

This document begins with one example of a hero of the twelve the players can choose, and one of the three P.R.E.P. maps.

The real manual will begin after that, and I can't stress enough that this is a document under development. Things will be added to it, things will change, but most of all, it will be going through major editing.

The document is designed with spreads in mind. If you're using Acrobat Reader, click *View / Page Layout / Opposite Sides* for best viewing result.

An example of a hero. The page size isn't the real size.

Betty Porter

The daring pilot who solves everything in the last second



NOTES

THIS IS ACTION

Throw yourself into danger!

THIS IS COLLABORATION

Praise the others! Ask questions!

Give their ideas a spin!

THIS IS PULP

Be obvious! Be cliché!

FLEE! FLEE!

Make up a form of transportation on the spot that can help you overcome the danger. But don't forget ...

... that the others can attack you.

Someone gets a **WOUND**.

... what the next control you use really does.

... to steer. Something breaks in the **SCENE**.

SAVES THE DAY

Show up when people least expect it to save the situation. You do need to take something into account ...

... and that thing gives someone a **WOUND**.

... and that is the one-liner that you have to say.

... and it is not a pretty thing. Something breaks in the **SCENE**.

WOUNDS

2

players

3

players

4

players



lost!

An example of a P.R.E.P. map. The page size isn't the real size.

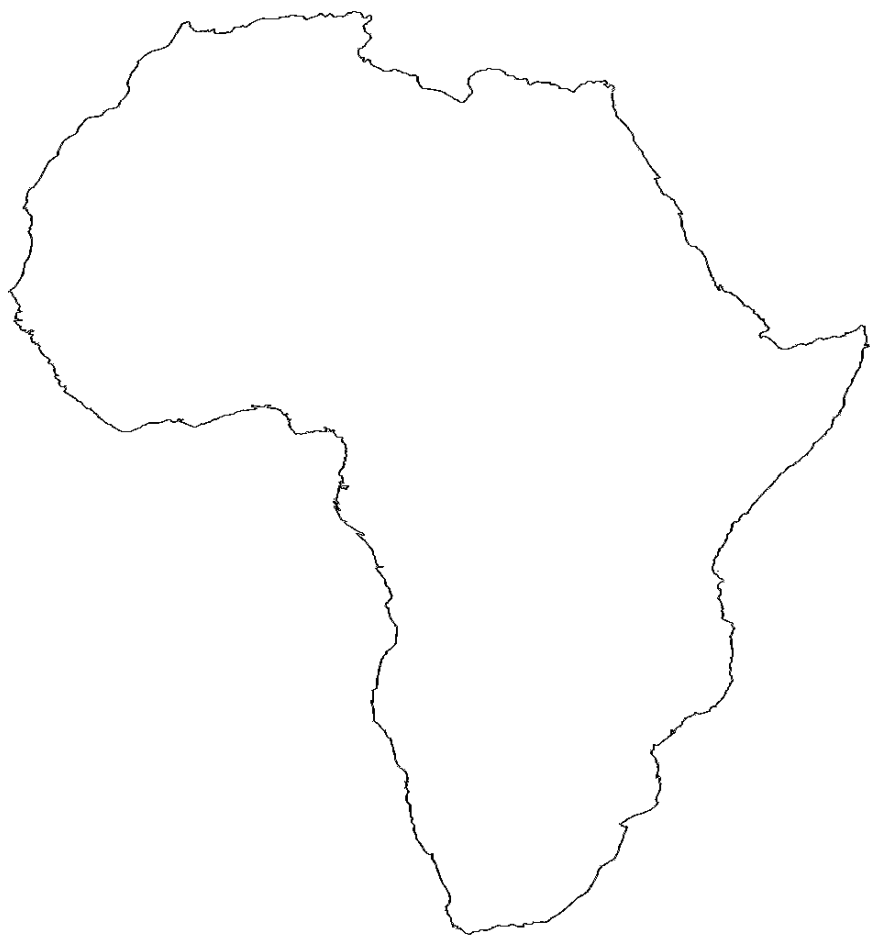
Rumours

People

P.R.E.P.

Places

Events



AFRICA

THIS IS PULP

MANUAL



PREVIEW

THIS IS PULP

Dangerous jungles, unforgiving deserts, long lost Inca pyramids, Nazi soldiers, people that vanished, immortal men, secret islands, fierce volcanoes, huge expeditions, intelligent ape kings, forbidden valleys, mystical sandstorms, gigantic robots, violent dinosaurs, cannibalistic pygmies, old awoken spirits, vicious typhoons, ancient emperors re-born, monstrous Zeppelins, and clockwork driven gadgets.

This is Pulp is about two-fisted daredevils in an *alternative* 1930s.

SOURCES OF INSPIRATION

Indiana Jones and the Temple of Doom	
Sky Captain and the World of Tomorrow	
The Rocketeer	Tintin
King Kong	The Mummy
King Solomon's Mines	The Shadow

A GAME OF ADVENTUROUS STORYTELLING

Share a world of imagination. A world born from action adventure movies from the silver screen. Be creative with your friends for the next hour or two as you will describe your way through obstacles.

This game is played over three acts, where the heroes will overcome dangers on their journey to gain fortune and glory. To play is as easy as a conversation, but the guidelines in this game will turn this conversation into a story about pulp action heroes on their adventures.

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INVENTORY

12 hero sheets	20 six sided dice
2 cheat sheets	4 red Scene Tokens
4 paper clips	4 blue Scene Tokens
3 different pads of P.R.E.P. maps	3 white Act Tokens

P.R.E.P.

SETUP

You will explain all the rules as we go. All other players takes:

five dice

IMAGE
PLACEHOLD-

IMAGE

a paper clip

While they are doing this, you should do the following steps:

find a pen,

IMAGE

find two bowls,

IMAGE
PLACE-

put the bowls where every-
body can reach them,

IMAGE PLACE-
HOLDER

stack the twelve hero sheets
face down in a pile,

IMAGE
PLACE-
HOLDER

and sort the eleven tokens
in colors in front of you.

IMAGE PLACE-

Introduce the other players to the genre by name dropping some of the movies on the first page. Press extra hard on that it's an *alternative* 1930s which means that anything goes. If it's in anyones imagination, it's in the game. When everyone are on the same page, continue with creating People, Rumors, Events, and Places (P.R.E.P.).

DRAWING THE P.R.E.P. MAP

Imagine you're flipping through the channels on the TV, and a pulp movie is on. We're now going to create the tropes that will appear in this movie, which are going to be used in play. Let the others choose a map of either South America, Africa, or China.

IMAGE

You then grab the pen,

draw a picture
on the map,

IMAGE
PLACEHOLD-

either a ...
... *person*,
... *event*, or
... *place*

tell the other players a *rumor*
about what you have drawn,

IMAGE
PLACE-

write a short summary of that
rumor beside your drawing,

and hand the pen over
to the next player.

IMAGE
PLACEHOLD-
ER

IMAGE PLACE-

Continue to do this until *each player has drawn two tropes on the map*. Suggestions can be found on the first page. Anyone is allowed to:

Ask questions to clarify a rumor, or to give inspiration.

Elaborate on other people's tropes, by adding issues to them or by adding more information. This counts as a new trope. That person still needs to draw what is elaborated on the map.

Demand help and the others will ask questions to assist.

Praise each other... if you think they came up with something cool.

EXAMPLE: CREATING TWO TROPES

IMAGE
PLACE-
HOLDER

Rick
(explainer of the rules)

"But the pyramid is hidden. Hmm, does anyone have any suggestions on how I should draw that?"

"Because you chose the African map, I feel a pyramid would suit just fine. It's said that Tutankhamun is resting there."

IMAGE
PLACE-
HOLDER

Alicia

IMAGE
PLACE-
HOLDER

Chris

"Perhaps you can draw a question mark over the pyramid?"

"Excellent idea! The pyramid will be revealed as soon as the curse of the mummy is lifted."

IMAGE
PLACE-
HOLDER

Alicia

INTRODUCING THE HEROES

After the map is filled with tropes, you will probably start to get an idea of what this story is going to be about. The other players take turns to randomly draw three hero sheets, and choose one each to play.

Betty Porter

The daring pilot who solves everything in the last second

Let them introduce the heroes by reading out the names and the description under the names. Ask them which trope on the map the heroes are after and how they know each other.

PLAY

The two bowls are present, the rest of the players got five dice each, the P.R.E.P. map is drawn, everyone but you got a hero, and they also got a paper clip. The paper clip is placed on the wound marker; where it's placed is determined by the number of heroes in this game.

4 heroes 2 wounds

3 heroes 3 wounds

2 heroes 4 wounds

THERE ARE FIVE TOKENS FOR EACH ACT

It's now time to create this story together. We're going to play through three acts. Each act got five tokens; four red Scene Tokens and one white Act Token. *Each act consists of scenes. Each scene has a danger in it.* You spend tokens to create dangers in the scenes, using the tropes on the P.R.E.P. map as aid. The more tokens, the more severe the danger. The Act Token is used together with the Scene Tokens but cannot be used until the very last scene in the Act.

IMAGE PLACE- HOLDER

Rick

"You finally reached the pyramid and are standing outside of it when you hear a noise. A huge tidal wave is sweeping through the landscape. I will use two tokens for this danger."

THE HEROES WILL NEVER FAIL

The others then takes turns describing how their heroes overcome the danger. They can come up with things that fits in the environment, they can use any kind of equipment that seems suitable for their hero, *but they must include one of their two moves on their sheet.* The person who made a description then takes a token, and leaves the word over to another hero with fewer Scene Tokens. *The scene ends when all tokens are taken.*

BUT COMPLICATIONS WILL BE ADDED

Each move lists three types of side effects that must be included in all descriptions. These three things are:

- | | | |
|----------------------|---|--|
| A hero gets hurt. | { | ... and that thing gives someone a WOUND. |
| Something breaks. | { | ... and it is not a pretty thing. Something breaks in the SCENE. |
| The hero is delayed. | { | ... and that is the one-liner that you have to say. |

BETTY PORTER: SAVES THE DAY

Show up when people least expect it to save the situation. You do need to take something into account ...

The side effects can be beneficial to the heroes. If they want to blow a hole in the wall, using a move, then “something breaks” is a natural side effect to what happens.

They should only describe steps along the way because *the danger cannot be escaped or defeated until the last token is taken* in the scene. If they would describe something that solves the danger too early, you can use one of your own moves (see Assistant Sheet) to create an issue. Always throw the heroes into dangers! Describing their way out of the dangers is the heart of this game.

IMAGE PLACE-HOLDER

Alicia

“I want to use the move Saves the Day. The tidal wave is crushing everything in its path [something breaks] but from nowhere Betty shows up with her airplane with a ladder dangling from it for Dorothy [Chris’ character] to grab hold to, but she slings and hits the pyramid and gets a WOUND. When she finally climbs aboard Betty is greeting her with ‘A boat would be better suited, but I had to improvise’. [one-liner] Chris, your turn.” [takes a token]

IMAGE PLACE-HOLD-

“Hold on. I will use a move to create an issue.”

Rick

USING DICE TO AFFECT MOVES

Before doing any description, any participant might want to use any of their dice to influence the moves. The heroes can *ignore* one side effect for any die that comes up 3-6. The successful dice are placed in your bowl, and the dice that rolled 1-2 are placed in the heroes' bowl. They will regain the dice in the heroes' bowl when the act is over.

You can use any dice in your bowl to *add* more side effects with your moves. It includes effects like hurting them or prolonging the scene with blue Scene Tokens. See the Assistance Sheet for more information. You only succeed on 1-2 and all dice you rolled are returned to the heroes' bowl.

**IMAGE
PLACE-
HOLDER**

Rick

"I will use the move We Didn't See That Coming and all five dice in my bowl. [Rolls two successes.] Dorothy, as the plane ascend, you see the wave turning into a monster that rises to engulf the plane. I will add two blue tokens for this new danger."

"I Know Something [move]! Rolling three dice. All successes! The real curse is the mummy itself; the pyramid was hidden to spare the world from the wrath of the mummy. We need to find its scepter. Only that will kill the mummy." [takes a token]

**IMAGE
PLACE-
HOLDER**

Chris

GETTING WOUNDED IN THE PROCESS

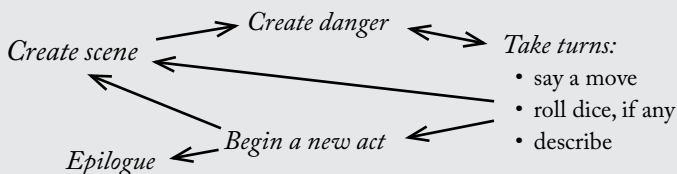
Whenever a move causes a wound, one hero must move their wound marker one step to the right. If anyone ever reaches "lost", you should describe how they disappear from the scene. The Progress of Play sheet gives examples of what can happen, or you can use anything already established in the scene. A lost hero won't return until the next act, or during the epilogue if they are lost in the third act.

TAKING THE WHITE TOKEN: A NEW ACT BEGINS

Continue to create scenes until you spent all your five tokens. The Scene Tokens must be taken before the Act token, *and only the one with the least amount of Act Tokens can take it*. The person who takes it may make a longer narration of how the scene ends. When the white Act Token is taken, begin a new act by doing the following:

- Take back all Scene Tokens, red and eventually blue.
- All the heroes' wounds are gone. If any of the characters are "lost", they are either back in the group before the next scene starts or are trapped by something in the scene. You can also let the player decide when to show up. Save the Day is excellent to use for this.
- Take four red Scene Tokens and one white Act Token. If there are no white left, skip the next point and begin the epilogue below.
- Create a scene with a danger in it using red Scene Tokens.

SUMMARY OF PLAY



AFTER THE THIRD ACT: EPILOGUE

When all the white Act Tokens are gone, the epilogue will start. Anyone can help out to fill in the final description to give this movie a proper ending; of how they beat the final obstacle and reach their goal. Finally discuss what the title of this movie could be. It's usually based on the most outstanding trope. See the first page for examples.

*"How about calling this movie
'The Wrath of the Mummy'?"*

IM-
AGE

Rick

THE FIRST SCENE—SHOWING THREE POINTERS

In This is Pulp you collaborate to create a story, even though you have a different role. To be able to do that, the group needs to know how to communicate with each other and the very first scene will reveal how. You normally start off a scene by describing where they are by using a trope from the map and adding any number of tokens for the danger, but the first scene is handled differently.

- Roll on the Where are We? table on the Assistance Sheet.

Example: "You're in a tomb."

- Ask someone to make up something at that place.
- Add information to what that person made up.

"...and that sarcophagi has some inscriptions on the lid."

- Ask someone to make up something else in the scene.
- Create an issue that relates to the previous answer.

"...but in the mirror you can see something move!"

You communicate by 1) *asking questions*, and 2) *elaborate* by adding information or creating issues. Not only you are allowed to do this, but everyone. So if someone made up a sarcophagi on the spot, anyone can give that a spin. To be able to do the first two points, all of you need to 3) *keep all descriptions short* to leave room for anyone else to elaborate.

Do this exercise for every new game and tell the others what this exercise were all about. When everyone understands how to interact with each other, continue the scene by throwing them into danger using as many red Scene Tokens as heroes. Then explain how they can overcome the danger: say a move; roll dice (if any); describe.

EACH STORY DESERVES A VILLAIN

Try to picture how everything fits together while creating the P.R.E.P. map. When the others decide on their common goal, think of a villain that is behind everything that will happen, using one of the tropes on the map. They should fight that enemy in the last act.