

How to Write a Sex Story

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How many times have you been reading alt.sex.stories and seen a post such as:

I'm not an author, but I'd really like to see a story about a guy...

You may have posted similar messages. If so, you are in luck! I'm going to show you how you can write your own story, a story as good as most of those you see posted. We'll even write a simple story as we go, and talk about ways to make your story better and more appealing to different audiences. It's very simple, and you can do it!

Parts of a Story

Every sex story has at least three parts. While they can go by many names, we will use simple ones:

- (1) The Setup,
- (2) The Act, and
- (3) The Afterglow.

Each part of the story has a purpose. The setup introduces the characters and sets the stage. The act is where the action happens. The afterglow wraps things up and provides an ending. Think of these three parts together making up a scene. A simple story may have only one scene; a more complex story may have more than one scene.

The Setup

The setup is the first part of the story. It introduces the main characters, and sets the stage for the action that follows. It tells the reader who, what, where, when, and why. For most stories, you don't have to waste a lot of words here. If your main character is a man, everybody knows men are horny all the time. Just introducing your main character as a man takes care of the who and why. If you don't talk about when, then your story is considered timeless.

Besides introducing your main character, you should introduce the other characters in the setup as well. Having a blond nympho appear suddenly in the middle of the story surprises the reader and isn't good writing; try and introduce her in the setup instead. By the end of the setup, the reader should know who the main characters are, where the action is taking place, and why.

Let's use what we've learned so far and write the setup for our story.

"Jack was horny. As he drove home he thought of his slut wife and his blond nympho daughter and got hornier. He decided he would satisfy himself with the first one he met when he got in the house. He opened the door to his house. Arf! Arf! Arf! Their dog Miss Fluffy barked and ran up to him, excited to see her master."

There in a few short sentences we have set up the story. Jack is our main character. We know that Jack is horny and is going to nail someone. We know he is driving home. We know he has a slut wife and a blond nympho daughter. We've also thrown in a surprise for the reader. We know Jack is going to nail the first one he sees, and that's Miss Fluffy!

As good as this is, we can make it better. We should always look for smooth transitions between one part of the story and the next. In our example, Jack goes right from driving to opening the door of the house. We could make this transition easier by having him park first. This also gives us an opportunity to talk about language, and the kind of language we use in a story to make it more appealing. We could just say "Jack parked the car and got out." That would be an okay transition, but this is a sex story. It would be much better to have Jack ease his big hot car into the garage, or slide his big hot car into its place. Or, for a different audience, he could back it in. Some really kinky fetishists may even get excited at having him use two spaces. See how much sexier we can make this simple transition?

We can also use language to make the story appeal to different types of readers. By just describing Miss Fluffy as a dog, we appeal to all readers. If we were writing this story to appeal to fur fetishists, we might introduce Miss Fluffy as a Husky or Alaskan Malamute. For the heavy duty S&M crowd, we might introduce her as a Doberman or Rottweiler. If we were going for the really kinky set, we might use a Cairn Terrier or miniature poodle.

The Act

This is the meat of most stories. This is where you want to be creative and expressive. Use your imagination and paint a picture with words. In our example, we know Jack is going to nail Miss Fluffy. We start by choosing the act to occur, breaking it into steps, and then describing each step.

Some readers look for realism in stories, and are turned off by scenes that are not realistic or believable. You need to decide if this is important to you. In our example, if we decided that Miss Fluffy is going to suck Jack off, then introducing her as a Cairn Terrier or other miniature breed would not be realistic. We would need to introduce her as a dog with a much bigger mouth, such as a Saint Bernard. That would be more realistic.

For our example, let's just go with straightforward rape. Breaking that act into steps, we have insertion, motion, and climax. We'll keep it simple as we have other characters to take care of.

"Jack grabbed Miss Fluffy and rammed his throbbing mantool into her behind. He slid in and out, feeling the pressure grow, until his balls exploded and he shot his hot spunk deep into her."

In a real story we would use a lot more words to describe the act. Here, we went beyond the basics by using the phrase "feeling the pressure grow" to tell how Jack felt. Good stories talk about more than what the characters do, they talk about how the characters feel, and involve all the senses.

The Afterglow

We've completed the setup and the act. We could end the story right here, but it would not be satisfying to many readers. We need to spend a little time on what happens after the act, to wrap things up and bring them to a tidy conclusion. In our example, we could wrap up this scene pretty easily.

"Jack dropped Miss Fluffy and walked into the next room."

Now we've concluded the scene. But, that conclusion would still not be satisfying to some readers. Remember, good stories talk about how the characters feel. Having your characters show feelings also makes your story more appealing. So, let's try it this way:

"Jack smiled as he put Miss Fluffy down. He gave her a pat on the head and walked into the next room."

That is much better. We have Jack not only showing emotion, but also being caring -- a man for the 90's.

That could end our story. But, we still have two more characters that need attention. We need another transition, and we've taken care of that by saying "and walked into the next room." We have ended one scene and opened the door to start another one. We now go through the same steps again: setup, act, afterglow.

As we think of the setup for the next scene, focus more on details. For some readers, rich details make the story more appealing. That doesn't mean you need to describe the floral print on the wallpaper and give the titles and publication dates of the magazines on the coffee table; too much detail makes the story hard to follow. Put in the details that are important to set the scene. Remember, this is a sex story, so details such as how the characters are dressed or not dressed, body characteristics, important furniture or props for the acts that follow are good to cover. Let's start with a simple setup for this scene.

"Jack walked into the room. His blond nympho daughter was nowhere to be seen. His slut wife was on the couch watching TV."

These three sentences set up the scene nicely. We got rid of the daughter, as our story is getting too long for some readers. We reintroduced the wife, and put her on a couch, which is convenient for the next part of a sex story.

We can add a few words and some detail to this and make it much better. How did Jack walk in to the room? What was Jack thinking? What room was it? Where was his daughter? What was his wife wearing? What kind of couch was it? Was she sitting, laying down? What was she watching on TV? If we write in details that answer these questions, we can make this much sexier. Let's try again, filling in some of these details.

"Jack walked into the living room, his pork sword once again ready for battle. While his blond nympho daughter was nowhere to be seen, he thought he could hear her in the den with one of her boyfriends. She better not be on my pool table again, he thought to himself, those stains are hard to get off. His slut wife was sitting on the leather couch with her legs spread, dressed only in a black lace teddy. She had a couple of fingers jammed into her hot box. She was watching one of their favorite movies on the big screen TV, "Super Vixens XVII." He knew the number between the redhead and the burro in the rowboat always made her hot."

Providing more detail made this much better. While we have pushed the daughter more or less out of the story, we have done it in a way that provides some sexual excitement. We could even take the idea of the daughter and her boyfriend making it on the pool table and turn it into a story on its own, or a scene in a longer story. We can choose what the wife is wearing to appeal to different audiences. She could be wearing a collar, or leather, or latex, or nothing at all. We can do the same thing with the way we describe the couch; leather, vinyl, or fur covered, to appeal to different audiences. By describing what is playing on the TV, and the wife's reaction to it, we provide more sexual excitement, and motivation for her actions. Who wouldn't get hot watching a scene between a redhead and a burro in a rowboat?

This is a pretty good setup. We know Jack and his wife are both hot and ready for action. We could go right into the act. But, we are still missing an important piece of a good story -- dialog. In some sex stories, just as in real life, people some times speak to each other before having sex. Adding some dialog at the end of the setup also gives us the opportunity to provide a better transition into the next part of the story. Dialog is easy to write, especially if you have plenty of detail in the setup. Think about what a character in that scene would say. What would you like them to say if you were in the scene? Dialog can be simple, with just one character speaking:

"Oooh... Cum over here and use that thing," his wife said in a husky voice.

Or, you can have both characters speak.

"Oooh... I'm hot for you. Why don't you go get the mayonnaise?" his wife said in a husky voice.

"Regular or low cal?" Jack growled, throbbing pork sword in hand.

Either way, dialog adds interest, and makes the transition easier and more natural. Dialog also helps show the character's feelings, desires, and motivation.

We now have the scene set. Jack and his wife are hot and ready to go. His daughter and a boyfriend are probably already at it in the den. A great flick is on the TV. Start thinking about what happens next. What would you like to happen next? Do Jack and his wife just start doing it? Is there any foreplay? Does he go down on her? Are they noisy? Does the sound of their daughter and her boyfriend coming in the next room excite them? You can write this part of the story if you try. Think of where they are now, what is going to happen next, and write it out. You can do it.

Then think of what happens next. Do the daughter and her boyfriend hear Jack and his wife and come out to join them? Do they swap? Or, does Jack go into the den and screw his daughter, the boyfriend, or both? Do they all go out for pizza? Does Fluffy come in to the living room, find Jack's wife on the couch, and lap up her juices sending her into ecstasy? You can finish this story. Just use your imagination, ask yourself what happens next, and write down the words.

Advanced Topics

You now know how to write a story that is at least as good as much of what gets posted to a.s.s. How do you write one that is better? Many readers look for erotic stories, and prefer them over simple sex stories. There is an important difference between sex stories and erotic stories, and that difference is simple. In sex stories, most of the meat, most of the words, are in the act. In erotic or romantic stories, most of the words are in the setup and in the afterglow. Those stories spend much more time on a character's feelings and motivations; who they are, how they are feeling, and why they do the things they do. In some erotic or romantic stories, the characters may not even get off! You may not want to go to that extreme in your writing; it's your choice.

As an example, here is what the setup might look like for an erotic or romantic story involving the characters we've used.

"Jack drove home after another long day. Teaching art appreciation to policemen was a difficult job, but very rewarding. He thought of his loving wife and his wonderful daughter, and how much he enjoyed being with them. As he parked his car in the garage, he was happy to see his wife was already home from a hard day of neurosurgery. He got out of the car and picked up the flowers he bought for her. As he went in the door, he was greeted by their dog, Miss Fluffy. He took the time to pet her and tell her what a wonderful dog she was. He walked through the living room to the kitchen. While he couldn't see his daughter, he thought he could hear the moaning sounds of her practicing the cello in her room. He thought of how much pleasure came from the simple act of rhythmically stroking the instrument between her legs. In the kitchen, his wife the skilled

neurosurgeon was preparing dinner. He put the flowers down next to her, and started gently massaging her neck and shoulders.

"Everything go well today, darling?" he asked, kissing the back of her neck.

"Mmmm... Yes, a difficult procedure, but success. Thank you so much for the flowers," she answered as she enjoyed his strong yet gentle hands.

"Just for you, dear. That looks delicious. Stuffed bell peppers?"

Now, this kind of story may not appeal to you, but it may appeal to other readers out there. The important thing is you now know how to write a sex story. We've talked about the three parts of a simple sex story: the setup, the act, and the afterglow. We have gone over examples of each. We have looked at the importance of choosing the right words and phrases to excite, and to attract a specific audience. We have talked about and given examples of transitions, moving the reader from one part of the story to the next. And we have gone over dialog, which adds dimension to characters and helps in transitions.

The rest is up to you. You know what you need to do, and how to do it. Write!

Author's notes:

Mea culpa, mea culpa, mea maxima culpa...

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