

Index

A

Aarinfel (Jarok, Kierae, et al.), 299–300
 Aaron system, 184
 Abbey, Lynn, 17–18
 ABL (A Behavior Language), 190–191, 206
Absences (Manovich), 161
 ACORN (Association of Community Organizations for Reform Now), 220, 248–249
Activism (Bogost), 241, 244, 246
 Adams, Scott, 129
Adventures in Mating play (Scrimshaw), 285–287
Adventure (Crowther and Woods), xiv, 3, 5, 129, 131
Ad Verbum (Montfort), 143
 Afghanistan, 224–225
Afrika Korps (Roberts), 5
afternoon: a story (Joyce), 7, 153, 167
 Agency, 203–206
Age of Innocence (film), 116
Airport Insecurity (Bogost), 154
 Albee, Edward, 186
 Algorithmic systems, 10–11, 185
 ALLOY, 177, 180–181
Alphabet Scene structure, 282–283
Alternity (Slavicsek and Baker), 298
Amber (see *Chronicles of Amber*)
America's Army (Capps), 241
Amnesia (Disch), 141
Anchorhead (Gentry), 142, 144
And Then There Were None (Christie), 108–109, 121–123
 Anthropomorphization, 70
Archer's Flight, The (Keavney), 213–215
 Architecture of protagonism, 67–68
 “Arithmetic of Computers, The” (TutorText), 134
Arkham Horror (Wilson), 3–4, 92–93
Armageddon Rag, The (Martin), 17
 Arneson, Dave, 5, 26–27, 29
 Artemesia (avatar), 311–317
 Artificial Intelligence Markup Language (AIML), 167, 323

“Art of the Heist Live Puppet Master Chat” (Monello), 259
 Asprin, Robert, 17–18, 21
 Association of Internet Researchers (AOIR), 303
 Atari 2600, 234
 Avalon Hill, 107
 Avatars, 289
 Artemesia and, 311–317
 Eliza Redux and, 327–328
 identity and, 311–315

B

Babel (Finley), 141–142
 Baf's Guide, 134
Balance of Power (Crawford), 241
 Ballon, Bruce, 37–38
 Barker, M. A. R., 222–223
 Barrett, Peter, 134
 Basho, Matsuo, 181
 Bates, Joseph, 185
 Batteggazzore, Sofia, 238
 Baum, Frank L., 325
 Beads-on-a-string model, 8–13
 Beats
 coherent mixing and, 193
 gist point and, 198
 joint dialogue behaviors and, 191–193, 195, 201–202, 206
 mix-ins and, 191–193
 parallel behavior and, 195–196
 procedural authorship and, 190–203
 reactivity and, 194–195, 198–200
 scaffolding and, 197–198
 sequencing of, 192
Beggar's Opera, The (Gay), 351
Bestial Acts (Costikyan), xv
 aims of, 357
 bomb and, 353–355
 Brecht and, 350–351
 combat rules and, 355–356
 gamemaster and, 351–352
 genre and, 349
 narrative and, 353–354, 357
 nobility and, 356

- Bestial Acts* (Costikyan) (*continued*)
 players and, 351–352
 setting of, 352–353
 staging of, 353
 tone of, 352–353
- Betrayal at the House on the Hill* (Glassco), 108
- Big Urban Game* (*B. U. G.*) (Fortugno, Lantz, and Salen), 256–257
- Birkerts, Sven, 310
- Blackjack, xiv
- Blade Runner* (film), 116
- Bloch, Robert, 4, 21, 37
- Blumer, Herbert, 314
- Bluth, Don, 8
- Boal, Augusto, 139, 290n1
- Bogost, Ian, 154, 220, 233–246
- Bolter, Jay David, 134
- Book and Volume* (Montfort), 139, 143–145
- Book of the Courtier, The* (Castiglione), 367
- Borderlands* (shared world), 17–18, 21
- Borgstrom, Rebecca, xiii, 2–3, 57–66, 75, 219
- Boskone convention, 5
- Bottle-Glass-Throat, 372
- Bowdler, Thomas, xiii
- Branch Davidians, 225–226
- Breakup Conversation, The* (Zubek), 109, 209–212
- Brecht, Bertolt, 350–351
- Brenneis, Lisa, 289
- Bridge, 5
- Britton, Suzanne, 141
- Broadside*, 15
- Brooklyn Botanical Gardens, 265
- Brotherhood of Bent Billard, The* (Memmott), 157–158
- Brothers in Arms* (Martel and Pitchford), 107
- Bryant, Ed, 20
- Bunten, Dan, 6
- C**
- Cadre, Adam, 135, 141, 154
- Cailois, Roger, 255–256, 303, 314
- Call of Cthulhu* (*CoC*), 1–4, 16, 85, 223
 awards of, 31–32
 collectible card games and, 3, 88–89
 “The Haunted House” and, 41–43
 market for, 31
 narrative structure and, 31–39, 223
 puppet master and, 253
- Call of Duty* (Rieke), 224
- Calvino, Italo, 167
- Cambiamos* (Frasca), 241, 246
- Campbell, Ramsey, 4, 37
- Capcom, 177
- Carroll, Noel, 33–34
- Castiglione, Baldesar, 367–368
- Castle & Crusade Society, 26
- Castronova, Edward, 311
- CAVE displays, xiv, 149
- Cave of Time, The* (Packard), xiv, 167
- Chainmail* (Gygax and Perren), 5, 25–26
- Chang, Geunyoung, 311
- Chaosium, 2, 4, 31–39, 41–43, 88–89, 92
- Character design. (*see* Player character)
- Checkers, 15
- Chess, 5, 140
- Choose Your Own Adventure* series, 7, 134, 167, 220, 285
- Christie, Agatha, 70, 108–109
- Christminster* (Rees), 144
- Chronicles of Amber* (Zelazny), 3, 85
- Chutes and Ladders*, 241
- Cinema machine, 159–162
- City of Heroes* (Emmert), 219
- Claerbout, David, 309
- Claremont, Chris, 20
- Cleveland, Grover, 241
- Cleveland Re-election Game*, 241
- Club for Growth, 238–239
- Cluedo*, 70
- Collectible card games, 2–3
Call of Cthulhu and, 88–89
 design decisions for, 85–89
- Colossal Cave* (*see* *Adventure*)
- Columbine High School, 304
- ComedySportz, 283
- Compass Players, 281
- Computational fictions, xiv (*see also specific system*)

- character design and, 114–118, 139–146
 computer's effect and, 169–171
 cybertext writing and, 149–155
 first commercial game and, 129
 info-subjectivity and, 161
 narrative generation systems and, 177–182
 player character and, 139–146
 possibilities of medium, 107–109
 procedural authorship and, 183–208
 SHRDLU program and, 134
 Soft Cinema project and, 159–162
 storytelling and, 111–113
Computer Power and Human Reason: From Judgment to Calculation (Weizenbaum), 324
Computers as Theatre (Laurel), 185
Conan (Howard), 3
Conte à votre façon, Un (Queneau), 134
 Convulsion game convention, 224
 Coover, Robert, 4, 7
 “Cops and Robbers,” xiii
 Cortázar, Julio, 7, 167
 Costikyan, Greg, 1, 47, 52–53, 219
 Bestial Acts and, 349–357
 puppet master and, 255–256
 storytelling and, 5–13
 Cover, Arthur Byron, 20
 “Cowboys and Indians,” xiii
 Crawford, Chris, 241
 procedural authorship and, 185, 190
 storytelling and, 6, 54, 109, 169–175
Creature Feature structure, 283
 Croft, Lara, 134
 Crowther, William, 3, 5, 129
 Csikszentmihalyi, Mihaly, 304, 315–316
Curses (Nelson), 144
 Cyan, 312–313
 Czege, Paul, 1–2, 11, 67–68
- D**
- Dark and Stormy Night, A* (Wallis), 77, 79
Dark Cults (Rahman), 69, 78–79
Deadline (Blank), 137
 Dean, Howard, 220
 Deitko, 171–175
 DeKoven, Bernie, 315–316
Delta Green (Detwiller et al.), 2, 35, 225
 Demoscene, 184
 Derleth, August, 21
 Design
 beats and, 190–203
 character, 114–118, 139–146
 collectible card games and, 85–89
 computer's effect and, 169–171
 cybertext writing and, 149–155
 dialogue and, 118–119
 efficiency maximization and, 113
 genre combination and, 115–117
 procedural authorship and, 183–208
 puppet master problem and, 251–263
 randomness and, 81–84
 rule breaking and, 115
 time as constraint and, 234–237
 tool creation and, 119–120
 Usenet and, 130
 Desktop Theater, 220, 289
 Detwiller, Dennis, 2
Deus Ex (Specter), 10–11
Devil May Cry (Capcom), 177
 Dialogue, 118–119
 Dick, Philip K., 38
 Dickens, Charles, 163
 Digital Arts and Culture conference, 291
 Digital Games Research Association, xiv
Diplomacy, 16, 107
 Director 7, 153
 Disch, Thomas M., 141
 Discourse acts, 191
Disparition, La (Perec), 234
Domesday Book, 26
Doom (Wilson), 3–4, 91–93, 221
 Dore, Gustav, 382
Double Indemnity (film), 116
 Douglass, Jeremy, xiv, 109, 129–136
Dragon Realms (Dick, Grant, et al.), 301–303
Dragon's Lair (Dyer and Bluth), 8

Duke, 311
Dungeons & Dragons (Gygax and Arneson), xiii–xiv, 1–3, 18, 107, 134, 349
Chainmail and, 5, 25–26
 character development and, 139–140
 early years of, 25–30
 escapism and, 221–222
 identity and, 298
 origin of, 25–28
 puppet master and, 253
 real worlds and, 219, 221–222, 247
 rules and, 78
 Durand, David, 154
Dust Devils (Snyder), 1
Dying Earth (Vance), 3

E

Eco, Umberto, 3, 38
 Edwards, Ron, 1, 11, 67
 Effinger, George Alec, 20
 Electronic Arts, 185
 Electronic Entertainment Expo, 216
 Eliot, T. S., 234
 ELIZA, 154, 167, 220, 324–325
Eliza Redux (Wortzel)
 gestures and, 326–327
 psychoanalysis and, 319–329
 robotics and, 320–329
 structure of, 319–321
 teaching and, 322–324
 Weizenbaum and, 321–322, 324, 328–329
 Ellison, Harlan, 21
 Embedded stories, 10
Empire of the Petal Throne (Barker), 222–223
 Encyclopedic systems, 183–184
Erasmatron (Crawford), 170–171, 174–175
 Escapism, 221–222
EverQuest (Clover, McQuaid, and Trost), xiv
Everway (Tweet), 3, 45–46
Everything Bad Is Good for You (Johnson), 251
Exalted (Grabowski), 3
 meaning and, 57–66

Exercises in Style (Queneau), 166
Extraordinary Adventures of Baron Munchausen, The (Wallis), xv, 3, 69, 74–75, 77, 359–361
 companions and, 369
 corrections and, 365–370
 dueling and, 370–373
 ending game and, 375
 equipment and, 363
 finishing a story and, 373–374
 historical setting and, 376–377
 nobility and, 367–369
 objections and, 365–370
 questions for, 378–381
 rules of, 381–382
 starting game and, 363–365
 structure of, 362–363
 tactics for, 375–376
 wagers and, 365–370
 winner determination and, 374–375

F

Façade (Mateas and Stern), xiv, 109
 agency and, 203–206
 beats and, 190–203
 design and, 206–207
 feedback and, 206
 interface and, 206
 numeric score and, 189
 player character and, 142–145
 popularity of, 185–186
 procedural authorship and, 183–208
 progression fronts and, 190
 system architecture and, 190–191, 206
Fahrenheit 9/11 (Moore), 242
 Faidutti, Bruno, 3, 95–97
Fair Folk, The (Borgstrom), 3
 Fantasy Flight Games, 85–86, 89, 91–93
 Fauconnier, Gilles, 177
Fighting Fantasy (Livingstone and Jackson), 7–8
 Fine, Gary Allan, 134
 Finley, Ian, 141
 Firth, Roger, 131

- Fleet, The* (shared world), 17–18, 21
 Floyd the Robot, 137–138
 Ford, Henry, 159
 Forge, The, 1, 5
 Fortugno, Nick, 220, 265–267
 Foucault, Michel, 157
Frankenstein (Shelley), 220
 Frasca, Gonzalo, 220, 233–246
 Freudian analysis, 324, 329
 Fritzson, Thorbiorn, 12
 Froehlich, Elaine, 154
- G**
- Game books, 7–8
 Game Boy, 235
Game Developer magazine, 6
 Game Developers Conference, 185
 Game Manufacturer's Association (GAMA), 6
 Gamemasters (GMs), 253–254, 298–299
Game of Thrones CCG, A (Lang), 3, 85–89
 Games
 - with agendas, 241–244
 - algorithmic systems and, 10–11, 185
 - anthropomorphization and, 70
 - balance and, 78–79
 - beads-on-a-string model and, 8–13
 - definitions of, xiii–xiv
 - design of, 139–146 (*see also* Design)
 - diasporic cultures and, 311
 - as formal systems, 6–7
 - identity and, 297–305, 311–316
 - illusion of control and, 69
 - improvisational theater and, 279–283
 - lawsuits and, 304
 - market sales and, 1
 - meaning in, 57–66
 - medium structure and, xiv
 - multimedia and, 91–93
 - nonlinearity and, 6
 - paragraph-system, 8
 - politics and, 233–246
 - procedural authorship and, 183–208
 - replayability and, 244
 - storytelling and, 5–13, 47–55 (*see also* Storytelling)
 - as windows on real world, 221–227
- Gamist-Narrativist-Simulationist theory, 11–12
 Gathering, The, 311, 313, 315
 Gay, John, 351
 Gearbox, 107
Generic Universal Role-Playing System (GURPS), xiv, 1
 Gentry, Michael, 142, 144
 Gifford, Peter, 223
 “Girl with Skin of Haints and Seraphs, The”, 179–181
 Gist point, 198
 Global Positioning System (GPS)
 - puppet master problem and, 251, 261–262
 - real worlds and, 220, 251, 261–262, 270, 273–274
- Goffman, Erving, 300–302
Go Game, 252, 254, 259–262
 Goguen, Joseph, 177
 Goldberg, Eric, 8
Good Morning America (TV show), 243
Goosebumps (Waddingtons), 71–72
 Gorey, Edward, 71–73
Grand Theft Auto (game series), 185, 221, 309
 Greene, Maxine, 232
Greystone Bay (shared world), 21
Grim Fandango (Schafer), 5
 GRIOT performances, 108, 219
 Grusin, Richard, 134
 Gygax, Gary, 5, 25–29
- H**
- HAL 9000, 323
 Hallow, Ralph Z., 238
Harold structure, 282
 Harper, Leanne C., 20
 Harrell, D. Fox, 108, 177–182, 219
 Harrigan, Pat, xiii–xv, 1–4, 6, 85–89, 107–109, 219–220
 Harris, Thomas, 37
 “Haunted House, The”, 41–43
Helpless Doorknob, The (Gorey), 71–73
 Herber, Keith, 36–37, 41–43
Heroes in Hell (shared world), 21
 Hide and Seek, 15

Hildick, E. W., 134
 Hindmarch, Will, 2, 47–55
Hitchhiker's Guide to the Galaxy, The (Adams and Meretzky), 140
 Hite, Kenneth, 2, 31–40
 Holmes, J. Eric, 29–30
 Holodeck, 51n5, 327, 329
Homo Ludens: A Study of the Play-Element in Culture (Huizinga), 255
Hopscotch (Cortázar), 7, 10, 167
 Howard, Robert E., 3, 21
Howard Dean for Iowa Game, The (Bogost and Frasca)
 archiving and, 245–246
 balloons and, 245
 demographics and, 238–241
 development time and, 234–237
 games-based political speech and, 241–244
 identification creation and, 237–238
 meta-messages and, 245
 time as constraint and, 234–237
 virtual campaigning and, 233–234
 Huizinga, Johan, 255–256, 314
 “Hunter in Darkness: A Cave Crawl” (Plotkin), 131

I

IC (In Character) mode, 302–303
 Identity
 avatars and, 311–315
 communities of play and, 315–316
 emergent, 314–315
 everyday role-playing and, 300–301
 first-person immersion and, 311–314
 In Character mode and, 302–303
 limits and, 304–305
 Out Of Character mode and, 302–303
 role-playing mechanics and, 297–300
 “I Have No Words & I Must Design” (Costikyan), 255–256
I Love Bees (Lee, et al.), 220, 251–252, 254, 261–262
Impermanence Agent, The (Wardrip-Fruin, et al.), 309, 320
Impro: Improvisation and the Theater (Johnstone), 283
 Improvisational theater, 279–283
Improvisation for the Theater (Spolin), 281

Improvise: Scene from the Inside Out (Napier), 283
 Indie Press Revolution, 2
 Infocom, 129, 137, 144
 Info-subjectivity, 161
 Interactive fiction (IF), 5, 213–215
 Baf's Guide and, 134
 brief history of, 129–130
 character design and, 139–146
 commercial downfall of, 130
 identity and, 134–135
 player character and, 139–146
 play-within-a-play and, 135–136
 procedural authorship and, 183–208
 second person and, 134–135
 SHRDLU program and, 134
 storytelling and, 5
 Interactor, 139–141, 145–146
 Iraq, 224
Ithkar (shared world), 17, 21
Itinerant (Rueb), 220, 273–277

J

Jackson, Michael, 314
 Jackson, Peter, 4
 Jackson, Shelley, 167
 Jackson, Steve (Texas), 2, 7
 Jackson, Steve (U.K.), 7
 James, M. R., 38, 79
 Jenik, Adriene, 220, 289–296
 Jenkins, Henry, 53
 Johnson, Steven, 233, 251, 254
 Johnstone, Keith, 283
 John W. Campbell Award, 18
 Joint dialogue behaviors (JDBs)
 beats and, 191–193, 195, 201–202, 206
 long-term autonomous behavior and, 193
 parallel behavior and, 195, 201–202
 Joshi, S. T., 34
 Joyce, Michael, 7, 149, 153, 167
 Jungian analysis, 329
 Juul, Jesper, xiv
Juvenate (Glaser, Hutchison, and Xavier), 108, 163–164

K

Kaboom! (Anonymous), 242
 Katz, Demian, 134
 Keavney, Mark, 109, 213–215
 Kerry, John, 224, 243
 Kim, Jee Yeon, 311
 King, Stephen, 4, 52–53
King Lear (Shakespeare), xiii
 Klein, T. E. D., 4
 Korean War, 224
 Koresh, David, 225–226
 Krank, Charlie, 38
Kuma \ War, 224–226

L

Labov, William, 177
 Lacanian analysis, 325, 329
Lacuna (Sorensen), 1
 Lakoff, George, 177
 Lang, Eric, 3, 85–89
Languages structure, 282
Lankhmar (Lieber), 3
 LARPs (live-action role-playing games), 2–3, 5
 euphoria from, 303–304
 puppet master and, 251–263
 real worlds and, 220, 251–263, 265–267
 as theater, 95
 Launius, Richard, 4
 Laurel, Brenda, 185
 Laws, Robin D., 73–74
 Lawsuits, 304
 Lazzaro, Nicole, 316
Leather Goddesses of Phobos (Meretzky), 144
 Leigh, Stephen, 20
Liavek (shared world), 17, 21
 Lieber, Fritz, 3
Life in the Garden (Zimmerman), xiv, 4, 81–84
Life's Lottery (Newman), xiv, 4, 99–103, 220
 Ligotti, Thomas, 4
 Linde, Charlotte, 177
 Livingstone, Ian, 7

Lord of the Rings (Tolkien), 3–4, 107, 169
 design decisions and, 85
 interactive fiction and, 134
 narrative advantage and, 222
 procedural authorship and, 185
 Lovecraft, H. P., 4, 21
 Call of Cthulhu and, 31–39
 real worlds and, 225
 story-making games and, 78
Lovers, The (Magritte), 157
 Loyall, Bryan, 185
Lucky Les (Hildick and Barrett), 134
 Lumley, Brian, 4

M

Macromedia, 151
 Magritte, Rene, 108, 157–158
 Malcolm, Grant, 177
Maltese Falcon, The (Hammett), 108
Man, Play and Games (Caillois), 255, 303
 Manovich, Lev, 108, 159–162, 219
Man with Newspaper (Magritte), 157–158
 Marino, Mark C., 108, 165–167
 Martin, George R. R., 3, 15–23, 85, 88
Masks of Nyarlathotep (DiTillio), 37
 Mateas, Michael, xiv, 109
 player character and, 142–143
 procedural authorship and, 183–208
Max Payne (Hoare), 224
 McCloud, Scott, 239
 McCorduck, Pamela, 184
 McDaid, John, 153
 McGonigal, Jane, 220, 251–267
 McKee, Robert, 191
 McLeod, Jack, 303
 McLuhan, Marshall, 315
Measure for Marriage, A (Fortugno), 265–267
 Mechner, Jordan, 109
Medal of Honor (Hirschmann), 224
Medea: Harlan's World (Ellison), 21
Meditated (de Zengotita), 258
 Memmott, Talan, 108, 157–158, 219

Meretzky, Steve, 108, 137–138
Merovingen Nights (shared world), 21
Mertwig's Maze (Wham), 77, 79
 Michelangelo, 169
 Milán, Victor W., 16
Millennium's End (Ryan), 223
 Miller, Gail Gerstner, 16
 Miller, John J., 16
 Min-maxing, 19n1
 Minnesota Fringe Festival, 285
Mirror exercise, 279–280
Mission to Earth (Manovich), 161–162
 Mixiins, 191–193
 MMOGs (Massively Multiplayer Online Games), 5, 9, 11, 313, 315
 MMORPGs (Massively Multiplayer Online Role-Playing Games), xv, 134, 219–220
 Mona, Erik, 2, 25–30
 Monello, Mike, 259
Monopoly, 5, 15, 139, 349
 Montfort, Nick, xiv, 109, 167, 309
 interactive fiction and, 129, 154
 player character and, 139–146
 MOO (Mud Object Oriented), 134, 328–329
Moonmist (Galley and Lawrence), 144
 Moore, Alan, 152
 Moore, Jim, 16
 Moore, Michael, 242
Morrow Project (Dockery, Sadler, and Tucholka), 16
 Mortensen, Torill Elvira, 220, 297–305
 Mosaic, 130
 Moss, Brion, 154
 Moulthrop, Stuart, 108, 149–155
 MUDs (Multiple-User Dungeons), 130, 134, 313
 euphoria from, 303
 identity and, 299
 player character and, 140
 privacy and, 328–329
 Multimedia, 91–93 (*see also* Computational fictions)
 Murray, Janet, 51n5, 140, 183, 329
Mutants and Masterminds (Kenson), 223
My Life with Master (Czege), 1, 11, 67–68
Myst, 130, 142, 311–312, 316

Mystery of Edwin Drood, The (Holmes), 350
Mystery of the Abbey (Faidutti), 3, 95–97

N

Nabokov, Vladimir, 167
Name of the Rose, The (Eco), 3
 Napier, Mick, 283
Napoleon at Waterloo (Dunnigan), 6
 Narratives, 11–12 (*see also* Storytelling)
 games that make stories, 69–80
 generation systems and, 177–182
 GRIOT and, 177–182
 human brain and, 69
 interactive fiction (IF) and, 129–136
 quests and, 307–310
 LARPs and, 265–267
 real worlds and, 222–223
 structure and, 31–40
 Weblogs and, 309
 Natural language (NL), 191
 Neilson, John, 125
 Nelson, Graham, 129, 144
 Newman, Kim, xiv, 4, 99–103, 220
 New media
 cultural acceptance of, 221
 educational advantage and, 223–225
 escapism and, 221–222
 narrative advantage and, 222–223
 procedural authorship and, 183–208
 real worlds and, 221 (*see also* Real worlds)
 revelatory advantage and, 225–227
News Reader (Wardrip-Fruin), 154
New Voices (Martin), 18, 21
New York Times, 243
 N-grams, 154
 Nideffer, Robert, 220, 269–271
 Non-playable characters, 117–118
 “Nuh unh” factor, xiii, 60

O

Ogawa, Taro, 131
 Oh O’Clock, 15
Olvido Mortal (Peláez), 141

- Once Upon a Time* (Wallis), 3, 69, 75–76, 79
- Online Caroline* (Bevan and Wright), 309
- OOC (Out Of Character), 302–303
- Open Gaming License, 1
- Oulipo, 134, 166
- Over the Edge* (Tweet), xiv, 77
- Oz Project, 185
- P**
- Pacesetter, 2
- Pagan Publishing, 35, 219
- Pale Fire* (Nabokov), 167
- Paley, Vivian Gussin, 70
- Panko*, 241
- Pantheon* (Laws), 73–74, 80
- Paragraph-system board games, 8
- Parcheesi*, 15
- Participatory systems, 183–184
- Pax*, 150–155
- Pearce, Celia, 220, 239, 311–317
- Peláez, Andrés Viedma, 141
- Perec, Georges, 234
- Perren, Jeff, 25
- Persuasive Games, 154
- Petit, Marianne, 125
- Philosophy of Horror, The* (Carroll), 33–34
- Planetfall* (Meretzky), 137–138
- Player Character (PC), 2–3
 - beats and, 190–203
 - Book and Volume* and, 139, 143–145
 - as constraint, 145–146
 - defined, 139
 - identity and, 297–305
 - In Character mode and, 302–303
 - interactor and, 139–141
 - Out Of Character mode and, 302–303
 - successful designs of, 141–143
- Plotkin, Andrew, 129–136
- Poe, Edgar Allan, 116
- Poetics, 179–182, 234
- Poker, xiv, 15
- Politics
 - ACORN and, 220, 248–249
 - activism and, 233–249
 - canvassing role-plays and, 247–248
 - The Howard Dean for Iowa Game* and, 233–246
 - United Nations and, 249
- Pong* (Alcorn, et al.), 107
- Poremba, Cindy, 316
- Pound, Ezra, 234
- Power Kill* (Tynes), 222
- Present, The* (Clarebout), 309
- Presentation of Self in Everyday Life, The* (Goffman), 300
- Price, Vincent, 116
- PrimeTime Adventures* (Wilson), 1
- Prince of Persia: The Sands of Time* (Mechner and Ubisoft), 109
 - character design and, 114–115, 117–118
 - dialogue and, 118–119
 - efficiency maximization and, 113
 - genre combination and, 115–117
 - hero's environment and, 114–115
 - rule breaking and, 115
 - storytelling and, 111–113
 - tool creation and, 119–120
- Print-On-Demand (POD) technologies, 2
- Procedural authorship
 - agency and, 203–206
 - alternate dialogue and, 195
 - architectural framework and, 190–191
 - beats and, 190–203
 - coherent intermixing and, 190, 193
 - complexity reduction and, 196–197
 - computer essence and, 183–185
 - content and, 183–191
 - context and, 195
 - description of, 183–185
 - design and, 206–207
 - discourse acts and, 191
 - drama management and, 192
 - encyclopedic and, 184
 - Façade* and, 185–208
 - gist point and, 198
 - global mix-in progressions and, 192
 - long-term mix-in behaviors and, 193

Procedural authorship (*continued*)

- parallel behavior and, 195–196
- participatory and, 183–184
- physical performance and, 200–203
- reactivity and, 194–195, 198–200
- scaffolding and, 197–198
- spatial and, 184
- story design and, 188–190
- uninterruptibility and, 198
- “Psychoanalysts, Artists and Academics in Dialogue” (Wortzel), 327
- Psycho* (Bloch), 37
- Psychonauts* (Schafer), 5
- Puppetland* (Tynes), xv, 220
 - action adjudication and, 339
 - candy cave and, 346
 - characters in, 336–338, 341–344
 - first rule of, 334
 - lake of milk and cookies and, 346
 - landscape and, 344–345
 - Maker’s Land and, 333–334, 344
 - narration and, 339–345
 - playing a puppet in, 338
 - Punch’s castle and, 345–346
 - puppetmastering and, 338–339
 - puppet page and, 337
 - real worlds and, 229–233
 - second rule of, 335
 - sky and, 344
 - tales and, 346–347
 - third rule of, 335–336
 - tone and, 340–341
- Puppet master, 263
 - control issues and, 259–262
 - I Love Bees* and, 251–252
 - immersive options and, 257–259
 - pervasive factor and, 256–257
 - player choice and, 257–259
 - power plays and, 255–256
 - rise of, 253–255
 - traditionally powerful players and, 255–256
 - volition and, 255–256

Q

- Queneau, Raymond, 134, 166
- Quixote, Don, 326

R

- Rabelais, François, 167
- Racter, 154
- Random design, 81–84
- Ransom model, 2
- Rayuela, La* (Cortázar), 7
- Real worlds, 219–220
 - activism and, 233–249
 - educational advantage and, 223–225
 - escapism and, 221–222
 - everyday life and, 300–301
 - identity and, 297–305, 311–316
 - immersion options and, 257–259
 - improvisational theater and, 279–283
 - In Character mode and, 302–303
 - lawsuits and, 304
 - narrative advantage and, 222–223
 - Out Of Character mode and, 302–303
 - politics and, 233–249
 - puppet master problem and, 251–263
 - revelatory advantage and, 225–227
 - stereotypes and, 302
 - theater and, 279–295
- Rees, Gareth, 144
- Regime Change* (Wardrip-Fruin, et al.), 154
- Rettberg, Scott, 309
- Rheingold, Howard, 312
- Ryzom* (see *Saga of Ryzom*)
- RIFTS (Siembieda), 31
- Ringoleavio, 15
- Rise and Fall of the City of Mahogonny, The* (Brecht and Weill), 350
- Roberts, Charles S., 134
- Robotics
 - chatterbots and, 321–324
 - Eliza Redux* and, 320–329
 - gestures and, 326–327

- HAL 9000 and, 323
- human interaction with, 320–324
- Turing Test and, 327–328
- Rock music, 221
- Rogerian analysis, 329
- Roleplaying Gamers Association (RPGA), 219
- Role-playing games (RPGs), xiii–xiv
 - activism and, 233–249
 - algorithmic systems and, 10–11
 - arbitrariness and, 101
 - character design and, 101, 139–146
 - commentary and, 61
 - computational fictions and, 213–215 (*see also* Computational fictions)
 - computer and console, 9
 - context and, 63
 - core concept and, 58
 - dispute resolution and, 65
 - euphoric highs from, 303–304
 - free-form, 11–12
 - game material and, 60
 - genre and, 60
 - identity and, 297–305, 311–316
 - improvisational theater and, 279–283
 - In Character mode and, 302–303
 - indie movement and, 1–2, 5
 - lawsuits and, 304
 - meaning in, 57–66
 - methodology and, 57–58, 63–64
 - motivation and, 57, 64–65
 - narrativist, 11–12
 - Out Of Character mode and, 302–303
 - play contract and, 60
 - rules and, 78
 - solitaire, 8
 - stereotypes and, 302
 - tabletop systems and, 1–5 (*see also* Tabletop systems)
- Rosenberg, Jim, 152–153
- Roudier, Emmanuel, 96
- Rueb, Teri, 220, 273–277
- Rules of Play: Game Design Fundamentals* (Salen and Zimmerman), xiii, 256
- Rush, Annie, 1
- Ryan, Charles, 223
- Ryan, Marie-Laure, 108, 163–164
- S**
 - Saga of Ryzom, The* (Simon), 313
 - Salen, Katie, xiii–xiv, 256, 311, 314
 - Sam and Max Hit the Road*, 142
 - Santaman's Harvest* (Desktop Theater), 220, 289–296
 - Sapir-Whorf hypothesis, 171
 - Savoir-Faire* (Short), 109, 141–142, 147–148
 - Scaffolding, 197–198
 - Schauermärchen* (Wick), 1
 - Scrimshaw, Joe, 220, 285–287
 - Second City, Chicago, 281
 - Second Life* (Linden Lab), 315
 - Secret Lives of Gingerbread Men, The* (Rush), 1
 - September 11, 2001, 150, 223
 - September 12th* (Frasca), 243–244
 - Shade* (Plotkin)
 - innovations of, 129–136
 - light modeling and, 132–133
 - open source code of, 132–134
 - second person and, 134–135
 - Shakespeare, William, xiii, 266
 - Sheldon, Lee, 108–109, 121–123
 - Shelley, Mary, 220
 - Shiner, Lewis, 20
 - Shockwave Flash, 151
 - Short, Emily, 109, 135, 141–142, 147–148
 - Should Have Said* structure, 282
 - Shrapnel* (Cadre), 141
 - SHRDLU, 134
 - Shrek* (film), 221
 - SimCity* (Wright), xiv, 241
 - Simons, Walton, 20
 - Simonsen, Redmond, 6
 - Sims, The* (Wright), xiii–xiv, 311
 - Slate* magazine, 233
 - Sloane, Sarah, 140
 - Smith, Clark Ashton, 21
 - Snodgrass, Melinda M., 16, 18–19

- Snow Crash* (Stephenson), 257
 Snyder, Matt, 1
 Soft Cinema, 159–162
 Solitaire RPG games, 8
Solitaire (Thorington), 4, 108, 125–127
Song of Ice and Fire, A (Martin), 3, 85, 88
Sorcerer (Edwards), 1
 Sorensen, Jared, 1
Sorry!, 15
 Sourcebooks, 1–2
 Spatial systems, 184
 Spolin, Viola, 281
Spycraft (Kaper and Wilson), 223
Squad Leader (Hill), 107
 Stacey, Sean, 251, 253
Star Trek (TV series), 48
Star Wars (film), 3
 Steinkuehler, Constance A., 311
 Stephenson, Neal, 257
 Stereotypes, 302
 Stern, Andrew, xiv, 109
 player character and, 142–143
 procedural authorship and, 183–208
 Stone, Allucquère Rosanne, xv, 315
Story Blocks, 71
 Storytelling, xiii, 3
 in action, 52–55
 adventure games and, 8–9
 balance and, 78–79
 beads-on-a-string model and, 8–13
 collectible card games and, 85–89
 computational fictions and, 111–113
 divergence and, 6
 elements of, 70–73
 embedded stories and, 10, 116
 game books and, 7–8
 genre and, 73–76
 human brain and, 69
 hypertext fiction and, 7
 interactive fiction (IF) and, 5, 129–136, 213–215 (see also
 Interactive fiction (IF))
 MMOs and, 9
 multimedia and, 91–93
 nesting and, 116
 quests and, 307–310
 random numbers and, 50–52
 real worlds and, 221–227 (see also Real worlds)
 rules and, 78
 self image and, 48–50
 structure and, 31–40, 76–77
 tabletop systems and, 5–13
 Wild Cards and, 15–23
Stratego, 15
Suffragettes in and out of Prison, 241
Sunset Boulevard (film), 116
Superworld (Perrin), 16–20
Suspended (Berlyn), 140
- T**
- Tabletop systems, xiii–xiv
 educational advantage and, 223–225
 Lovecraft and, 4
 narrative advantage and, 222–223
 poor commercial market of, 1
 publications for, 1–2
 real worlds and, 221–227 (see also Real worlds)
 revelatory advantage and, 225–227
 storytelling and, 5–13
 terminology of, 2–3
 Tolkien and, 3–4
Tactics (Roberts), 134
Take Back Illinois (Bogost), 244, 246
Take That Back structure, 282
Tale in the Desert, A (Tepper), 11
Tales of the Arabian Nights (Goldberg), 8, 10, 69, 79–80
Tax Invaders (Republican National Committee), 241–243
 Taylor, Alice, 185
 Taylor, T. L., 311–312, 315
 Tékumel (Barker), 222–223
 Television, 12, 323
 Terrorism
 Bestial Acts and, 353–355
 real world and, 223–224, 242–244
 writing and, 150

Texas (Manovich), 161–162
 Theater
 Adventures in Mating and, 285–287
 improvisational, 279–283
 Santaman's Harvest and, 289–295
Theatre of the Oppressed (Boal), 290n1
There (Harvey and Ventrella), 313–315
Thief of Baghdad (film), 115–116
Thieves' World (shared world), 17–18, 21
Third Reich (Greenwood and Prados), 6
 “Thirty Minutes Over Broadway” (Waldrop), 15
This Is a Pipe (Foucault), 157
 Thorington, Helen, 4, 108, 125–127, 219
 Thorne, Sean, 219–220, 229–233
1001 Nights, 116
Threatened Assassin, The (Magritte), 157–158
 3D modeling, 149, 186, 257
Three Kings (film), 223
Three-Line Scene structure, 280
Threepenny Opera, The (Brecht and Weill), 350–351
 Ticky the Clock, 165
 Time, 234–237
 Tolkien, J. R. R., 3–4, 129, 134, 222
Tomb of Dracula (Wolfman), 177
Treachery of Images, The (Magritte), 157
Tristram Shandy (Sterne), 167
Trivial Pursuit, 349
Trollbabe (Edwards), 1
 TSR, 2, 25–30, 134
 Turing, Alan, 167, 327–328
 Turkle, Sherry, 314
 Turner, Jonathan, 224–225
 Turner, Mark, 177
 Turner, Victor Witter, 314
 Tuters, Marc, 256
 TutorText, 134
 ‘Tweens, 157
 Tweet, Jonathan, xiv, 3, 45–46, 77
Twelve Easy Lessons to Better Time Travel (Marino), 108, 165–167
 Tynes, John, 35, 219
 prismatic play and, 221–228
 Puppetland and, 333–347

U

Uncle Roy All Around You (Blast Theory), 257
Under Siege (Afkar Media), 241
unexceptional.net (Nideffer), 269–271
 “Unfiction Glossary, The” (Stacey), 251
 Uninterruptibility, 198
 United Nations, 249
Unknown Armies (Stolze and Tynes), 226–227
Unreal (Bleszinski and Schmalz), 224
Until Uru, 313
Upgrade, The (Fritzon and Wrigstad), 12
 Uren, Tim, 220, 279–283
Uru: Ages beyond Myst (Miller and Miller), 311–316
 Usenet, 130

V

Vampire: The Masquerade (Rein-Hagen, et al.), 3, 48–49, 223, 298
Vampire: The Requiem (Achilli, et al.), 47–48
 Vance, Jack, 3
Varicella (Cadre), 141–142, 146

W

Waco Resurrection (Allen, et al.), 225–226
 Waldrop, Howard, 15, 20
 Walker, Jill, 154, 220, 307–310
 Wallis, James, 3
 Baron Munchausen and, 359–382
 storytelling and, 69–80
 Ward, Mark, 304
 Wardrip-Fruin, Noah, xiii–xv, 1–4, 6, 107–109, 219–220, 309
WarioWare (game series), 235
War World (shared world), 18, 21
Watchmen (Moore), 152
 Water Cooler Games, 241, 243
 Weblogs, 309
 Weill, Kurt, 350–351
 Weizenbaum, Joseph, 321–322, 324, 328–329
 West End Games, 254
 Whang, Leo Sang-Min, 311
 Whelan, Kevin, 220, 247–249

“When Angels Deserve to Die” (Turner), 224–225
 “Where Stories End and Games Begin” (Costikyan), 47
Which Way books, 7
 White Wolf Publishing, x, 2–3, 47–55
Who’s Afraid of Virginia Woolf? (Albee), 186
 Wick, John, 1
 Wicked Dead RPGs, 2
 Wideman, Royce, 16
Wild Cards, 3
 Albuquerque gaming group and, 15–17
 Martin on, 15–23
 Wild Cards Day and, 15
 Wilder, Billy, 116
 Williams, Walter Jon, 16, 19–20
 Wilson, Kevin, 3–4, 91–93, 219
 Wilson, Matt, 1
Winchester’s Nightmare (Montfort), 143
 Windows 3.0, 130
 Wink Back, Inc., 259
 Winograd, Terry, 134
 Wittgenstein, Ludwig, xiii
Wizard of Oz (Baum), 253, 325
 Wizards of the Coast, 1, 3, 87, 219
 Wolfman, Marv, 177
 Woods, Don, 5, 129
World of Darkness (Bridges, et al.), x
World of Warcraft (Blizzard Entertainment), xiv, 3–4, 10
 real worlds and, 219–220, 299, 303–304
 structure of, 307–310
Worlds Apart (Britton), 141
 Wortzel, Adrienne, 220, 319–330
 Wrigstad, Tobias, 12
 Writing
 And Then There Were None and, 121–123
 Book and Volume and, 143–145
 The Brotherhood of Bent Billiard and, 157–158
 children and, 229–232
 computer’s effect and, 169–171
 cybertext and, 149–155
 Deikto and, 171–175
 Eliza Redux and, 319–330
 Façade and, 185–207

generation systems and, 177–182
 grammar and, 149
 GRIOT and, 177–182
 info-subjectivity and, 161
Itinerant and, 273–277
 narrative generation systems and, 177–182
 new media and, 149–155
Pax and, 150–155
Planetfall and, 137–138
 poetics and, 149
Prince of Persia: The Sands of Time and, 111–120
 procedural authorship and, 183–208
 rhetoric and, 149
Savoir-Faire and, 147–148
Santaman’s Harvest and, 289–295
 Soft Cinema project and, 159–162
Solitaire and, 125–127
 spatial hypertext and, 152–153
Twelve Easy Lessons to Better Time Travel and, 165–167

X

Xbox 360, 234
X-Files, The (TV series), 48
X-Men (comic book), 20

Y

Yee, Nicholas, 311
You Are There (TV series), 223–224
Youdunnit (Wallis), 3, 70, 80

Z

Zelazny, Roger, 3, 20, 85
 Zengotita, Thomas de, 258, 260
 Zimmerman, Eric, xiii, 4, 311, 314
 Life in the Garden and, xiv, 4, 81–84
 meaning-machine creation and, 81–84
 puppet master and, 256
Zork (Blank and Lebling), 129, 131, 137, 139–140
 Zubek, Robert, 109, 209–212

