

# Appendix G: Additional Notes

3 **The Society for Creative Anachronism:** a living history group that reenacts select aspects of medieval life, including jousting and mock warfare.

3 **(in fact, a good number of Greg Bell's illustrations were clearly traced and modified from the art in superhero comic books):** Oculus Orbus, "Fight On, Greg Bell," *Dragonsfoot*, November 29, 2007, <https://www.dragonsfoot.org/forums/viewtopic.php?t=26361>;

Isaac Bonewitz, *Authentic Thaumaturgy* (Austin, TX: Steve Jackson Games, 1998).

5 **Lee Gold founded the amateur press association *Alarums & Excursions*:** Jon Peterson, *The Elusive Shift: How Role-Playing Games Forged Their Identity* (Cambridge, MA: The MIT Press, 2020), 29.

6 **Once the basic idea got into the world it quickly mutated into the vast proliferation of [games] that exist today:** Ken St. Andre interview conducted via email on October 11, 2020.

6 **"It was a child waiting for the right parents to come along and give birth to it":** Interview with Jennell Jaquays conducted via email on June 29, 2021.

6 **"The time was ripe for it, all the influences were in place":** Interview with James Wallis conducted via email on May 12, 2021.

7 ***Tunnels & Trolls*:** The fifth edition box set was standard from 1979 to 2005, an astonishing shelf-life in the industry. It was also edited by Liz Danforth who, as an editor for Flying Buffalo Inc., was one of the earliest women to work prominently in the hobby.

8 **graduating to systems like *Dungeons and Dragons*:** Lewis Pulispher, "Tunnels & Trolls," *White Dwarf* 2 (Aug/Sept 1977): 14.

8 **critics believing it would be trampled by a succession of ever-more complex RPGs:** Eric Goldberg, "Tunnels & Trolls," *Ares* 3 (July 1980): 33-34.

8 **"T&T came from literature and comics and fantasy movies":** Ken St. Andre interview conducted via email on October 11, 2020.

9 **"I began to have feelings that this roleplaying stuff would turn into my life's work":** Ken St. Andre interview conducted via email on October 11, 2020.

9 **"To roleplay a rabbit, you had better think like a rabbit, in a world of a thousand enemies":** Dennis Sustare interview conducted via email on November 10, 2020. Regardless of whether the panicky feel was intentional, Sustare refers to the original combat system as "unwieldy."

10 **"thinking this might be a reasonable pursuit of intelligent rabbits with their fine noses":** Dennis Sustare interview conducted via email on November 10, 2020.

10 **“a few of them would come to love it”:** Dennis Sustare interview conducted via email on November 10, 2020.

11 **with everything in one box or book and no supplemental products:** Shannon Appelcline, *Designers & Dragons: The '70s* (Silver Springs, MD: Evil Hat Production, 2014), 233.

11 **the overriding belief at TSR in the early days was that players wanted to buy games, not adventures and campaign worlds:** TSR's early disdain for adventures and campaign settings is laid out in the Appelcline's chapter on Judges Guild (pages 190-211). The foreword to the gods supplement states that TSR considered D&D “finished.” Their early product line also supports this, as they only put out tools for making adventures (geomorphs, hex paper), not actual adventures. Even when they do start making stuff, the empty map philosophy persists into the '80s.

12 **Go ahead and lose more money was TSR's response, basically:** Shannon Appelcline, *Designers & Dragons: The '70s* (Silver Springs, MD: Evil Hat Production, 2014), 190-2011.

12-13 **they had to bring customers out into the parking lot along the Lake Geneva Horticultural Hall to sell copies:** Bill Owen, *Judges Guild's Bob & Bill: A Cautionary Tale* (self-pub, Createspace, 2014), 41.

13 **Their methods of encouragement include hurled filth, dousing in yellow paint, and the occasional non-lethal thumping with maces:** I suspect that one of Bledsaw's players were so obsessed with plate mail that it drove Bledsaw's annoyance or amusement, or some mixture of both, to manifest into the game world.

14 **so much so that TSR stopped laughing and demanded royalties in late 1976:** Appelcline, *Designers and Dragons: The '70s*, 190-211.

14 **Metamorphosis Alpha (MA) is often called the first science fiction RPG:** Simone Caroti, *The Generation Starship in Science Fiction: A Critical History, 1934-2001* (Jefferson, NC: McFarland & Company, Inc., 2011), 3.

14 **While the game was scheduled to come out at that year's Origins convention, it wasn't ready:** Origins Game Fair is a gaming convention, held annually since 1975. Starting in 1996, it has been based in Columbus, Ohio. Prior to that, moved venues. In 1976 it was held in Baltimore, Maryland.

14 **Starfaring running in The Space Gamer that summer and Metamorphosis Alpha ads appearing in Dragon Magazine that winter:** Howard Thompson, ed. *The Space Gamer* 7 (August/September 1976); Timothy J. Kask (and others), ed. *Dragon Magazine* 4 (December 1976).

14 **Starfaring didn't make a big splash:** Shannon Appelcline, *Designers & Dragons: The '70s* (Silver Springs, MD: Evil Hat Production, 2014), 233.

14 **Is it really science fiction, though?:** It is maybe worth noting that fantasy is largely a marketing term coined by editor Lin Carter in the late 60s. Prior to that, much of what we call fantasy and science fiction was lumped together as Science Fantasy.

15 **“I have always thought of it as a science fiction RPG”:** James Ward interview conducted via email, February 17, 2021; Rick Swan, *The Complete Guide to Role-Playing Games* (New York, NY: St. Martin's Press, 1990).

19 like H. Beam Piper's *Space Viking* (1963) and E. C. Tubb's 33-novel Dumarest saga, which began in 1967, among many others: Shannon Appelcline, "Review of Space Viking," RPG.net, Jun 24, 2009, <https://www.rpg.net/reviews/archive/14/14337.phtml>.

20 tended to alienate players who loved the version of the *Impertum* they were already playing in: Appelcline, *Designers and Dragons: The '70s*, 160.

20 "Reactions among remaining Traveller players for *The New Era* were particularly mixed": Appelcline, *Designers & Dragons: The '70s*, 176.

20 by then West End Games' *Star Wars: The Roleplaying Game* was the top-selling science fiction RPG: Appelcline, *Designers & Dragons: The '70s*, 171.

21 "Naturalist" designs, like Gary Gygax's *Giants-series* modules quickly overshadowed the funhouse: Notable mega-dungeons include *Temple of Elemental Evil* (1985), *The Ruins of Undermountain* (1991), *Stonehell* (2009), and *Barroumaze* (2014).

22 so outside of a few key details, the landscape is left roughly sketched: Appelcline, *Designers & Dragons: The '70s*, 192.

26 Hargrave initially did so with whiteout, while subsequent printings were properly revised: Harvard, "TSR vs. Arduin," *Harvard's Blackmoor*, June 11, 2016, <https://blackmoormystara.blogspot.com/2016/06/tsr-vs-arduin.html?m=1>.

27 Hargrave finally runs down the rules for playing Phraints: I wouldn't be surprised if you told me that Phraints directly "inspired" *D&D's* Thri-kreen, mantis-like humanoids that would be popularized in the *Dark Sun* (1991) campaign setting. Considering Hargrave's hard-to-believe claim in *Welcome to Skull Tower* that he killed over 480 player characters in the four years running his campaign, it makes sense that killer kittens were a feature.

27 Arduin is "unencumbered by good taste," a notion exemplified by the illustration of a topless, ax-wielding female warrior captioned, "Shardra the Castrator": Lawrence Schick, *Heroic Worlds: A History and Guide to Role-Playing Games* (Buffalo, NY: Prometheus Books, 1991), 120.

28 "It seems to me unfortunate that the Advanced D&D does not grow smoothly and naturally out of the Basic Rules, but it doesn't!": John Eric Holmes, *Fantasy Role Playing Games* (New York, NY: Hippocrene Books, 1981), 84.

29 Getting the box, with its looming, almost garish dragon, painted by David C. Sutherland III, onto bookstore shelves drove tremendous sales: Appelcline, *Designers & Dragons: The '70s*, 30-31.

29 it also succeeded in bringing a younger crowd of fresh players: Appelcline, *Designers & Dragons: The '70s*, 30-31.

29 Ed Simbalist and Wilf Backhaus didn't consider *D&D's* depiction of a medieval world realistic enough: Dom, "Interview with Ed Simbalist," *Space-Opera.net*, April 12, 2000, <http://www.space-opera.net/GB/interviews/ed.htm>.

35 That recognizable framework was part of Gygax's motivation for creating *Advanced Dungeons & Dragons*: Uniformity: Gary Gygax, "Preface," *Dungeon Masters Guide* (Lake Geneva, WI: TSR Games, 1979), 7.

35 "This is our last attempt to delineate the absurdity of 40+ level characters. When Odin the All-Father has only (?) 300 hit points, who can take a 44th level Lord seriously?": Timothy J. Kask, "Foreword," *Dungeons & Dragons Supplement IV: Gods, Demi-Gods, & Heroes* (Lake Geneva, WI: TSR Games, 1976).

36 **"We received hundreds of letters asking for a planet-based game," says Ward, "and I delivered Gamma World":** James Ward interview conducted via email on February 17, 2021.

38 **"I was appalled when I saw murder chickens in my game":** James Ward interview conducted via email on February 17, 2021.

39 **Dana Holm, in a review in *Space Gamer* (September/October, 1978), was fairly baffled, saying *RuneQuest* was, "a strange dicotomy [sic]—different and good":** Dana Holm, "RuneQuest: A Review," *Space Gamer* 19 (September/October 1978), 22-23.

44 **"go beyond describing monsters purely as opponents/obstacles for the player characters by giving game mechanics that serve little purpose other than to ground those monsters in the campaign world":** James Maliszewski, "Gygaxian 'Naturalism,'" *Grogardnia: Musings and Memories from a Lifetime of Roleplaying*, September 4, 2008, <http://grogardnia.blogspot.com/2008/09/gygaxian-naturalism.html>.

45 **many count it as one of the best Dungeons & Dragons adventures ever written:** see; Courtney Osteen, "The 18 Best *Dungeons & Dragons* Adventures in *D&D* History, Ranks," *TheGamer*, May 19, 2022, <https://www.thegamer.com/best-dungeons-dragons-adventures-ranked/>; James Maliszewski, "30 Greatest *D&D* Adventures of All Time," *Grogardnia: Musings and Memories from a Lifetime of Roleplaying*, September 18, 2008, <http://grogardnia.blogspot.com/2008/09/30-greatest-d-adventures-of-all-time.html>; Charles Moffat, "The Top 50 *D&D* Modules of All Time," *Nerdcove*, accessed July 7, 2022, <http://www.nerdcove.com/2017/02/the-top-50-d-modules-of-all-time.html>.

45 **as a test for all the folks who bragged about how awesome their *D&D* characters were:** E. Gary Gygax, "Foreword," *Return to the Tomb of Horrors*, Bruce R. Cordell (Renton, WA: Wizards of the Coast, 1998), 3.

45 **Players can't puzzle through them like Indiana Jones in the Grail temple:** *Indiana Jones and the Last Crusade* is one of very few portrayals of a dungeon-like environment on film.

46 **"asked for the name and address of their [dungeon masters] so as to pass on the news of the sad loss":** Gygax, "Foreword," in *Return to the Tomb of Horrors*, 3.

47 **In 1980, Japan's Ministry of Foreign Affairs would start the coordinated exportation of Japanese culture through manga, anime, and other media:** Koichi Iwabuchi, "Pop-culture diplomacy in Japan: Soft power, nation branding and the question of 'international cultural exchange,'" *International Journal of Cultural Policy* 21, no. 4 (2015): 419-432.

47 **Japan's government continues this export practice in the present day with the Cool Japan program, an official exercise in soft power that seeks to use the allure of Japanese culture as a way to garner influence abroad:** Cabinet Office Intellectual Property Headquarters, "Cool Japan Initiative," *The Cabinet Office*, accessed July 7, 2022, [https://www.cao.go.jp/cool\\_japan/english/pdf/cooljapan\\_initiative.pdf](https://www.cao.go.jp/cool_japan/english/pdf/cooljapan_initiative.pdf).

49 ***Dark Tower*:** All quotes from in this chapter are from interview with Jennell Jaquays conducted via email on June 29, 2021.

53 **"Final manuscripts were often cut and paste monstrosities of section of type glued or taped to a carrier sheet rather than reorganizing and retyping the entire document":** Jennell Jaquays interview conducted via email on June 29, 2021.

53 **“jaquaying” is the act of creating a non-linear (and sometimes non-Euclidean) dungeon:** Justin Alexander, “Jaquaying the Dungeon,” *The Alexandrian*, July 23, 2010, <https://thealexandrian.net/wordpress/13085/roleplaying-games/jaquaying-the-dungeon>;

“I don’t even consider them my best adventure work”: Jennell Jaquays interview conducted via email on June 29, 2021.

58 **“He told me to edit it, organize it and write a few sections that he hadn’t gotten around to finishing”:** Interview with Lawrence Schick conducted via email c. 2014.

58 **As with everything else in the *Dungeon Masters Guide*, “Appendix N” is somewhat puzzling:** see also, Peter Bebergal, ed. *Appendix N: The Eldritch Roots of Dungeons & Dragons* (London, UK: Strange Attractor Press, 2020). Bebergal’s offers a whole book of short stories that points to an enduring fascination with the suggested reading list.

60 **Authorial confusion aside, along with *Tunnels & Trolls*, this is one of the earliest examples of a pared down RPG system:** Schick confirmed this in conversation on June 20, 2022; the dungeon map for the mini-game is taken directly from the sample dungeon included in the Holmes Basic Set, though redrawn by Greg Irons and populated with a more varied selection of monsters. The dungeon map for the mini-game is taken directly from the sample dungeon included in the Holmes Basic Set, though redrawn by Greg Irons and populated with a more varied selection of monsters.

60 **“I loved the map at the center of the book, I remember staring at it and imagining myself as one of the adventurers trying to navigate it”:** ZOG interview conducted via email on January 13, 2021.

62 **There were reportedly more than a million copies of *B2: The Keep on the Borderlands* printed:** Ryan Dancey, quoted by Gary Gygax, “B2 Keep on the Borderlands,” *Zenopus Archives*, access July 7, 2022, <https://sites.google.com/site/zenopusarchives/home/modules-and-scenarios/b2-keep-on-the-borderlands>.

67 **The release of *The Fantasy Trip* was eagerly awaited. The buzz can be charted in “A Letter from Gigi,” an industry gossip column running in Chaosium’s *Different Worlds* magazine:** Gigi D’Arn, “A Letter from Gigi,” *Different Worlds* (June/July 1979): 31-32.

67 **The following month, Gigi shared speculation that the box set was scaled back to a \$20 dollar version (still a hefty sum in 2022 at \$78 dollars):** Gigi D’Arn, “A Letter from Gigi,” *Different Worlds* (August/September 1979): 38.

67 **his aim had always been to produce uncomplicated, inexpensive games:** Appelcline, *Designers & Dragons: The ‘70s*, 217.

67 **Thompson and Jackson had already been at odds:** Shannon Appelcline, *Designers & Dragons: The ‘80s* (Silver Springs, MD: Evil Hat Production, 2014), 27-28.

68 **A look at “Appendix N” of the *Dungeon Masters Guide* reveals there is no shortage of science:** *Three Hearts and Three Lions*, by Poul Anderson, the first book on the list, features a main character magically transported from a battle in World War II into a fairytale Europe (not unlike a certain Connecticut Yankee), who then spends much of the novel hypothesizing about the underlying science of seemingly magical effects. Other authors, like Fritz Leiber, spent their careers nonchalantly switching genres with every story, while guys like Michael Moorcock and Roger Zelazny often swapped genres in the middle of a story.

68 **(described by critic Rick Swan as “*D&D* in space,“):** Rick Swan, *The Complete Guide to Role-Playing Games* (New York, NY: St. Martin’s Press, 1990), 137.

69 **People wanted to know more. Gygax was hesitant to oblige:** Appelcline, *Designers & Dragons: The '70s*, 40.

70 “[...] it was made deliberately vague in many areas so that individual [GMs] could impress their own ideas and personalities upon it”: Lawrence Schick, *Dragon Magazine* 46 (February 1981): 50.

71-72 **Original GreyHawk fans tend to hate this period:** see comments on this VintageRPG post: <https://www.instagram.com/p/B9p8yahr2BS/>.

72 **Long time players have expressed a degree of shock at the betrayal of two mages:** The upset is in part because several of those characters were originally player characters: Robilar was Rob Kuntz’s fighter, the first character to survive the *Tomb of Horrors*; Tenser, an anagram of Ernest, was Gygax’s son Ernie’s character; Rary belonged to Brian Blume (who only played him to third level, to get the Magic-User title Medium – Medium Rary. Get it? The corny humor of *Castle Greyhawk* has ancient origins).

73 **Hagman, in true J.R. fashion, used the intense public interest as leverage to renegotiate his contract:** Harry Hurt III, “Larry Hagman’s Curtain Call,” *TexasMonthly.com*, June 2012, <https://archive.ph/20130105005738/http://www.texasmonthly.com/cms/printthis.php?file=feature.php&issue=2012-06-01>

73 **“I won’t ask you”:** UPI Archive, “J.R. Won’t Even Tell the Queen Mother,” *UPI Archives*, November 18, 1980, <https://www.upi.com/Archives/1980/11/18/JR-wont-even-tell-the-queen-mother/7347343371600/>.

74 **SPI’s established audience of wargamers “widely loathed” the game, according to Lawrence Schick in Heroic Worlds:** Schick, *Heroic Worlds*, 262.

75 **It has been speculated that Dallas dealt SPI a mortal blow. Simonsen disputed that, saying whether or not the game killed the company is beside the point; the important fact is that Dallas failed to save the company:** Redmond Simonsen, “Why Did SPI Die?” *Grogardia: Musings and Memories from a Lifetime of Roleplaying*, August 24, 1988, <https://grogard.com/zines/so/so43.txt>

77 **decades later, the idea that he somehow pilfered Lovecraft and Moorcock’s work still chaffs Ward:** James Ward interview conducted via email on February 17, 2021.

77 **“in the spirit of the ‘60s/’70s when it seemed to many of us that we were sharing in a common culture”:** James Maliszewski, “Michael Moorcock on D&D (and More),” *Grogardia: Musings and Memories from a Lifetime of Roleplaying*, June 18<sup>th</sup>, 2009, <http://grogardia.blogspot.com/2009/06/michael-moorcock-on-d-and-more.html>.

77 **“They were pleased to get their concepts mention[ed] in the book”:** James Ward, “The Making and Breaking of *Deities & Demigods*,” *World RPG News & Reviews*, May 28, 2019, <https://www.enworld.org/threads/the-making-and-breaking-of-deities-demigods.666377/>.

78 **The reason why isn’t clear. Shannon Appelcline says in Designers & Dragons (2014) that TSR removed the material to head off accusations of Satanism in the wake of the James Dallas Egbert III scandal (see page 122), but that doesn’t jibe for me:** Appelcline, *Designers & Dragons: The '70s*, 256.

79 **Gold has argued that D&D was so successful precisely because it demanded this kind of tinkering:** David Hartlage, “Meet the Woman Who by 1976 Was the Most Important Gamer in Roleplaying After Gary,” *DM David*, June 16, 2020, <https://dmdavid.com/tag/meet-the-woman-who-in-1976-ranked-as-the-second-most-important-person-in-roleplaying-games/>.

79 **The Strategic Review** (February, 1976), then TSR's house organ called *A&E*, "an excellent source of ideas, inspirations and fun": n.a., "Triumphs & Tragedies," *The Strategic Review Magazine* vol. II no. 1 (February 1976): 15.

79 "Therefore, they pay money to tout their sophomoric ideas, criticise [sic] those who *are* able to write and design, and generally make themselves obnoxious": E. Gary Gygax, "Role-Playing: Realism vs. Game Logic; Spell Points, Vanity Press and Rip Offs," *The Dragon* 16 (July 1978): 16.

81 **Kenneth Hite, designer of *Trail of Cthulhu*, reports successfully splicing magic from *Ars Magica* and superpowers from TSR's *Marvel Super Heroes* into his own *BRP* games at different times:** Stan Shinn, "Ken Hite's Review of 'Basic Roleplaying'," *DiceHaven*, July 19<sup>th</sup>, 2017, <https://dicehaven.com/d100/ken-hites-review-of-basic-roleplaying/>

85 **In recent years, Chaosium has moved to become increasingly and explicitly anti-racist, disavowing Lovecraft's bigotry in public statements:** Michael O'Brien, "From the Q&A: On HPL's birthday...", *Chaosium Inc.*, August 20<sup>th</sup>, 2021, <https://www.chaosium.com/blogfrom-the-qa-on-hpls-birthday/>.

85 **It has won piles of awards and is regularly cited by virtual tabletop services, like Roll20, as one of the most-played RPGs worldwide:** n.a., "The Orr Report Q4 2021," *Roll20*, February 28, 2022, <https://blog.roll20.net/posts/the-orr-report-q4-2021/>.

87 **The game grew out of some tinkering with new powers for *Superhero: 2044*:** Appelcline, *Designers & Dragons: The '80s*, 127.

88 **Like Chaosium, Hero Games was also open-minded about licensing and collaboration:** Maybe it's a California thing – both were based in the Bay Area; Chaosium was originally based in Oakland and Hero Games in San Mateo.

96 **so too is the approach to wilderness adventures (put forth in *The Isle of Dread*) because of the hundreds of thousands of *Expert Sets* TSR sold with *X1* packaged inside:** Trent Smith, "D&D Historical Sales Data," *The Mystical Trash Heap*, August 3, 2022, <https://mystical-trash-heap.blogspot.com/2022/08/d-historical-sales-data.html>

100 **The fourth edition, a softcover book featuring an amazing painting by Michael Whelan, compiles the best material from various companion books:** this originally used for the cover of the DAW Books's edition of Moorcock's novel *Stormbringer*, 1977, as well as the debut album *Frost and Fire*, 1981, by metal band Cirith Ungol.

101 **It was originally supposed to be released by Games Workshop under license—GW was distributing and reprinting TSR products for the UK market so successfully that the two companies considered merging:** Appelcline, *Designers & Dragons: The '70s*, 38.

102 **lambasted the book in a four-page review in TSR's own *Dragon Magazine* (November 1981), saying it marred the beauty of *AD&D* and undermined its "sought-after consistency":** Ed Greenwood, "Flat taste didn't go away," *Dragon Magazine* 55 (November 1981): 6.

103 **Taken with that book and the Pavis-centric box sets, *Glorantha of the early '80s* was the richest, most detailed campaign setting on the shelves:** I can't help but wonder if there is a bit of joking on Chaosium's part here, publishing a box set called *Borderlands* that involves the founding and staffing of a fort on a frontier, that eventually leads to a minor confrontation with the forces of chaos in a cave. Nah, probably a coincidence.

104 **Players either love this hardness or hate it, and house rules for increasing the severity of damage are fairly common:** Fu-Man Chu, "Star Frontiers Combat System House Rules," *Dragon's Foot Forums*, January 22, 2006, <https://www.dragonsfoot.org/forums/viewtopic.php?t=15762>.

105 **Bill Slavicsek says that in the mid '80s, FASA Corporation convinced Parker Brothers to give up the hobby games portion of the *Star Wars* master game license so they could snap it up and develop *Star Wars* wargames:** Bill Slavicsek, *Defining a Galaxy: Celebrating 30 Years of Roleplaying in a Galaxy Far, Far Away* (Self-Published, 2018): 44.

105 **"[West End Games] made a bid of \$100,000. We later learned that TSR had tried to get the license too, but they only bid \$70,000":** Chris Baker, "How a Tabletop RPG Brought 'Star Wars' Back from the Dead," *Rolling Stone*, December 21, 2016, <https://www.rollingstone.com/culture/culture-news/how-a-tabletop-rpg-brought-star-wars-back-from-the-dead-123926/>.

106 **penned by Jackson (not to be confused with the Texan behind *The Fantasy Trip* and *GURPS*):** In a case of maximum chaos, Steve Jackson the Texan DID write three Fighting Fantasy novels, *Demons of the Deep*, *Robot Commando*, and *Scorpion Swamp*.

109 **the beautiful, doomed Cleric, Aleena:** OK, only sort of doomed – information in later material about the Known World seems to indicate that her order raised her from the dead, which was nice of them

111 **was essentially a vehicle to sell miniatures and went unsupported beyond the initial rules:** Appelcline, *Designers & Dragons: The '80s*, 65.

113 **this was enough to justify pulling the license in 1989:** Tim Lynch, "Richard Arnold and the 1991 Lynch Interview," *Canon Wars*, n.d., <http://www.st-v-sw.net/CanonWars/STCanonquotes-Arnold.html>; n.a., "Star Trek: A Dying Vision," November 9, 1990, <http://www.st-v-sw.net/CanonWars/STCanonquotes-Arnold.html>; Robert Preston Lynch, "Star Trek RPG," July 31, 1990, <https://groups.google.com/g/rec.arts.startrek/c/y1iBxl8rSs4/m/lKqKGyn33x4j>; Jon Bonnell, "Star Trek RPGs advice needed," May 15, 1991, <https://groups.google.com/g/rec.arts.startrek/c/y1iBxl8rSs4/m/lKqKGyn33x4j>; Christopher Allen Kalin, "star trek...rpg," January 15<sup>th</sup>, 1993, [https://groups.google.com/g/rec.games.frp.misc/c/jBC2O8T\\_fjk/m/4sKFMjVWRokj](https://groups.google.com/g/rec.games.frp.misc/c/jBC2O8T_fjk/m/4sKFMjVWRokj); Greg Costikyan, "Games \* Design \* Art \* Culture," 2003, <https://ufc465537.neocities.org/resources/xon/TheFasalnsider/index4#Parm%20Lic%20Prod>; Marc\_XON, "About Star Trek: The Role Playing Game," n.d., <https://ufc465537.neocities.org/resources/xon/TheFasalnsider/index1>.

114 **brand recognition propelled *Bond* to the top of the heap:** Appelcline, *Designers & Dragons: The '80s*, 218.

114 **Avalon Hill took their time wading into the pool:** Avalon Hill would eventually croak, in 1998, but from a bad case of videogames and pogs, of all things, rather than RPGs.

115 **thanks to a decades-long rights dispute involving the film:** Mike Reyes, "The Battle for SPECTRE – The Rights War that Complicated James Bond for Decades," *CinemaBlend*, April 12, 2019, <https://www.cinemablend.com/news/2470183/the-battle-for-spectre—the-rights-war-that-complicated-james-bond-for-decades>.

117 **is often credited as the first aesthetically-driven campaign setting:** Appelcline, *Designers & Dragons: The '70s*, 94.



123 **(Coyne improbably claims not to have been influenced by the Egbert story, however):** Matt Staggs, Book Giveaway and Interview with 'Hobgoblin' Author John Coyne," *Unbound Worlds*, December 16, 2015, <https://web.archive.org/web/20180531033558/http://www.unboundworlds.com/2015/12/book-giveaway-and-interview-with-hobgoblin-author-john-coyne/>.

124 **60 Minutes** entitled **"Is Dungeons & Dragons Evil?":** CBS, *60 Minutes*, "Is Dungeons and Dragons Evil?", 1985, <https://www.youtube.com/watch?v=yShqFY1SfDs>.

126 **(predictably, it's a centaur with bull horns, which is actually a step up from the design of the one that appears in Conan the Barbarian King-Size Annual, July, 1978):** Robert E. Howard, *Conan the Barbarian: King-Size Annual #4 1978* (Marvel Comic Group, New York, 1978).

127 **"not a map to D&D rules, monsters or gameplay":** Peter Berbegal ed., *Appendix N: The Eldritch Root of Dungeons & Dragons* (Strange Attractor Press, London, UK, 2020): ix.

128 **the Universal Table grew to allow for more results:** TSR also shoved the Universal Table into other games, like *Gamma World*, page TK, and *Star Frontiers*, page TK, to the detriment of those games.

129-130 **"Toon was an evolution in roleplaying and it helped us — players, GMs, and especially designers — to see more clearly the essence of roleplaying":** David "Zeb" Cook, "Toon," in *Hobby Games: The 100 Best*, edited by James Lowder (Green Ronin Publishing, Seattle, WA: 2007): 329.

136 **They assumed, correctly, that these books would appeal to and should be marketed primarily to players of Dungeons & Dragons [...]** a significant portion of Middle-earth sourcebook sales continued to come from D&D players and casual readers: Appelcline, *Designers & Dragons: The '80s*, 101

138 **so much so that plenty of online "wikis" list the name of the Witch-king of Angmar as Er-Mûrazôr:** see <https://the-world-of-arda.fandom.com/wiki/Er-M%C3%BBraz%C3%B4r>; <https://tolkiengateway.net/wiki/Tar-Ciryatan>; <https://wiki.mepbm.com/1650/witch-king>

138 **the Simon Necronomicon (1977), a hoax grimoire cobbled together from Babylonian mythology and a poor understanding of the Cthulhu myths:** Peter Levanda, *The Necronomicon* (New York City: Avon Books, 1977).

139 **Already in dire financial straits due to the collapse of the collectible card game bubble, being forced to shelve in-production designs and pulp their existing MERP inventory drove Iron Crown into bankruptcy:** Appelcline, *Designers & Dragons: The '80s*, 117.

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153 **the massive success of the cartoon and subsequent toy line evaporated the cool factor for teens who had been playing the game:** Appelcline, *Designers & Dragons: The '80s*, 168.

153 **"without doubt, the nicest RPG ever published":** Schick, *Heroic Worlds*, 398.

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169 **"And its success led the company to pivot from a boardgame company to an RPG company":** Bill Slavicsek interview conducted via email on March 21, 2021.

170 **'Star Wars? Why'd you take that license? That property is dead.':** Bill Slavicsek interview conducted via email on March 21, 2021.

170 **"... he had to go and make the Second Edition of *Advanced Dungeons & Dragons* a full-color hardcover book":** Slavicsek, *Defining a Galaxy*, 55-56.

173 **Del Rey's *Star Wars: Essential Guide (1995-2012)* series:** And if all of that wasn't enough to satisfy your desire for thrilling adventures in a galaxy far, far away, there was a mail order offer in the back for a Han Solo commemorative plate!

173 **Lucasfilm gave him a box of West End Games sourcebooks for reference, which he used to great effect:** Slavicsek, *Defining a Galaxy*, 122.

173 **Most of the *Star Wars* universe, as detailed by West End, is no longer canon:** Slavicsek, *Defining a Galaxy*, 144.

174 **TSR wanted a new, unified game world to serve as its home:** Appelcline, *Designers & Dragons: The '70s*, 72.

174 **"I twisted my existing-for-my-own-fiction-only fantasy world to 'match' AD&D when the first *Players Handbook* came out":** Ed Greenwood interview conducted via email on August 29<sup>th</sup>, 2015.

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180 **"... run and wrapped in four hours (more like four and a half)":** Dylan Myers interview conducted via email on February 11, 2021.

180 **Those adventures were played by tens of thousands of players worldwide:** Interview with Colin Marco conducted via email on February 11, 2021.

182 **(with Rein-Hagen and Stewart Weick using their pay from writing *Galaxy Guide 6: Tramp Freighters for the Star Wars: The Roleplaying Game* as seed money):** Slavicsek, *Defining a Galaxy*, 114.

198 **one extremely unfortunate promotional video:** Watch this at your own peril - <https://www.youtube.com/watch?v=8GPG0oR6f6w>.

206 **the folks at West End referred to it as "The Other Roleplaying Game" to differentiate it from *Star Wars*:** Slavicsek, *Defining a Galaxy*, 118-119.

207 **"There is so much to tell about *Rifts* that we don't know where to begin":** n.a. "*Rifts*, from Palladium Books," *Dragon Magazine* 160 (August 1990): 14.

207 **No wonder creator Kevin Siembieda was keen to distribute the sourcebooks to comic book stores:** Appelcline, *Designers & Dragons: The '70s*, 164-165.

208 **it is no surprise that the game found its initial audience among comic book-reading teenagers who had never previously played RPGs:** Appelcline, *Designers & Dragons: The '70s*, 164-165.

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