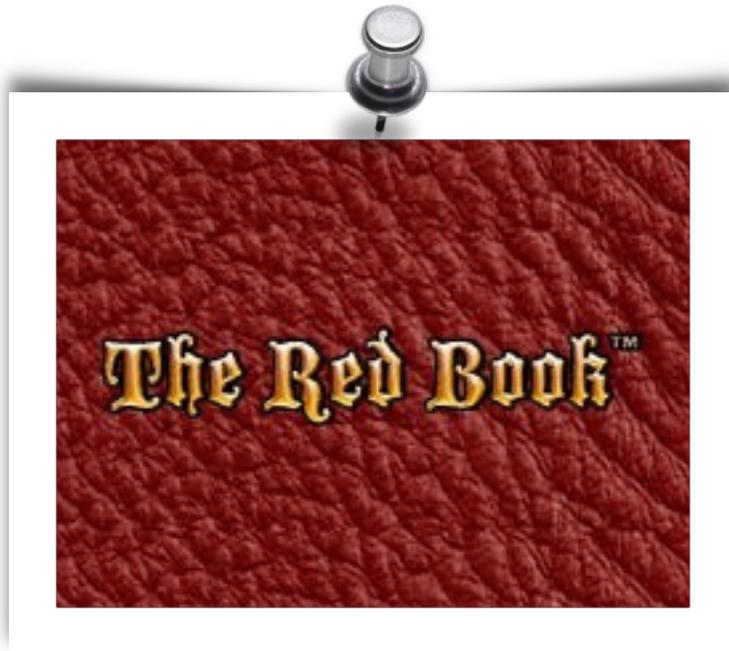


THE RED BOOK NEWSLETTER



VOLUME #1

January, 2023

Three Line Studio Publications

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In Memoriam

Kim Mohan who passed on December 12, 2022.

Kim was a long-time editor and game designer for TSR/WotC. His many contributions to the RPG industry will not be forgotten – But he will be sorely missed.

Food for thought...

C: Figures. Predictable, really I suppose. It was an act of purest optimism to have posed the question in the first place..... Tell me:

O: Yes sir?

C: (deliberately) Have you in fact got any cheese here at all?

O: Yes, sir.

C: Really?

(pause)

O: No. Not really, sir.

C: You haven't.

O: No sir. Not a scrap. I was deliberately wasting your time, sir.

C: Well I'm sorry, but I'm going to have to shoot you.

—ending of Monty Python's F. C. Cheese Shop Sketch

A Hearty Welcome to Fans!

Over the past 2 years this author has learned an invaluable lesson... That rarely do others treat what you feel is important with the same intensity that you do. It's a natural human trait, really, unavoidable. When you source out something, anything, that has in fact been a part of your life for 50 years, has made you, has encouraged you, has sustained you, then sometimes the worst case scenario can occur – if you do not pay close attention to righting a ship tracking way off its course, that is.

So with this relaunch of The Red Book™ line comes a full-time commitment to my 1,000+ fans; and with it an apology. For it is my fans who keep me going. It's the fans of my work who write splendorous letters of encouragement (some of which I have posted in "Fan Mail to Some Flounderer," below). It is the fans who keep my design growth at its highest pitch and who I go the

extra-extra mile for in order to out-do myself, this to honor an unspoken bond between myself and them.

Thus my fans deserve the best, and I have returned to offer it, once again, and to apologize to them for any feeling of disfranchisement they may have experienced in my absence. Even though I answer every e-mail that my fans send me, and even though I have endeavored for them by producing (as yet unrevealed as of these words being written) several manuscripts forwarded for publication (now 7 months ago), I have otherwise been hampered due to a situation beyond my control in transferring my intensity and respect for them, as I've noted earlier.

As many of you are aware I live in France. My wife, Nathalie, and I (and our four cats) reside in a small medieval hamlet, with a small post office, with almost non-existent services, and with very high prices for average goods.

So I have no avenue for either publishing or for mailing printed products; and I have therefore relied on licensing and fulfillment in the U.S. This is not working for reasons I've somewhat sparingly alluded to above.

The only option left for me to publish the **great number** of titles in my RPG estate (and to actually make a nominal return doing so) is for TLS to move to electronic publications. I list the pros and cons of that presently unavoidable route below.

Pros: Reduced cost per title by at least 50%; instant delivery; world wide accessibility minus enormous (international) and growing (US) postal fees; rising print prices (due to high inflation

in the US and abroad) are nullified, as well as eliminating having to pass along those costs to the end consumer/fan; fulfillment fees in the US are squashed, another shared cost to TLS and the consumer which we both save on; increased turn-around from final manuscript to publication means there will be more titles published per year but each (as noted) at a greatly reduced cost to you because of a greatly reduced overhead for TLS; in-house oversight of orders, customer service and fan inquiries/engagement, all of which (except personal contact with me) is currently a FAIL and will remain so without my and my wife's hands-on oversight; plus you'll get this free Newsletter (with Volume #1 kicking it off) with extra RPG material, polls, the "letters" section, RPG history tidbits and a contest or two. I've already mentioned "Fan Mail to Some Flounderer," but also note "What The Hell Has Rob Been Doing?" below; and of course the use of color interior illustrations/picts and maps, as in *Gargax's Glorious Gewgaws* and *Pryce's Price*, will enhance the products at no extra cost unlike printed publications of same.

Cons: It's not a printed product.

Nathalie and I have stream-lined the pre-production to production processes to ensure the success of this move. The main idea is to recover for the fans of my work a sense of participation and to erase what we have unfortunately concluded as a "taking them for granted" attitude. I accept no excuses when it comes to my fans being disfranchised, some who have followed my works and my growth as an author since 1975. A nice looking cheese shop otherwise filled with excuses, but no cheese, is not what I have **ever** been about.

Just as my mentor, Gary Gygax, resolved to do, so do I: He answered every phone call, responded to every letter and postcard (and later every e-mail), signed every requested autograph, and spent as much time (and more) as he could with his fans at conventions. He joked with them, encouraged their questions, and never offered an excuse not to do so.

Where does this high regard derive from? Pretty simple, really. He cared. So much so that during a meeting with myself at his office on Sheridan Springs Rd., he noted a car pull into the parking lot and a boy (and his mom) get out of it. He immediately went outside and started talking with them; and to discover that the teen, a huge fan of his, had arrived to get a tour and glimpse of TSR. Much to that teen's glee and surprise, he was now speaking with his most admired author! It was a sight for me to behold, but I wasn't surprised. It was pure Gary. And upon his return to the office he seemed refreshed – ready to go another 8 hours if need be. Gary dutifully explained, and I summarize, "This is what it's all about."

So too for Three Line Studio: "This is what it's all about."

The Red Book™

The idea behind the Red Book line of products was many-fold but ultimately came down to finishing & publishing an unequal number of partially developed works: adventures, historical essays, game theory parts/expansions, fantasy fiction and RPG resources, etc.. My thrust was to maintain a 70%/30% weight between product useable on the tabletop vs. other product

categories. As I got older I wizened the burgeoning choices down to what I felt were the best works as well as “guessing” what fans would like to see. Thus selections are pre-guided; and yet some of these choices may rely on fan-based feedback. I will soon establish a **RBN** poll to suss out what DMs and players have a need for at their tables and/or regarding other weighted interests.

The inspiration for such a line goes way back to my red notebook used during the play-tests of D&D™ and that contained everything else in addition to RPG material including board game design sketches (such as *Legions of Greyhawk*, a Diplomacy variant which I finally made a board and rule-variations for and played once – **now lost**), screen play partials, and novel and short story outlines (The Drystaff cycle, only one published in *Strategic Review* #6 of the four I’ve written plus the finished novel), etc.

This relaunch has some publishing parameters set into it for the next two cycles; and through these measures I should be able to gauge wants, needs, etc. within that 70% category. I will be weaving such mater with threads of UR/Early D&D™ history, and as it was quickly (insanely so) established by us. I do not see omitting that history as a plus since neither Gary nor Dave wrote their memoirs. That I was the youngest of us three seems to have been propitious in that regard, for now, so perhaps my fans can spare me my 30% – it will be much appreciated for legacy’s sake.

WHAT THE HELL HAS ROB BEEN DOING?

– Just released *Gargax’s Glorious Gewgaws*, a very special selection of tribute magic items to Gary and to the influences upon the creation of the original D&D™ game, with a section for the items and another for the in-depth histories of the influences

—dedicated to Gary Gygax; and *Pryce's Price*, a tribute adventure to the films and other influences upon our medium, with a dedication to *The Raven* film's team: Roger Corman,



Richard Matheson, Vincent Price, Peter Lorre and Boris Karloff, and including a nod to Corman, Matheson and Price for *House of Usher*. Includes Rob Kuntz's *Afterthoughts on the various send-ups contained within it...* And then created the *Red Book Newsletter*. The three projects took many months to research and write/design and total over 54,000 "lean and mean" words.

—Interviewed by FORBES magazine (covered in the letters section); wrote the Foreword for Double Critical's *Adventures in*



OZ (wherein I note my own Oz level design for Gary's and my own Castle Greyhawk 2)...

... I contributed heavily in images and text to the introductory RPG history parts in *Jeu de Role* published by Ynnis of France...



... I was contacted by and interfaced with (and contributed an *ERKA* DVD to) the **George A. Romero Foundation** whose intent (in support of the late filmmaker's championing of the horror genre) is to preserve and document "the history of the genre in all forms" ...

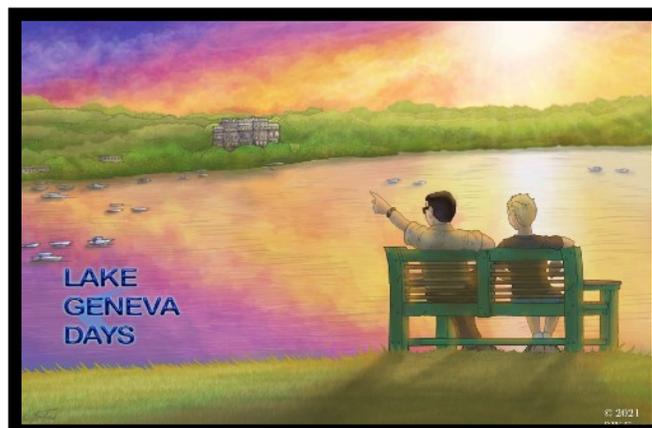


... And published a 1E/5E adventure in MCDM's magazine *Arcadia* #12, entitled "The Dimensions of Dowda" wherein is revealed a magic item that is actually an adventure to enable its use... I am honored that my editor for this piece was none other than the late Kim Mohan... **I will have many things to say about this good man in the near future.**

EDITORS: Sadie Lowry,
Kim Mohan, Hannah Rose



... I negotiated two proposals made to the RJK Estate (one from an Austin film maker and another from a Hollywood production company) to secure my **unlimited** life rights for the purpose of creating a feature film and a limited series – the negotiations were



unsatisfactory, both creatively and contractually. Soon afterwards I interfaced with a Hollywood scriptwriter/director to write a pilot for *Lake Geneva Days*; and this has steadily progressed alongside the novelization of same.

In between all of this I managed to snag an hour's rest... ;)

Who And What Is Three Line Studio?

Three Line Studio is an entertainment development firm created by the award winning author Robert J. Kuntz. It is managed in all of its aspects by Rob and his bi-lingual wife, Nathalie who is also an accomplished writer and translator.

Three Line Studio's company name emphasizes Kuntz's concept of three tiers (or lines) of design: 1) base line; 2) a second line placed across the base to create a simply enhanced to more complex modulation of it, and which he describes as "the historically typical game design" axis; and 3) a third line placed across the aforementioned combination that explodes the design into either a new model or **first-tier game category**, and which he asserts is exemplified by the advent of D&D™. Rob also asserts that this "three line" concept is a way of understanding and separating from linear (or entrenched) thought processes and is thus useable across different creative fields.

Introduction Needed!

*TLS would like you to meet and **welcome** the artist and cartographer who will be assisting us in producing The RED BOOK™ line of products!*

Daide Gambarara is from Milan, Italy. He is a graduate in Aerospace Engineering and is currently an instructor of Mathematics and Technical Drawing in High School.

Daide started collaborating as an illustrator for Crimson Studies Creations in 2019, for which he illustrated the Old School RPG *Cronache del Tempo Segreto* and its first gazetteer *Guida di Urazin alle Terre Civilizzate*.

In 2022 he illustrated *Moreau*, a game based on "The Island of Dr. Moreau" by H.G. Wells. He also designed the cover of *La Spada Nera*, a RPG created to introduce young players to the concept of a role-playing game.

FAN MAIL TO SOME FLOUNDERER

TLS and Rob accept and encourage questions using the rjk.estate@orange.fr address. Rob receives about 100 e-mails a year and usually responds to each in 2-4 days, depending on how busy he is. Some of these exchanges will be selected for publication in upcoming volumes of the *Red Book Newsletter*. Last names, e-mail addresses and/or other personal information **will not** be published, just the topic text and the fan's/questioner's first name.



A Selection of E-Mails for this Issue Follows...

A nice bump for my ego from Jason

Dear Mr. Kuntz,

I have played D&D in some form since 1977.

Over 45 years, I have watched, as all of us have, the many evolutions (de-evolutions?) of the game and its spawn.

Throughout it, it has been your material that, to me, captures the essence of D&D.

Maure Castle, Mordenkainen's Fantastic Adventure, the Plantmaster, Maze of Zayene and many many others.

You overall meshed adventure, grim fantasy, new ideas, puzzles, monsters in new ways throughout your career.

I run 3 D&D campaigns today and in the most important ways (atmosphere, puzzles, pacing, monsters) I know I have been formed primarily by your work.

So I just wanted to say: THANK YOU.

I grew up bullied and have dealt with mental health issues my whole life. D&D has provided socialization, community, escape, joy and countless other rewards in my life.

I truly feel in my heart and soul that you are one of THE primary reasons I have stayed in love with it all these years.

I hope your life is filled with joy and blessing in France. Thank you for affecting my life in such a profound and positive way.

Peace,

Jason

I was pretty much left speechless but replied with a hearty thanks and a keep-on-going message!

Medium back-n-forth between me and a young "Old School" player/DM. Also a person with fine sensibilities... ;)

Hello Rob!

Thank you so much for taking the time to reply. It is disheartening to hear that your own character and the larger world he is connected to that you helped create is out of your control.

You can count myself and my gaming buddies as huge fans. We're out here and interested the stories you have to tell. It's exciting to hear that you continue your love for the hobby to this day and we eagerly await the TRUE history of Lord R of the Green Dragons!

We much prefer the old school hack and slash dungeon exploration days of old school d&d that you helped develop with the Gygax's. I myself am 26, and while I can appreciate the newer style of roleplay focused games, playing with the newer generation (my generation) of gamers feels like playing a completely different game. I'd much prefer WoTC return to roots and breath live into reviving content originally made by Gary and crew for newer players. That's sort of what I strive to do in my home games.

I think the stories of your experiences deserve to be told and I'll hold true that there is still an audience for it. Even if the so called "official canon" is beyond your control, those stories can still live on and inspire people to this day (even if aliases and pseudo names are required). I myself love digging through old forum

pages and reading the stories of R and crew playtesting legendary adventures like Tomb of Horrors, The Temple of Elemental Evil, The City of Brass, Maure Castle and of course the monumental Castle Greyhawk/Zagy and many others. I particularly enjoy the anecdote about an evil army sacking R's keep in retaliation for one man armying the entire dungeon in a matter of hours. A very angry DM thing to do and something I'd probably do in my own game.

Your fans are still out here and we eagerly look forward to hearing those stories as well as new ones if you're so inclined. I want to encourage you to not give up on this hobby that we all love that you helped create.

Thanks again for your time!

Cheers,
Gene

***RJK After Note:** The above sentiments are very encouraging to say the least! Being appreciated goes a long way in life and can make the difference between manifesting either positive or negative inclinations.*

My concluding response to Andrew's e-mail regarding the establishment of Oerth, and his theoretical proposal that my World of Kalibruhn could be (or can be seen as being?) included in Oerth (multi-part – last e-mail, concluding).

...

Speculating aside I will add this only:

There was no Oerth 0.0. Oerth was created whole cloth through using adapted literary/graphical elements from the C&C [Society's Great Kingdom] map, Gary's Gnome Cache novel, and from our shared outdoor environ spawned elements utilizing the Outdoor Survival map. At best one can pool this all as follows:

- OS map (generic) is forwarded as the shared generic play outdoor environ (Gary's, my own, which then in part merge before diverging)
- Gary decides to use the aforementioned adapted elements to form a [new] whole called the World of Greyhawk and Oerth
- Previous to that I had started a top>down construction of WoK not based upon the OS map and having no connection to the C&C map; my inspirations were Tolkien's ME and Barker's Tekumel; and this was spurred on by the need during the play-tests (1973) of the game to start detailing the generic outdoor as specific and integrated locales. This in large part [was] a reaction to Gary's Horde rummaging it; and this spilled over (this specificity) when he and I became co-DMs and not just DMs for each other.

Thus there is an original shared campaign area(s) and environs (highly abstracted) utilized as an expedient step in the play-testing of the game which then take their own separate courses just as separate Fantasy world creations(ing) do today. That generalized content at the UR beginning of D&D FRP finally became distinctly specific in each case is not to be wondered at.

I cover a smidgen of this in the upcoming PDF release *Gargax's Glorious Gewgaws*, due out through Three Line Studio in about a month. A work in [2] sections, with section 2 being some of the major influences upon the D&D game as designed.

Cheers!

Rob Kuntz

Fan inquiring about upcoming materials by me

I am happy to say that I received a FB message from Legends/ Paul, saying that more material will soon be available to order soon.

The titles you mention all sound great to me! You can rest assured I will be ordering them when available. I really love reading stories and modules from the founding years of DnD, but also seeing them develop and become more fleshed out over time. It is nice to know you are moving forward independently to see some of these works released. I quite enjoyed the Red Book line myself!

Previously, you had mentioned working on your memoirs. If I may ask, how goes that? I am afraid that, aside from what I have read of your professional career in the gaming industry, I only know bits and pieces of your life's journey. It would be a privilege to know more about you. What is your time frame for seeing the memoirs published?

I hope all else is well with you. Fall in northern Wisconsin has been very up and down. Snow in the last weeks and a balmy 70 today! You mentioned that you live on a French isle?

I hope to hear from you as your time permits. All the best!

Jonathan

Reply to Jonathan

...

The Red Book Line will be a mix of this and that, some updated old stuff, some new, a mix between resource material, adventures and RPG early history.

My memoirs are really coming in two waves: Lake Geneva Days (1967-1985); and my collected works: essays, adventure stories, interviews, commentaries and fiction.

The Collected works will probably appear as PDFs or if I get a POD place (like Amazon) with an option to buy the PBs.

Lake Geneva Days is aimed at a medium to major publishing house and is also being forwarded as a limited streaming series off the outline [over 100 pages covering the years 1967-1985]. It's not finished yet, I estimate 5 months in between all my RPG writing, and then I have to go through the process of finding a literary agent and at the same time I'm pitching the series.

I have more than I can handle at the moment, but this appears SOP for me over the years.

We live on Corsica; but my wife and I wish to move to the US when we have enough money. ...

Question from Steven regarding Tzunk

Hello Steven,

There was no actual TZUNK character; it was a literary contrivance by Gary as a send up to me; and if you were pursuing the Codex, well, then Gary never created it back in the day, and only referred to it in that same entry in the DMG, so maybe he was intending to finally add something to it other than a name.

I assume that referencing TZUNK's body parts is a later nod by some in the know that my alter ego – El Raja Key – was divided into 3 parts by the gods for fear of his immortality, although I wrote about this in 2005 in the redo of Castle El Raja Key alone.

We – Gary and I – had a blast creating and play-testing the game and during those times many send ups were created. So I am sorry that there is no further information to be gathered in that respect. It's all part and parcel of how legends become myth, however.

Happy Gaming!

Rob

My answer to a back-n-forth series of e-mails with Travis regarding systems in D&D/RPGs.

Hi Travis,

Please publish this to your blog for me...

There is an old acronym for a saying: "KISS" which means 'Keep It Simple Stupid'. I am in no way implying that you are stupid, btw, since the last "S" can effectively be dropped with the full meaning still out front: Keep it Simple.

D&D's "system" is its players and DM who through input and output sequences define what is happening in an Imaginary Realm, with imaginary players and events that produce imaginary results/circumstances. It doesn't really matter if we ascribe exactly WHAT these output sequences are the result(s) from, and in fact the more you strip away the D&D specific applicable situations, which we understand collectively as "Game-World" results/information, and instead look upon these as "general definitions of the system," this is where we can not only determine the system's elasticity (if that exists) and, on the other side of the coin, its limitations, but we also isolate through such ranges what TYPE of system it is.

Most of what our imaginary PCs do in this imaginary realm is not at all related to the rules. This is the immersive (and assumptive), "I walk down the street and talk to Irma" to "I open the door" to "I check the body" to "I jump on my horse and ride to the grocer where I meet Bill, who informed me yesterday at the inn when we were playing quoits that he'd be there for the pickle barrel sale," etc., etc.

So what rules restrict the imaginative sequences when, for instance, you suggest anything? Well, that variable answer might well denote what type of system you are using in D&D.

When Dave Arneson described [circa 1971] the imaginary surround to his player in Blackmoor, David Megarry, and then asked, "What do you want to do?" we are now in an "open system" category. Anything's possible, perhaps; and if it is then probability rears its head.

Arneson is implying that anything is contingently possible here and is only limited by what your imagination suggests; and it then falls to the DM to determine if it is, or is not, possible. This is the best starting example of an "Open System" design implementation attitude. It also suggests infinite ranges for the open model limited only by what the DM says is limited as he/she decides the ranges of what is a base, infinite system. Imagination has no boundaries except those we impose upon it.

One can really view the game model that Arneson created and that Gary and myself readily implemented in the play-tests of D&D as the first OPEN System Game for adults. It has no end, it has no limits to iteration, it is the applied imagination working in tandem with pre-generated guidelines (rules and laws) which we say work in this manner (Arneson's 1st Law I referred to in Dave Arneson's True Genius: "This is what it is!") and can indeed collapse, disappear, reappear, be re-imagined forever just like the imaginary terrain we utilize them within can and does.

Infinite expression (unlimited variability), btw, produces incalculable differences (more choices in all matter concerning the subject) where if you limit the system with an opposite attitude (throttle back its possibility to produce expanding variability) then you have less to observe and to potentially partake of (i.e., less choice, less player interaction, less design realization/growth, etc) just based on numbers alone.

You can think of this thusly: Imagine a 1-100 point line, 1, 2,...99, 100. Now. Point 1 is the RIGID "By the rules, through the rules and nothing but the rules". IOW, if it's not in the rules it's getting no play. The other extreme, Point 100, is EDGE of CHAOS. The system is always and repeatedly redefining itself to the point where this could only be monitored and forwarded through a computer for game play. It's processing too many changes in information to be practicable in PLAY (for design experimentation it has some benefits, depends upon the input). D&D pretty much started near Point 50; I have since nudged my own open system up to around 60-70 depending on what part of my mind you're in... :)

Cheers!

Rob Kuntz

Rob,

Thanks again for writing this. It was tied for the most viewed post on my blog in October.

Travis

A Greyhawk Uber-Fan

Hello Rob,

The Greyhawk campaign I'm running is going well. I've added Dark Druids to it and using the El Raja Key [Archive] has greatly

enhanced my version of Castle Greyhawk. I appreciate the counsel you gave me on this a year ago.

I am interested in the Lair of the Pit Fiend located in the Drachensgrab Hills. Are there any resources out there or any guidance you'd be willing to share were I to put my own version together for my Greyhawk campaign.

I hope you're well. I picked up your El Raja Key at GaryCon. It's amazing.

Peace, Jeff

Question from Adrian about the origins of the word "Mythos"

Dear Robert J. Kuntz,

I am writing a scholarly chapter on the history of religion in D&D, and right now I am interested in the origins of the use of the term „mythos“ in Gods, Demigods, and Heroes and later in Deities & Demigods. Please excuse my taking the chance of directly writing to you. I would be delighted if you got this email and would have some moments to spare to respond (if you remember anything about this at all). ...

Hello Adrian,

The term "mythos" was largely established from the Greek in European texts and lexicons by the 17th century. It was then later contracted for modern literature to "myth" from which derives 'Mythology'. All of the original Greek literary words ("Mythos"

among many others) were Westernized for use in those literatures. Its original use goes back to Aristotle, IIRC.

So there was no special reason for its use outside of that; and even Lovecraft's use of the term is but a nod to its ancient origins.

Thus we were referencing common knowledge, nothing more.

Sincerely,

Rob Kuntz

*A Q&A sent by Ryan about the origins of the Deck of Many Things
(RJK's answers inline)*

Hi Ryan,

Here are the answers in "quotes."

Best,

RJK

Q: It seems everyone I talk to about The Deck of Many Things has a story about it showing up in their campaign and turning everything on its head. Do you have a favorite story about a time the deck showed up in your sessions?

"To my knowledge the Deck was never found in our campaign."

Q: The first published instance of the Deck I could find was in Greyhawk Supplement 1. Do you know if it existed prior to this, either in other works or un-published?

“It was made to fill out material included in the 1st supplement.”

Q: Where did the idea for The Deck of Many Things originally come from? What inspired it?

“Gary originated it based upon the weal/woe concept of Tarot cards.”

Q: Did the Deck go through other forms before it ended up in Greyhawk or was it always an 18-card deck?

“Nope. Created as-is.”

Q: Does it surprise you that The Deck of Many Things has remained as iconic as it has?

“Kinda like the game it embellishes.”

Q: The original deck's negative cards are brutal, but were there any effects you wanted to add at the time that you cut for being too mean?

“No.”

Q: From a game design perspective, what was the intention of including the Deck? How would you have changed it if you were to re design it for today?

“D&D in its basic form is about gain vs. loss, so the deck fits squarely into that as a high-stakes item. Today I would make it more granular/scaleable to give it more play at all levels.”

Q: Slightly off topic, but I have to ask if I have the opportunity. Did you include any easter eggs or inside jokes in your works that most people still haven't picked up on yet?

“Sure. All the way back to Dark Druids. Inside jokes are meant for “insiders”. Authors have to have some secrets, no?”

Q: Is there anything else I should have asked you I didn't?

“As I am not a clairvoyant...” ;)

Maure Castle inquiry

Dear Mr. Kuntz,

I apologize for contacting you directly with a question about your RPG adventures, but as I am unsure who else to ask, I will just do so and hope I am not annoying you with my email.

My husband, who has been playing Dungeons and Dragons adventures for many decades, has game mastered me through several levels of Maure Castle, both from the original adventure and the three dungeon magazines. I have been very eager to find out more about the original members of the Maure family and the catastrophe that happened to them as well as about the city of the Elders. However, the topic is simply too complex for the texts

available to us, and my game master is at his wit's end. Research shows me that there must exist some old manuscripts (Lost City of the Elders, 1972??) as well as texts formerly published online that we can't simply get a hold of. Therefore, even though it is a rather bold request, I decided to simply contact the person who knows best to see whether you will point me into any direction of texts I can still purchase or read.

It would be truly fantastic to hear back from you, and I am extremely curious whether I will.

Best,

Anja

RJK Note: *I answered Anja's questions and provided many links which went beyond what she had asked for, but the e-mails are way too long to post here.*

[And Finally...](#)

[From Brett Knight @ FORBES who interviewed me by phone for 1.5 hours only to have my answers pared down to a "cameo"](#)

Hey, Rob, it's been a while, but my editors finally found room in their calendar to run my D&D story, so I wanted to send the link your way in case you wanted to take a peek. ... Unfortunately the story got pared down from what I initially envisioned, but you still ended up making a cameo, and in any case, I want to thank you again for your invaluable insight. Hopefully we run into each other at a convention or something down the line!

***My Reaction:** Brett was *very* cool. My answers moved him. But ultimately it greatly reinforces why I need to finish my Collected Works and Lake Geneva Days, or else the very essence of those days will end up in the dust-bin of anecdotal history...*

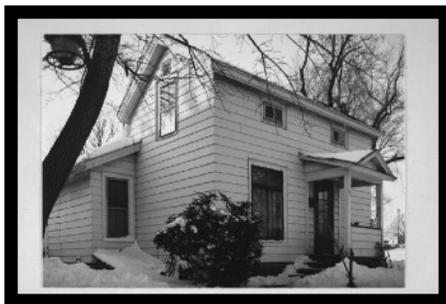
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On the Horizon

...the next pair

In The House!

I am assembling the definitive book of house rules, DM tricks, design stratagems, short-cuts and other philosophies and systems used by both Gary and myself during the play-tests of the D&D™ game and beyond.



+



You're in the house!!

GARGAX'S BLASTED ADVENTURE



During the play-tests of D&D™, 1973: Gary's PCs were in search of a horn of blasting, this to blast their way into forts and cities that resisted his Golden Horde's demands. He recounts the tale in his Up on a Soapbox column #15, "Remember the Mission!" for Dragon Magazine. Well, he ultimately outwitted himself (as he notes) and failed to secure the horn after the expenditure of a wish, tons of battles, traps avoided (or not), and after hours of endlessly searching a very large cavernous area.

I've rewritten the story from the DM's omniscient perspective and am re-crafting and updating the adventure for you to take a swipe at succeeding where he failed. The horn has been

changed, the map has been finished; and, yes, there's a Grecian theme as experienced by Gary. But now it's 50 years later where the full adventure is revealed. Discover what he unfortunately missed; and it's not just a "horn"!

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