

EABA

no boundaries role playing

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ÓGH DA D-OILÉAD
IS Í AD BLATH BRAOINGHEAL DA MBADÓG
CAOILTHREABH

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OTHER CREDITS:

In addition, **EABA** owes a debt to the role-playing games that have gone before. These may have themselves had inspiration from *other* role-playing games, but I'm just crediting the ones that inspired *me*.

Dungeons & Dragons[®] (1974), by Dave Arneson and Gary Gygax, for starting the idea of formal role-playing systems, as well as for some of the most fundamental game mechanics like attributes, skill rolls, and so on. Every role-playing game owes something to **Dungeons & Dragons**.

Champions[®] (1981), by George MacDonald and Steve Peterson, for internally consistent and intuitive game mechanics, point-based adventurer creation and attribute-based defaults. From beginning as a superhero game it has morphed into the **Hero System**[®] (1984), a quite good universal system.

Call of Cthulhu[®] (1981), by Sandy Petersen, for making a story-driven horror system that has taken on a life of its own. The depth and detail of the support material is a benchmark that all role-playing games should strive for.

GURPS[®] (1986), by Steve Jackson, for being the first "universal system" that didn't have a particular genre welded to it, and for making a strong effort to have rules that matched reality where reality was needed. **GURPS** has more licensed fictional gameworlds than any other role-playing game, and that it works fairly well for all of them is a testament to the utility of its game mechanics.

Over the Edge[™] (1992), by Jonathan Tweet and Robin D. Laws, for blurring the categories of adventurer abilities and encouraging a free-form play style less dependent on having a rule-book sitting in front of you.

TimeLords[™] (1987), **3G³** (1988) and **CORPS**[™] (1990), by Greg Porter. These are my own designs, and concepts I originated for these games and those inspired from the above systems are part of **EABA**.