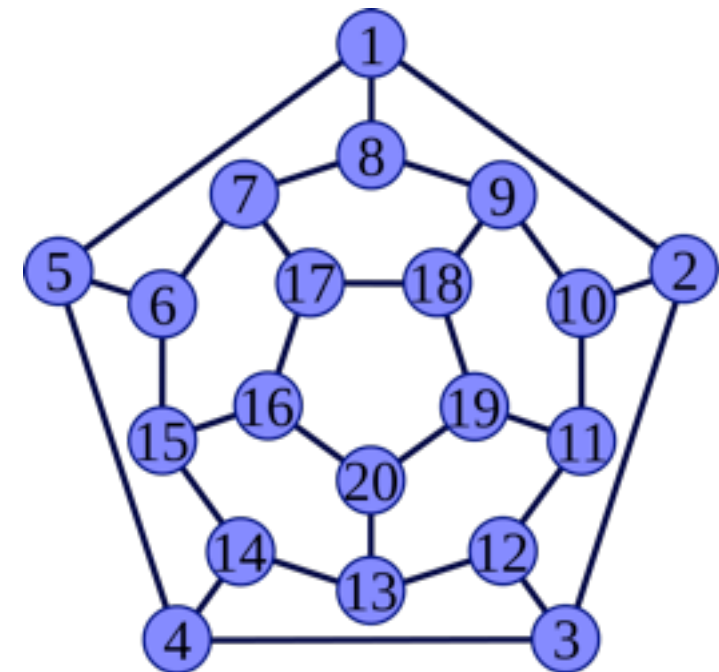
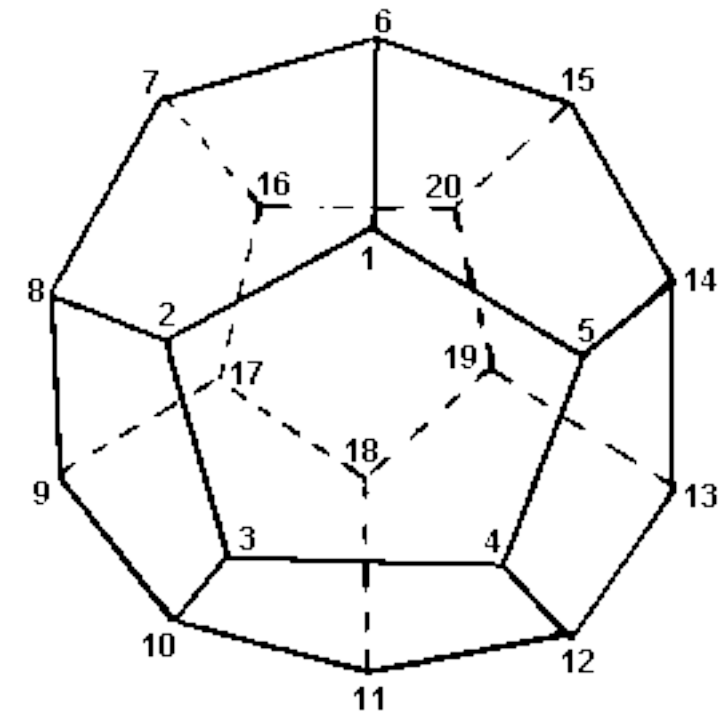
SHOOT OR MOVE (S-M)?S  
NO. OF ROOMS(1-5)?1  
ROOM #?16  
AHA! YOU GOT THE WUMPUS!  
HEE HEE HEE - THE WUMPUS'LL GETCHA NEXT TIME!!



Blew IT AGAIN!!



CAN YOU FIT THIS  
MAP INTO THE OTHER  
ONE ABOVE? FIGURE OUT  
HOW I KNEW THE WUMPUS  
WAS IN 16.





## Mazewar, 1974

<http://www.digibarn.com/collections/games/xerox-maze-war/movies/maze-on-alto-fastart.mov>



# Colossal Cave Adventure (ADVENT) 1975

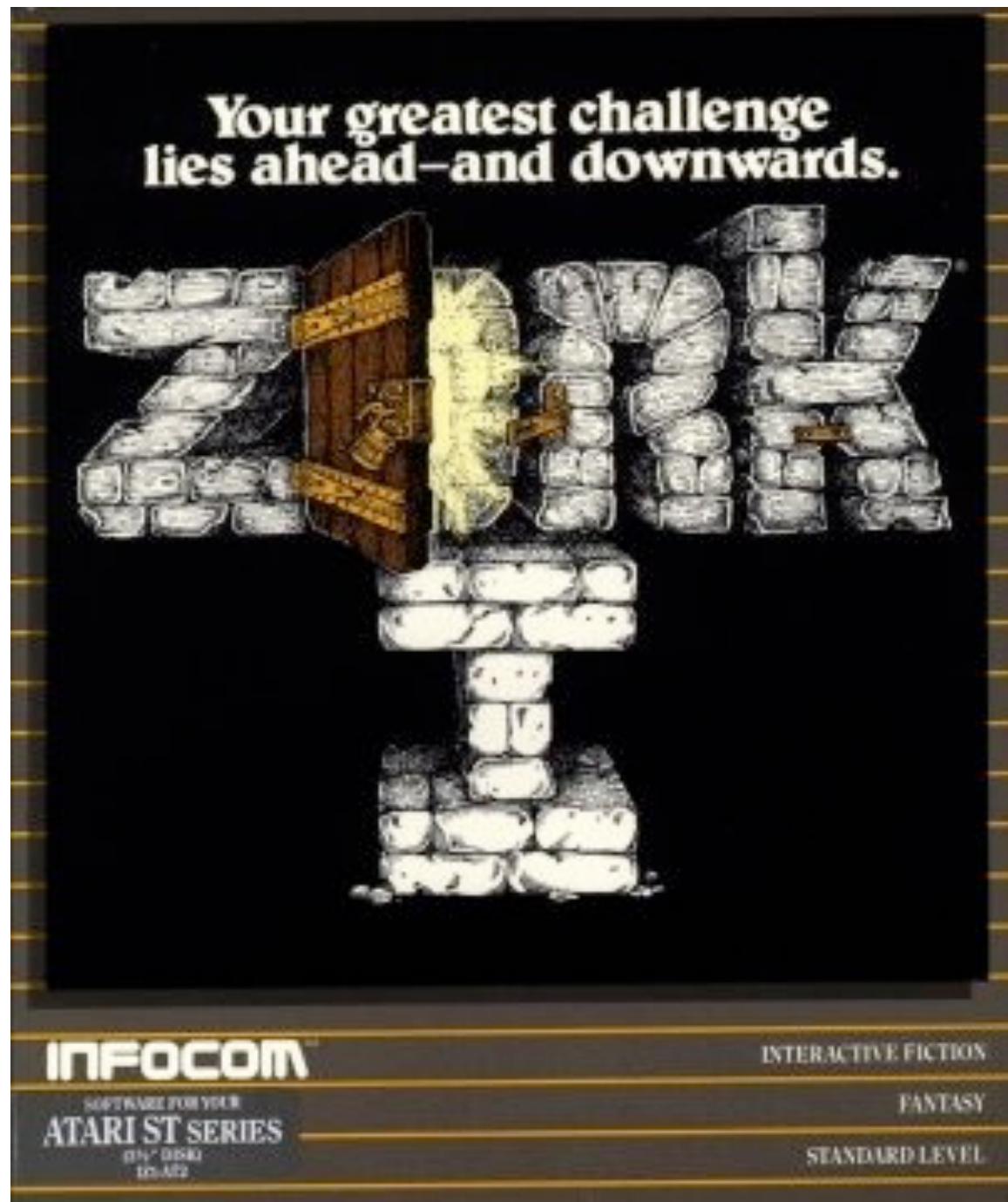
```
PAUSE INIT DONE statement executed
To resume execution, type go.  Other input will terminate the job.
go
Execution resumes after PAUSE.
WELCOME TO ADVENTURE!!  WOULD YOU LIKE INSTRUCTIONS?

y
SOMEWHERE NEARBY IS COLOSSAL CAVE, WHERE OTHERS HAVE FOUND
FORTUNES IN TREASURE AND GOLD, THOUGH IT IS RUMORED
THAT SOME WHO ENTER ARE NEVER SEEN AGAIN.  MAGIC IS SAID
TO WORK IN THE CAVE.  I WILL BE YOUR EYES AND HANDS.  DIRECT
ME WITH COMMANDS OF 1 OR 2 WORDS.
(ERRORS, SUGGESTIONS, COMPLAINTS TO CROWTHER)
(IF STUCK TYPE HELP FOR SOME HINTS)

YOU ARE STANDING AT THE END OF A ROAD BEFORE A SMALL BRICK
BUILDING .  AROUND YOU IS A FOREST.  A SMALL
STREAM FLOWS OUT OF THE BUILDING AND DOWN A GULLY.
```

Will Crowther  
Don Woods

1975 / 1976



# Nachfolger

Zork, Infocom: Tim Anderson, Marc Blank, Bruce Daniels, Dave Lebling, 1977



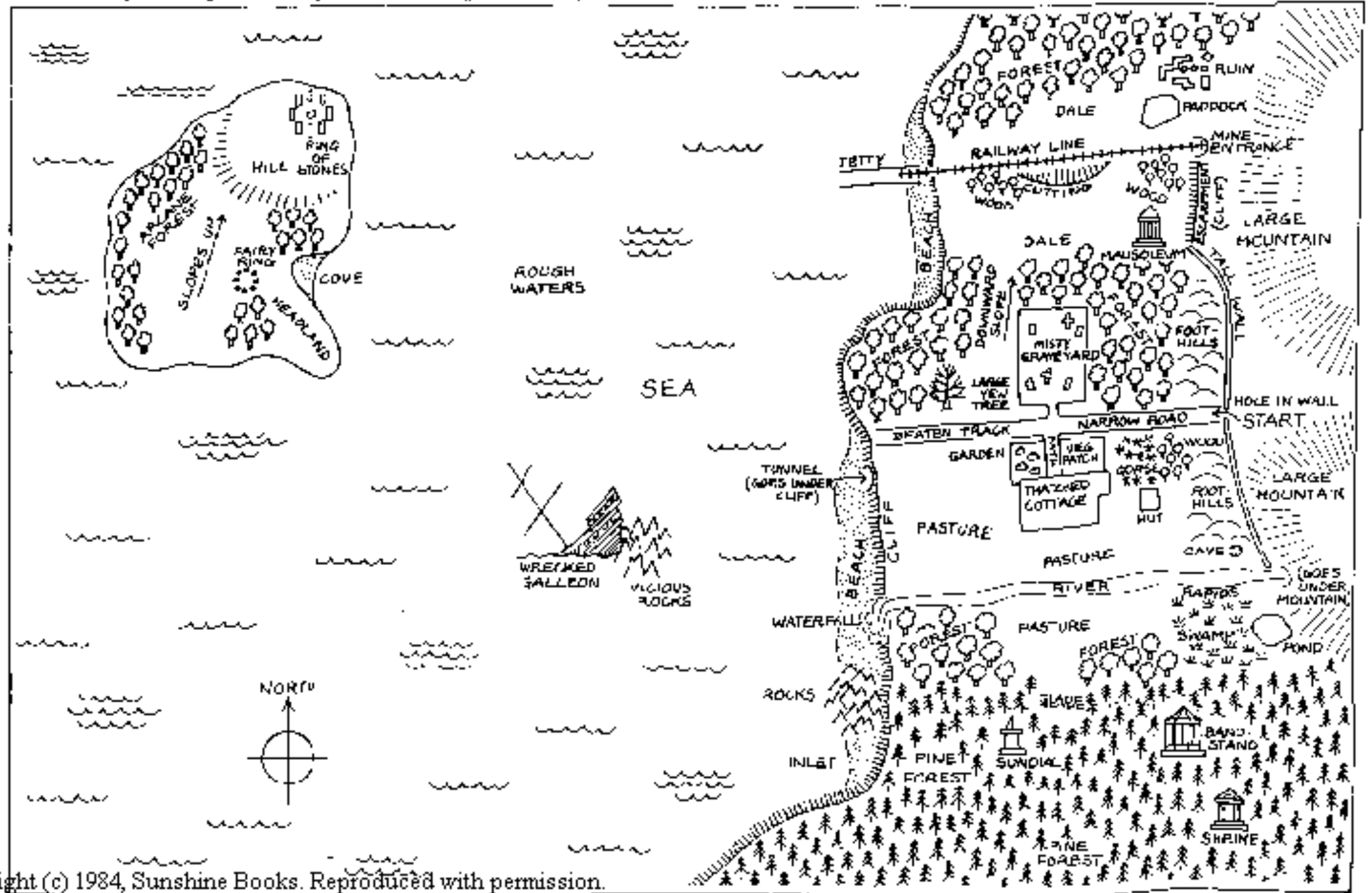
# MUD1

Multi User Dungeon

1978

Roy Trubshaw  
Richard Bartle

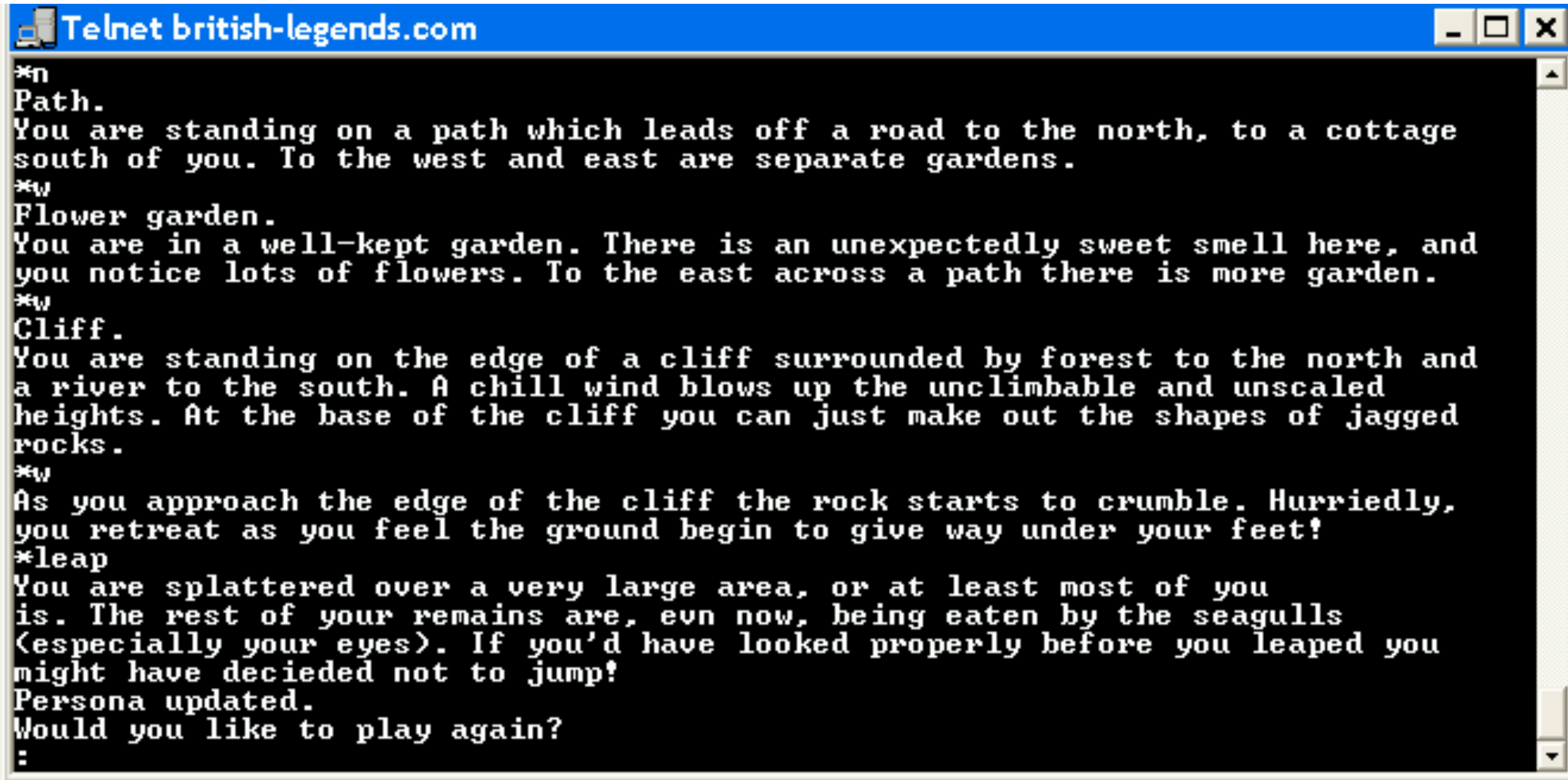
A wizard's eye view of the land of MUD, showing the salient features and hazards



Copyright (c) 1984, Sunshine Books. Reproduced with permission.

[telnet://british-legends.com:27750](https://telnet://british-legends.com:27750)

# MUD1



```
Telnet british-legends.com
*~
Path.
You are standing on a path which leads off a road to the north, to a cottage
south of you. To the west and east are separate gardens.
*~
Flower garden.
You are in a well-kept garden. There is an unexpectedly sweet smell here, and
you notice lots of flowers. To the east across a path there is more garden.
*~
Cliff.
You are standing on the edge of a cliff surrounded by forest to the north and
a river to the south. A chill wind blows up the unclimbable and unscaled
heights. At the base of the cliff you can just make out the shapes of jagged
rocks.
*~
As you approach the edge of the cliff the rock starts to crumble. Hurriedly,
you retreat as you feel the ground begin to give way under your feet!
*leap
You are splattered over a very large area, or at least most of you
is. The rest of your remains are, evn now, being eaten by the seagulls
(especially your eyes). If you'd have looked properly before you leaped you
might have decided not to jump!
Persona updated.
Would you like to play again?
:
```



# MU\*

MUD – Multi User Domain / Dimension / Dungeon

MOO – Multi User Dungeon, Object Oriented

MUCK – Multi-User Chat/Created/Computer/Character/Carnal Kingdom | Multi-User Construction Kit

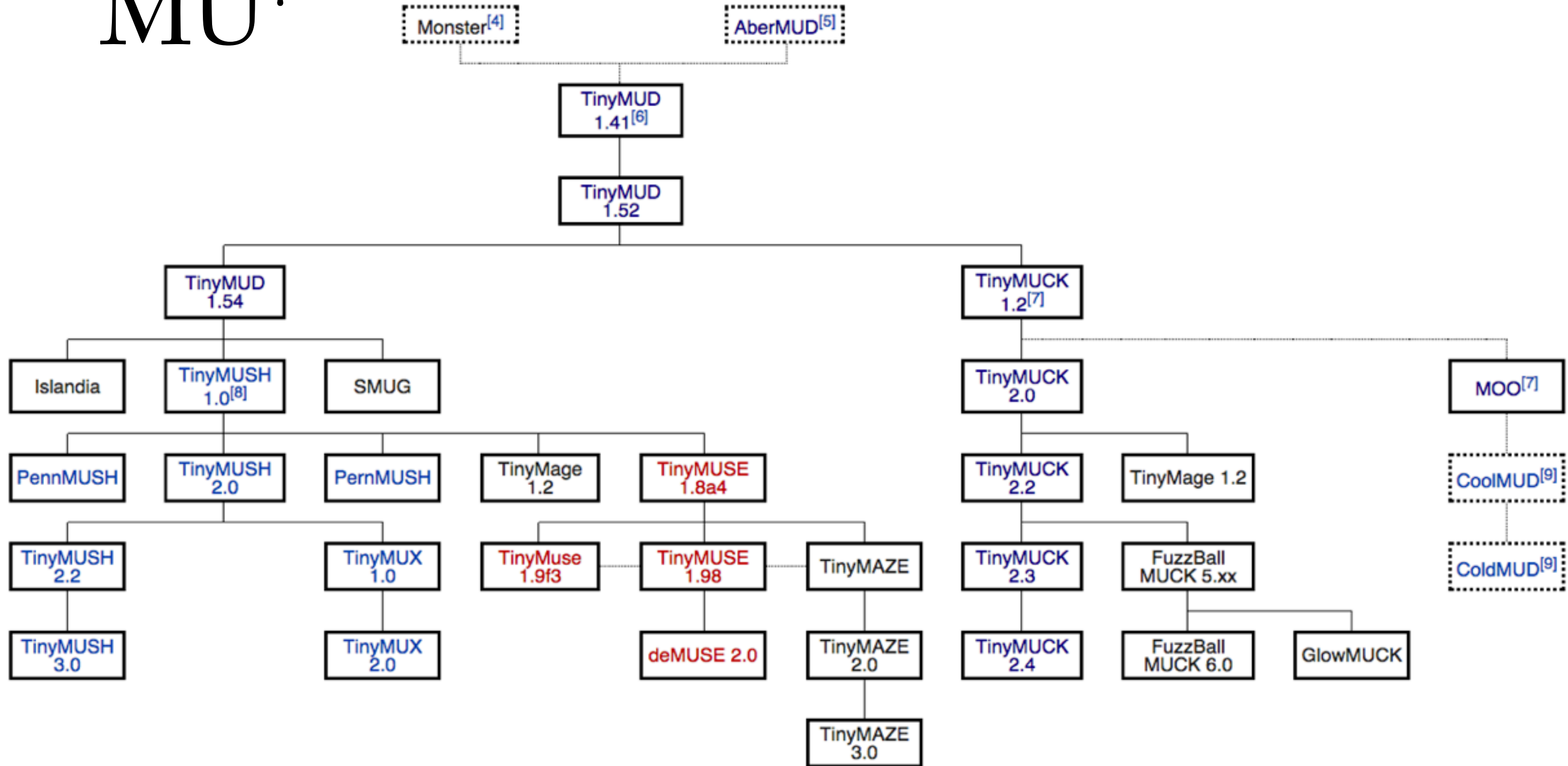
MUSE – Multi User Shared Environment

MUSH – Multi User Shared Hallucination

MUX – Multi User eXperience

[http://www.livinginternet.com/d/da\\_own.htm](http://www.livinginternet.com/d/da_own.htm)

# MU\*



# Themen

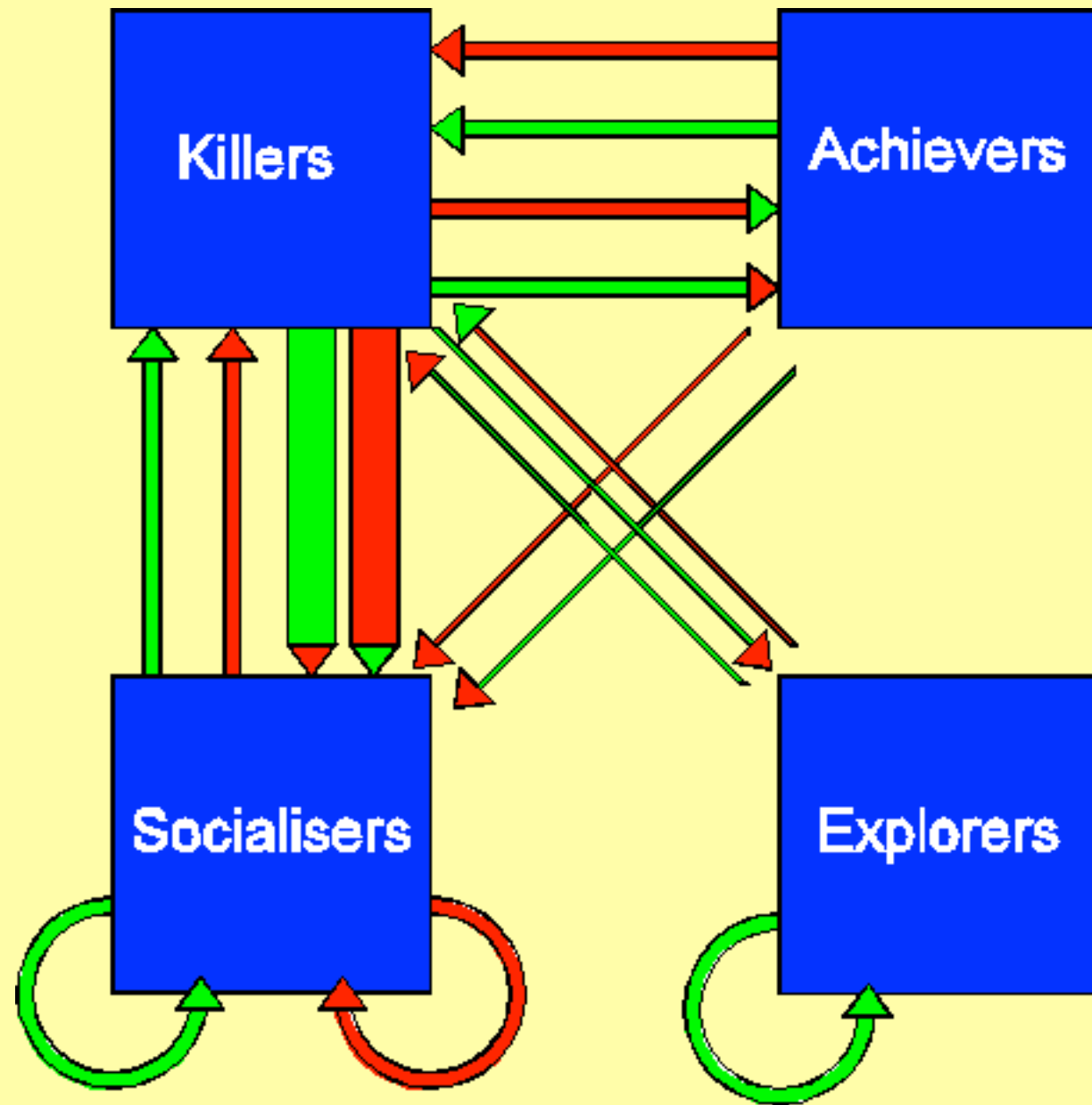
[http://www.mudconnect.com/mud\\_category.html](http://www.mudconnect.com/mud_category.html)

Adult-Oriented Muds - Contains content not suitable for minors  
Amber - Based on Roger Zelazny's Amber novels  
Anime - Based on Japanese animation  
Babylon 5 - Based on the popular television show  
Christian-Based Muds - Themes based on Christianity  
Comic Books - Based on comic book themes  
Cyberpunk - Based on William Gibson's Cyberpunk Genre  
Dark Fantasy/Horror - Muds with a dark fantasy and/or horror theme/genre  
Default Telnet Port - Muds running on the default telnet port (port # 23)  
Default WWW Port - Muds running on the default web port (port # 80)  
Diablo - Based on Diablo  
Dragonball - Based on Dragonball  
DragonLance - Based on DragonLance  
Dungeons and Dragons - Based on TSR's Dungeons and Dragons ®  
Eddings - Based on the works of David Eddings  
Educational - Muds used for educational purposes  
Final Fantasy - Muds which are based on Final Fantasy  
Forgotten Realms - Based on TSR's Forgotten Realms  
Free Muds (Broad Category) - Muds which are free to play  
Furry Muds - Muds based on anthropomorphics  
Futuristic Muds - Muds which are set in the future  
Gothic - Based on a Gothic genre  
Harry Potter - Based on Harry Potter  
Historical - Based on actual or fictional history  
Level-based muds - Muds whose training and equipment systems are level-based  
Levelless and Classless muds - Muds which are based around levelless and classless training systems  
Medieval Fantasy - Based on a medieval fantasy environment  
Magic: The Gathering - Muds based on Magic: The Gathering  
Modern Day - Muds set in modern times  
Newbie Friendly - Muds that are extra friendly for newbie players  
Non-Player Killing Muds - Muds not allowing any form of player killing

Original World - Muds which claim to have a completely original world  
Palladium - Muds based on Palladium's books (RIFTS, Robotech, Heroes Unlimited, etc)  
Pay to play Muds - Muds requiring registration or other fees to play  
Pern - Based on Anne McCaffrey's Pern Series  
Player Killing Muds - Muds allowing unrestricted player killing  
Pokemon - Muds based on Pokemon  
Post Apocalyptic - Based on a post apocalypse scenario  
Pure Player Killing Muds - Muds based strictly on player killing  
Research Oriented - Muds used for research  
Restricted Player Killing Muds - Muds allowing restricted player killing  
Roleplaying Muds - Roleplaying is accepted within the game. (Also try these categories roleplay-encouraged and roleplay-enforced)  
Science Fiction - Muds that deal with science fiction  
Sexually-Oriented - (ADULT ONLY) Muds containing sexually oriented material (ADULT ONLY)  
Shadowrun - Muds based on Shadowrunner  
Skill-based muds - Muds whose training and equipment systems are skill-based  
Social muds - Muds which primarily provide an outlet for social interaction  
Star Trek Muds - Based on the Star Trek TV series or movies  
Star Wars Muds - Based on the Star Wars movies  
SuperHeroes - Based on superheros  
Sword of Truth - Based on the Sword of Truth book series by Terry Goodkind  
Talkers - List talkers and talker-style muds  
Tolkien - Based on the works of J.R.R. Tolkien  
Transformers - Based on the 'Transformers' theme  
Ultima - Based on the world of Ultima  
Vampire: The Masquerade - Muds based on 'Vampire: The Masquerade'  
Warhammer - Muds based on Warhammer  
Wheel of Time - Based on Robert Jordan's "Wheel of Time" series  
World of Darkness - Based on White Wolf Studio's "World of Darkness"  
X-Files - Based on the X-Files TV show and motion picture



# Player Types (1990, 1996)



## **i) Achievement within the game context.**

Players give themselves game-related goals, and vigorously set out to achieve them. This usually means accumulating and disposing of large quantities of high-value treasure, or cutting a swathe through hordes of mobiles (ie. monsters built in to the virtual world).

## **ii) Exploration of the game.**

Players try to find out as much as they can about the virtual world. Although initially this means mapping its topology (ie. exploring the MUD's breadth), later it advances to experimentation with its physics (ie. exploring the MUD's depth).

## **iii) Socialising with others.**

Players use the game's communicative facilities, and apply the role-playing that these engender, as a context in which to converse (and otherwise interact) with their fellow players.

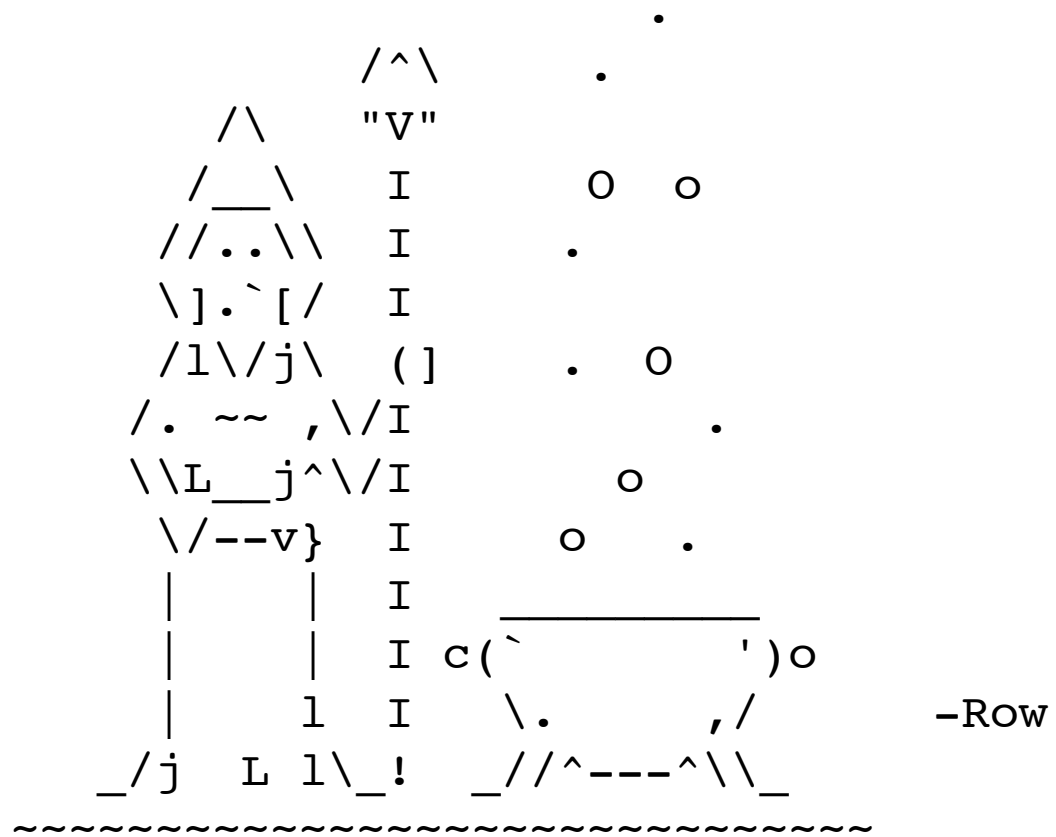
## **iv) Imposition upon others.**

Players use the tools provided by the game to cause distress to (or, in rare circumstances, to help) other players. Where permitted, this usually involves acquiring some weapon and applying it enthusiastically to the persona of another player in the game world.

Richard Bartle: HEARTS, CLUBS, DIAMONDS, SPADES: PLAYERS WHO SUIT MUDS

<http://mud.co.uk/richard/hcds.htm>

# Hierarchien



Novice

Player

Wizard / Immortal

God / Implementer

Developer



# Virtual Communities (1993)



The technology that makes virtual communities possible has the potential to bring enormous leverage to ordinary citizens at relatively little cost--intellectual leverage, social leverage, commercial leverage, and most important, political leverage.

Howard Rheingold, *Virtual Communities* .  
Homesteading on the Electronic Frontier

# MUD-Sucht

»I am concerned about the degree to which people find virtual communities enchanting. We have people who use LambdaMOO who are not in control of their usage who are, I believe, seriously and clinically addicted. . . .

These people aren't addicted to playing video games. It wouldn't do the same thing for them. They're communication addicted. They're addicted to being able to go out and find people twenty-four hours a day and have interesting conversations with them. We're talking about people who spend up to seventy hours a week connected and active on a MUD. Seventy hours a week, while they're trying to put themselves through school at Cambridge. I'm talking about a fellow who's supposed to be at home in Cambridge to see his family for the holidays, missed his train by five hours, phoned his parents, lied about why he was late, got on the next train, got home at 12:30 in the morning, didn't go home, went to a terminal room at Cambridge University and MUDded for another two hours. He arrived home at 2:30 in the morning to find the police and some panicked parents, and then began to wonder if maybe he wasn't in control.

These are very enticing places for a segment of the community. And it's not like the kinds of addictions that we've dealt with as a society in the past. If they're out of control, I think that's a problem. But if someone is spending a large portion of their time being social with people who live thousands of miles away, you can't say that they've turned inward. They aren't shunning society. They're actively seeking it. They're probably doing it more actively than anyone around them. It's a whole new ballgame. That's what I'm saying about virtual societies.«

<http://www.rheingold.com/vc/book/5.html>



# MUDflation

Somebody in some post mentioned something about MUDs having an inflation problem. The response I have for this is: YES!!!

The reason is intuitively obvious even to the most casual observer – when a mobile recreates itself whole from nothingness, it also creates more coinage. So the amount of money in the game goes up and up and up.

A REAL cool solution would be to have the prices in the shops go up as the game realizes there is more coinage floating around. One drawback in this scenario (and it's a big one) would be that the newbies (who don't have all the extra money) log in to find recalls costing 10K apiece. The cash isn't evenly distributed, which makes this inherently unfair, (even tho it IS just like real life. :)

A pretty brilliant "temporary" solution was come up with by one of the Imps of JediMUD: he sold off a pretty powerful, incredibly rare item to the highest bidder. Presto change-o, seven million coins out of the game. An intrepid Immortal duplicated this feat using all of his "old" eq (Jedi has just gone through an equipment downgrade, and the dust hasn't settled yet), and disposed of another 11 million.

Anybody got any other ideas on how to deal with MUDflation? :)

4/6/93

# A Rape in Cyberspace (1993)

Julian Dibbel

```
Telnet - lennon.cc.gatech.edu
Connect Edit Terminal Help
lennon 4>telnet lambda.moo.mud.org 8888
Trying 209.1.106.178 ...
Connected to lambda.moo.mud.org.
Escape character is '^]'.

*****
* Welcome to LambdaMOO! *
*****

Running Version 1.8.0r5b of LambdaMOO

PLEASE NOTE:
LambdaMOO is a new kind of society, where thousands of people voluntarily
come together from all over the world. What these people say or do may not
always be to your liking; as when visiting any international city, it is wise
to be careful who you associate with and what you say.
The operators of LambdaMOO have provided the materials for the buildings of
this community, but are not responsible for what is said or done in them. In
particular, you must assume responsibility if you permit minors or others to
access LambdaMOO through your facilities. The statements and viewpoints
expressed here are not necessarily those of the wizards, Pavel Curtis,
Stanford University, or Placeware Inc., and those parties disclaim any
responsibility for them.

NOTICE FOR JOURNALISTS AND RESEARCHERS:
The citizens of LambdaMOO request that you ask for permission from all
direct participants before quoting any material collected here.

For assistance either now or later, type 'help'.
The lag is approximately 3 seconds; there are 199 connected.
```

Where does the body stop and the mind begin? What is the nature of reality?

" . . . the commands you type into a computer are a kind of speech that doesn't so much communicate as \_make\_things\_happen\_, directly and ineluctably, the same way pulling a trigger does. They are incantations, in other words, and anyone attuned to the techno-social megatrends of the moment - from the growing dependence of economies on the global flow of intensely fetishized words and numbers to the burgeoning ability of bioengineers to speak the spells written in the four-letter text of DNA - knows that the logic of the incantation is rapidly permeating the fabric of our lives."

Julian Dibbel



# Cyberspace (1995)





# MUD Wedding

Different MUDs institutionalize marriage in different ways, but in the LPMUDs that I study, predictable norms of monogamous heterosexuality are playfully reproduced. One can generally find a chapel, a priest, and heterosexual newlyweds, provided with familiar props such as rings, wedding dresses, and bouquets. Couples might subsequently pool bank accounts, or talk on a special private channel enabled by their wedding rings. They sometimes even adopt other players as their children."

Mizuko Ito: *Virtually Embodied: The Reality of Fantasy in a Multi-User Dungeon* (1997)

# Ich bin viele



»Ich spalte mich auf. Das gelingt mir immer besser. Ich kann mich selbst als zwei, drei oder mehr Jemande betrachten. [...] Während ich in einem Fenster in eine Art Streitgespräch verwickelt bin, versuche ich mich im MUD eines anderen Fensters, an ein Mädchen heranzumachen, während vielleicht in einem anderen Fenster ein Tabellenkalkulationsprogramm oder irgendeine andere technische Sache abläuft... Und dann erhalte ich eine Echtzeitmeldung [...], und ich vermute, daß es RL ist. Es ist schlicht ein weiteres Fenster. RL ist nur ein Fenster unter vielen [...] und es ist gewöhnlich nicht mein bestes.«

Student, zitiert aus:

Sherry Turkle: Leben im Netz. Identität in Zeiten des Internet, 1997



# A Story About A Tree (1998)



There's a children's book, *The Velveteen Rabbit*, about a stuffed plush rabbit which desperately wishes to become Real. And in the end, the love of the little boy whose toy it is makes this come true.

In the end, the social bonds of the people in a virtual environment make it more than just a game. They make it Real. Sometimes it takes a moment of grief to make people realize it, and sometimes people just come to an awareness over time, but the fundamental fact remains: when we make a friend, hurt someone's feelings, suffer a loss, or accomplish something in an online world, it's real. It's not "just a game."

Raph Koster

# In the Jungle of MUD (1999)

»Sex is tricky on the MUDs. Because you can be anything you want to be - a tall Xantian with purple eyes or a gorgeous earthling hunk - there is quite a bit of gender swapping going on. "A lot of men pretend to be women so they can have more virtual sex," says Amy Bruckman, an M.I.T. researcher studying social interaction on MUDS. "A lot of women pretend to be men so they'll be left alone." Tracy (not her real name), a 28-year-old writer, often assumes the identity of a macho, beer-guzzling, care-for-nothing college student. She says it gives her a chance to see how the other half lives - and to work out her frustration with the men she meets in her life off-line.

Committed MUDders find the experience highly addictive - much to the consternation of parents and computer-system administrators. Some students play as much as 80 hours a week, neglecting their schoolwork and overloading their local computer networks. Amherst College banned MUDs from the campus computer system in 1992; Australia has gone so far as to banish them from the continent.

[...]

Nobody has yet found a way to make money from MUDa, but commercial exploitation may not be far behind. Howard Rheingold, author of a new book on virtual communities, points out that many MUDs already have elaborate systems for tracking the points that players amass by finding treasures or killing enemies. Those systems could just as easily be used to amass dollars, says Rheingold. "As soon as somebody figures out a way to play for real money, you're going to see some real action." «

In the Jungle of MUD

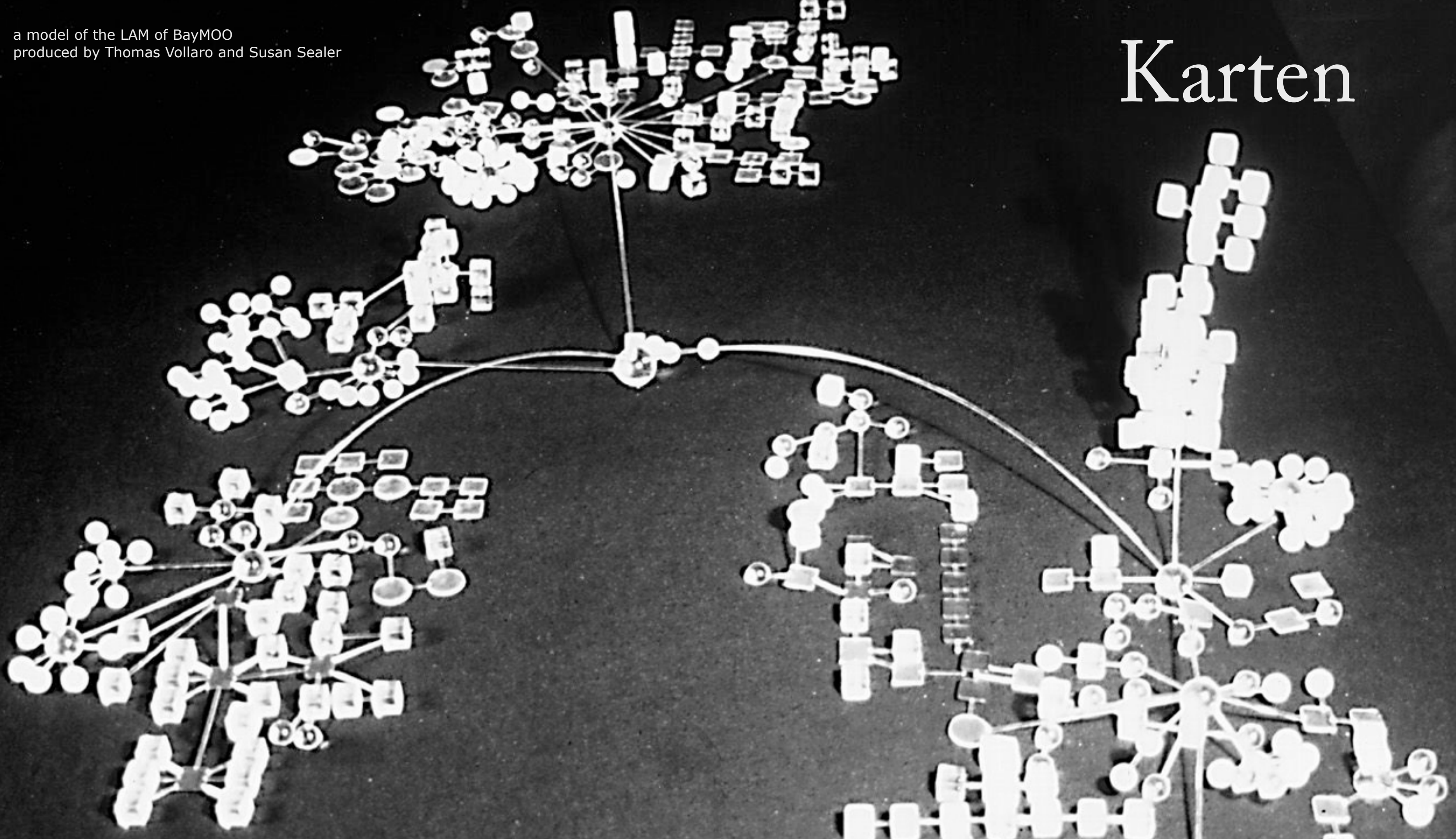
Virtual worlds you can hook into - and get hooked on - are the latest rage on the computer networks

By ELLEN GERMAIN WASHINGTON

<http://mud.co.uk/richard/tm130993.htm>

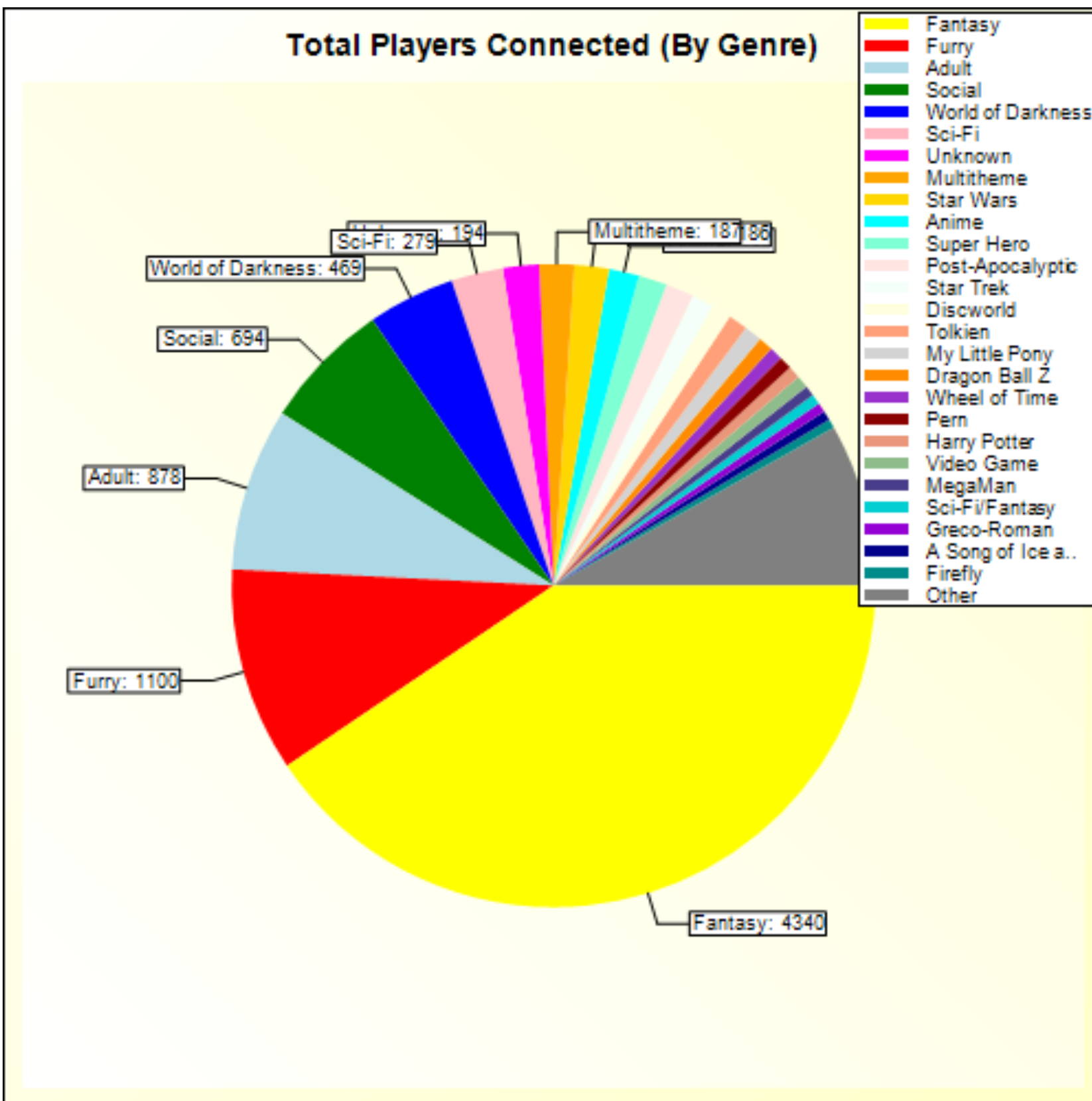
a model of the LAM of BayMOO  
produced by Thomas Vollaro and Susan Sealer

# Karten





# MUD Genres



<http://mud.co.uk/muse/escape.htm>

<http://www.mudconnect.com/>

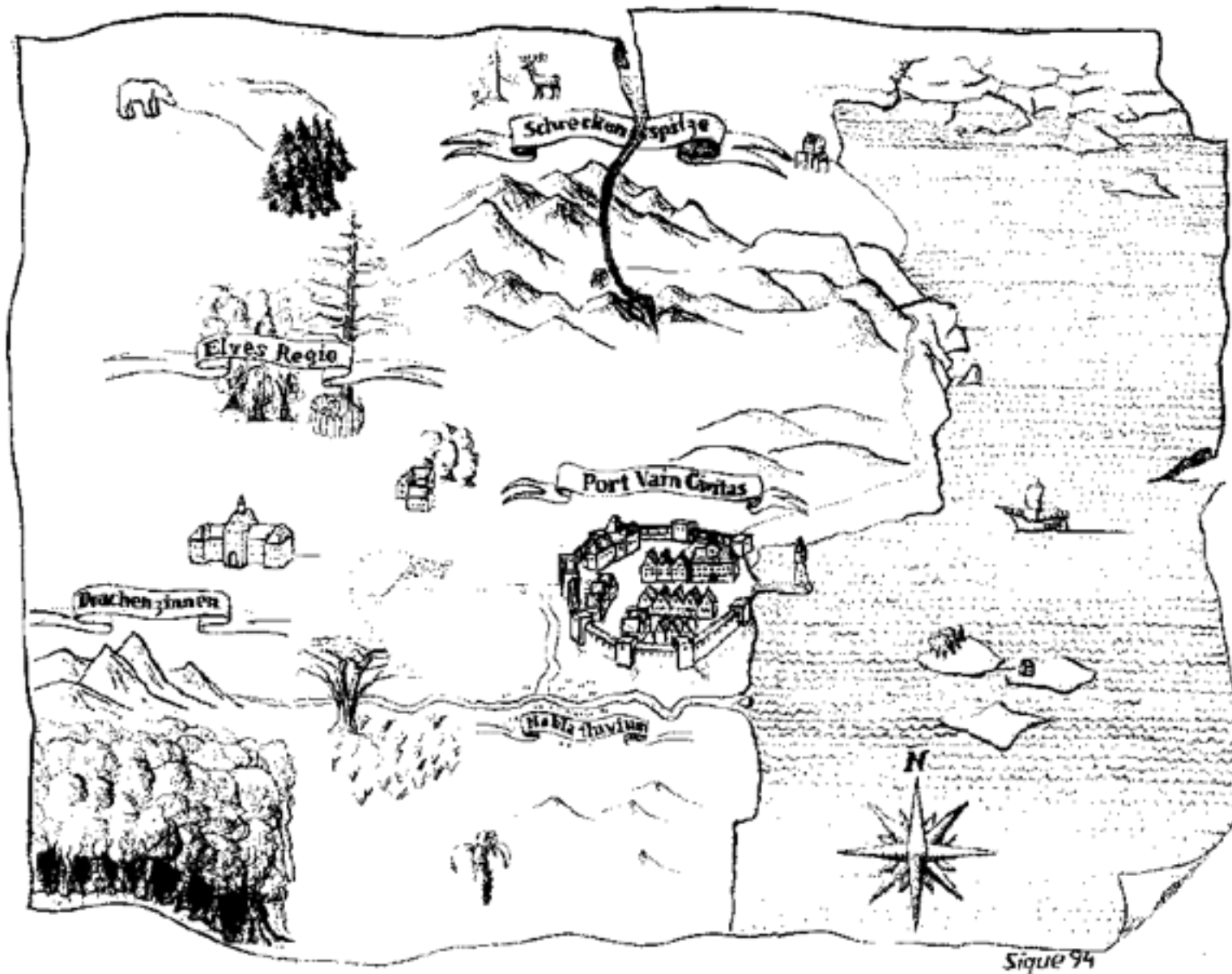
<http://mudder.info/index.php?n=Main.Muds>

<http://nordmud.de/dml/>

<http://mudstats.com/>

# Morgengraun

<http://mg.mud.de>



- 1 über 15000 **Räume**,
- 2 über 2000 Monster,
- 3 über 70 **Quests**,
- 4 8 verschiedene **Rassen**,
- 5 12 verschiedene **Gilden**,
- 6 und jede Menge Spaß!

# Barrierefreies Spiel



Mit `grafik aus` schaltet man die Anzeige von Grafiken aus.

`lang` (zeigt in jedem Raum beim Betreten die komplette Langbeschreibung an),

`kurz` (zeigt nur jeweils die Kurzbeschreibung an),

`ultrakurz` (zeigt überhaupt nichts an, was sich zum Zurücklegen längerer schon bekannter Wege anbietet).

Audioausgabe mit Screenreadern

Bleibt nur noch zu sagen: schaut es Euch einfach mal an, lasst Euch die Welt zeigen und habt viel Spaß im MorgenGrauen! Als Ansprechpartner stehen Euch mit ihren Erfahrungen gern **Mogur**, **Xutelius** und **Heli** zur Verfügung.

<http://mg.mud.de/hilfe/blind.shtml>