

EABA

no boundaries role playing

EABA™ v1.0

© 2002 by Greg Porter

Published by: BTRC
P.O. Box 1121
Collinsville VA 24078 USA
btrc@btrc.net
www.btrc.net

Cover art: **Paku Karat**
Interior art: Paul Bourne

Playtesters: Thomas Bagwell, Marc Carlson, Travis Casey, George Chisum, Damien Dyon, Larry Fries, Viktor Haag, Ian Harac, Stephanie Hostman, William Hostman, Leszek Karlik, Robert Menard, John McMullen, Peter Newman, Charles Reynolds, Bob Ritchey, Sean Simpson

Other useful comments: Phil McGregor
Special editing assistance: Neil Asato

EABA™ is a trademark of Blacksburg Tactical Research Center. All rights reserved. Protected by the Universal Copyright Convention. No part of this work may be reproduced without written permission from the publisher, though I suppose you could get around that by killing the author and then waiting seventy or so years for the copyright to expire.

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**.