

THIS IS PULP

MANUAL



PLAYTEST DOCUMENT
FOR
BILL EDMUNDS

WHAT YOU NEED

- 3-5 participants. (2-4 players, 1 game master)
- Printed P.R.E.P. maps. (three maps in total)
- Printed Assistance Sheet and Structure of Play.
- Twelve printed characters. (for the players)
- Four tokens of red color. (scene tokens)
- Four tokens of blue color. (scene tokens)
- Three tokens of white color. (act tokens)
- Four paper clips. (wounds)
- 20 regular dice. (for the players)
- Two bowls. (to place dice in)

TO THINK OF

Thank you for playtesting THIS IS PULP. What I'm seeking for in this playtest is to find out if the text is easy to comprehend. I want to straighten any question marks! If you got any ideas on how to improve the text, a link to a Google document can be found at the bottom of this document. I'm not after proofreading, only suggestions that can increase the reader's understanding.

I also want to know how smoothly the game runs, from the beginning to the end. This game should take around 70 minutes to play but some sessions has taken up to 2,5 hours. Here below are some questions for the whole group to answer after a session.

I would appreciate if you changed the person in the game master seat to run a second session. Also, the best feedback would be an audio or video recording.

How long did it take to play a session?

What are the group's previous experiences with roleplaying games? *Years? Freeform? Indie games? Traditional?*

What did you like the best with the game?

Did you find anything difficult with the game? *Effort to play, peculiar rules, et c.*

Was there something that was unclear while playing? *Be sure to give suggestions on how to clarify in that case.*

<https://docs.google.com/document/d/1Ftrr9WFhkUjkNsc6ykVI4I2hceVDocsjgMJCTMSWBQTQ/edit?usp=sharing>

Dorothy Melton

The driven historian that dabbles with the occult



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!

I KNOW SOMETHING!

Through the tradition of storytelling about the old myths, you know secrets about what you've just encountered. Use this to your advantage! The only thing you forgot is ...

- ... how dangerous it is. Someone gets a WOUND.
- ... that you need to do two things, not one, to overcome the problem.
- ... how to handle the situation. Something breaks in the SCENE.

STRANGE SYNERGY

The mysteries of the nature has helped you on your travels. You know how to control the wind. The only trouble is that you sometimes ...

- ... loose control over the magic. Someone gets a wound.
- ... the magic creates some kind of chain reaction.
- ... have to sacrifice something. Something breaks in the scene.

WOUNDS 2 3 4 lost!

players

players

players

Betty Porter

The daring pilot who solves everything in the last second



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FLEE! FLEE!

No matter if you're fleeing or chasing, you can use any kind of transportation available, but you shouldn'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

You always have a tendency to show up in the very last second to save the day. It's just one thing ...

- ... and that one thing gives someone a WOUND.
- ... and that is the one-liner that you have to say.
- ... and it's not a pretty thing. Something breaks in the SCENE.

WOUNDS 2 3 4 lost!

players

players

players

Helen Calloway

The curious reporter where danger is part of the trade



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THERE IS A RUMOUR ...

You've overheard people talk, met contacts or otherwise got information from sources about what you're about to encounter. You can use this to your advantage but ...

- ... it will cost you. Someone gets a WOUND.
- ... something comes up that you're not prepared for.
- ... it's a hard way to overcome the problem. Something breaks in the SCENE.

WOUNDS 2 3 4 lost!
players players players

WHAT IS THIS?

During your adventures you always seem to stumbleupon unsuspected situations, information or gadgets that will help you on your way. What is also typical for you is that it is ...

- ... dangerous to stumbleupon. Someone gets a WOUND.
- ... somewhat tricky in how you can use it.
- ... your lack of carefulness that breaks something in the SCENE.

Charles Edwards

The cynical detective that is used to get a punch or two



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- ... something comes up that you're not prepared for.
- ... it's a hard way to overcome the problem. Something breaks in the SCENE.

WOUNDS 2 3 4 lost!
players players players

COMEBACK

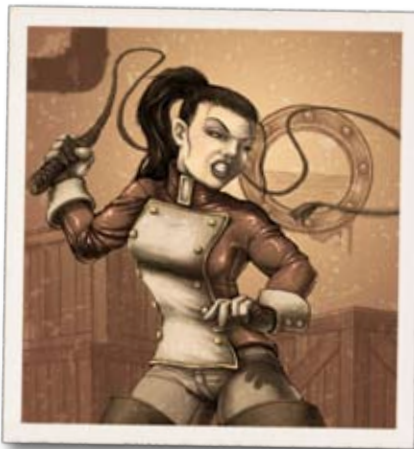
Something hit you and hit you bad, but it's now time to pay back ... with interest. The only thing is ...

- ... that the first attack hits several people. Someone gets a WOUND.
- ... that the first attack hinders you in some way.
- ... that either your or the opponent's attack destroyed something in the environment.



Mary Bradbury

The callous explorer with the eyes on the target



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WHERE IS THE BACKUP?

You are the leader of an expedition and have hired a large amount of people that will help you in several ways during your travels. You have to be careful because sometimes ...

- ... they are too slow to act. Someone gets a WOUND.
- ... they need some persuasion to do what you order them to.
- ... one or more of them dies.

THERE IT IS!

You found something in the environment that will help solve the problem. It is yours and nothing is going to step in your way. But like most things ...

- ... it is not without a cost. Someone gets a WOUND.
- ... you are not alone wanting that.
- ... they break. Something breaks in the SCENE.

WOUNDS (2) (3) (4) () (lost!)
players players players

John Fitzgerald

The absent-minded professor with knowledge in ancient lore



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HELP! HELP!

You can't help it but you seem to attract danger. You will overcome the problem but ...

- ... the problem drags someone else with it. Someone gets a WOUND.
- ... you end up getting yourself in another situation where someone else have to rescue you.
- ... things get out of hand. Something breaks in the SCENE.

WHAT IS THIS?

Something caught your eyes. You begin to study it and a revelation appears. However, what you have not discovered is ...

- ... the lurking danger. Someone gets a WOUND.
- ... how your revelation is relevant to the situation.
- ... how fragile it is. Something breaks in the SCENE.

WOUNDS (2) (3) (4) () (lost!)
players players players

Margaret Baker

The unscrupulous fortune hunter that stops for nothing



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BLAM! BLAM! BLAM!

During your travels around the world, you know that the world is a dangerous place. Your two guns are the best way to handle any situation. This dangerous situation ...

- ... gives someone a WOUND.
- ... unleashes something unexpected.
- ... needs some devastation. Something breaks in the SCENE.

THERE IT IS!

You have discovered something in the surroundings that will help you. But the downside is that ...

- ... it can't be reached without casualties. Someone gets a WOUND.
- ... when you got the object, it is getting into your way somehow.
- ... everything will come with a price. Something breaks in the SCENE.

WOUNDS **2** **3** **4** **lost!**
players players players

George Miller, Jr.

The nosy kid who always shows up everywhere



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ACROBATIC STUNTS

You're a kid that uses your size and agility to accomplish any kind of task but ...

- ... something unfortunate happens. Someone gets a WOUND.
- ... someone discovers you which creates an unfortunate situation.
- ... you either hide behind or climb on something that will eventually disappear or break.

HERE I AM!

No one seems to take notice of you, and you can therefore show up everywhere without anyone knowing how you got there. There's a drawback because ...

- ... your recklessness is dangerous. Someone gets a WOUND.
- ... someone grabs you by your collar.
- ... and that is that "oops" isn't an appropriate explanation for what you've just destroyed.

WOUNDS **2** **3** **4** **lost!**
players players players



Ruth Hughes

The mad scientist with tons of gadgets



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I KNOW SOMETHING!

Thanks to your days spent in research, you know secrets about what you encountered. Use this to your advantage, but unfortunately you forgot ...

- ... how dangerous it is. Someone gets a WOUND.
- ... that you need to do two things, not one, to overcome the problem.
- ... how to handle the situation. Something breaks in the SCENE.

LOOK WHAT I GOT!

You surround yourself with gadgets to help you in all kinds of situations. The only thing is that ...

- ... the gadget runs out of control. Someone gets a WOUND.
- ... you have to combine two different gadgets to solve your problem.
- ... the gadget breaks while you're using it.

WOUNDS 2 3 4

players players players

lost!

James Charlton

The elegant thief that always comes prepared



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ACROBATIC STUNTS

You are a master thief and years of practise have made you agile as few. You can use your acrobatic to get to places where no one else will reach but ...

- ... something unfortunate happens. Someone gets a wound.
- ... you won't get there unnoticed which creates consequences.
- ... things aren't as sturdy as you thought. Something breaks in the SCENE.

LOOK WHAT I GOT!

You have an ability to predict what is going to happen and got gadgets hidden on you that can be of use. The only thing is that ...

- ... you are too late to use it. Someone gets a WOUND.
- ... what you are looking for is missing, but you can use two other equipments instead.
- ... it's of poor condition and breaks while you're using it.

WOUNDS 2 3 4

players players players

lost!

Robert Fletcher

The spoiled actor with a heart of gold



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- ... the problem drags someone else with it. Someone gets a WOUND.
- ... you end up getting yourself in a situation where someone else have to rescue you.
- ... things get out of hand. Something breaks in the SCENE.

TO THE RESCUE!

You got courage and can't leave anyone behind. Either someone is in trouble, or getting into trouble, and while helping that person ...

- ... either that person or you gets a WOUND.
- ... you forgot that other thing that will hassle you in your rescue attempt.
- ... all hell breaks loose. Something breaks in the scene.

WOUNDS (2) (3) (4) (lost!)
players players players

William Jenkins

The self-righteous big-game hunter with its trustworthy dog



NOTES

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Give their ideas a spin!

THIS IS PULP

Be obvious! Be cliché!

BLAM! BLAM! BLAM!

During your travels around the world, you know that the world is a dangerous place. You number one solution is your rifle. This dangerous situation ...

- ... gives someone a WOUND.
- ... responds with something which creates trouble.
- ... needs some devastation. Something breaks in the SCENE.

HERE, BOY!

Your trustworthy dog is an extension of your thoughts and actions. Your friend have saved you from a lot of situations ...

- ... but is reckless in its actions. Someone gets a WOUND.
- ... but not now. Something takes up the dog's attention.
- ... and will go through walls to do it. Something breaks in the SCENE.

WOUNDS (2) (3) (4) (lost!)
players players players



Assistance Sheet

Game aid

Always put the characters with the least scene tokens into trouble.
Always try to praise each player at least once during a session.

WHERE WE ARE

Roll two dice. You are ...

2. ... in a jungle.
3. ... attending an exhibition.
4. ... attending an excavation.
5. ... at an airport.
6. ... in the city centre.
7. ... in a club.
8. ... in a bazaar.
9. ... in a laboratory.
10. ... in a gunfight.
11. ... in a tomb.
12. ... on a ship.

AFFECT THE SCENE

Use this move if you're not ready to say goodbye to the scene just yet. Each successful die (1-2) adds one blue scene token to the scene by ...

- ... changing the environment.
- ... creating a dangerous situation.
A trap, a dangerous hazard in the environment, or the enemy introduces a super-weapon.
- ... introducing a new enemy or environmental obstacle.

CREATE A SCENE

- Continue the last scene, by changing the conditions.
- While traveling to a new place.
- Pick a new place from the map.
- Ask the players.

Create a danger in each scene.

- Introduce a trope from the map or reintroduce an old trope.
- Use "Yes, but" to create an issue.
- Throw the characters out of something.
- Ask the players.

AFFECT THE CHARACTERS

Use this move if you feel the scene needs to end or if the players are repeating themselves. Each successful die (1-2) may ...

- ... hurt an unharmed character. *Use this if they never wound themselves.*
- ... make an item temporarily disappear. *Use this if an item is continuously used.*
- ... change place. You may add or remove one red scene token.

Structure of Play

Game aid

Explain the genre and choose a map.

- Draw a trope on the map.
or
• Draw an issue for a created trope.

Ask for assistance! Ask questions!
Praise each other!

Draw two tropes each on the map. All players then pick three characters at random and choose one.

The players present their characters, and then describe how they know each other and what their goal is. Must include a trope on the map!

THE FIRST SCENE

1. Roll "Where we are". (Assistant Sheet)
2. "Can you describe one item here?"
3. Use "and" to add details.
4. "Can you think of another item?"
5. Use "but" to create an issue.
6. Explain this exercise. "Questions; and; but; short descriptions!"
7. Create a danger in the scene.

ENDING A SCENE

1. Who wants to act?
2. What do you want to achieve?
3. How do you want to achieve it?
4. Do you want to roll any dice?
5. When all tokens are gone, create a new scene (see Assistance Sheet).

ENDING AN ACT

1. Describe how the act ends.
2. All wounds are gone.
3. The players share dice from the players' bowl.
4. In the following acts, the players may wound the characters before they roll the dice to get dice back.
5. All players give back the scene tokens to you. Act tokens are kept.

BEGIN A NEW ACT

If there are no more white act tokens left, start the epilogue.

1. Lost characters return in the act.
2. Take 4 red tokens and 1 white.
3. Begin the next act with a scene.

GETTING LOST

Becomes separated, falling down into a pit, getting trapped, being kidnapped, getting stuck, being pulled away. Or ask the players.

EPILOGUE

1. Everybody gives suggestions of how it may end.
2. The one who took the white token picks one and describes the end, while everybody may add details.
3. Create a title for the adventure.

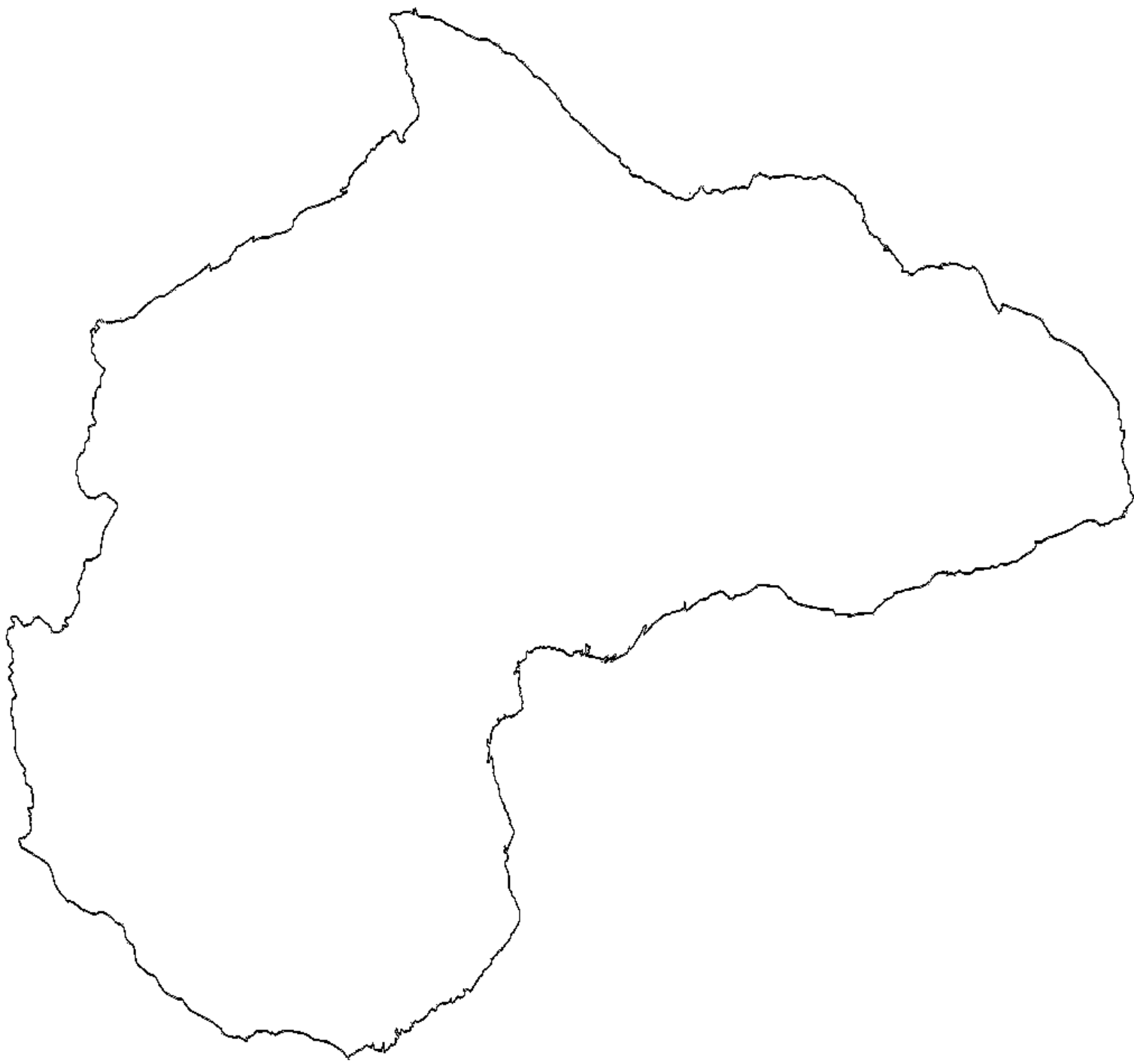
Rumours

People

P.R.E.P.

Places

Events



AFRICA

CHINA



Rumours

People

P.R.E.P.

Places

Events

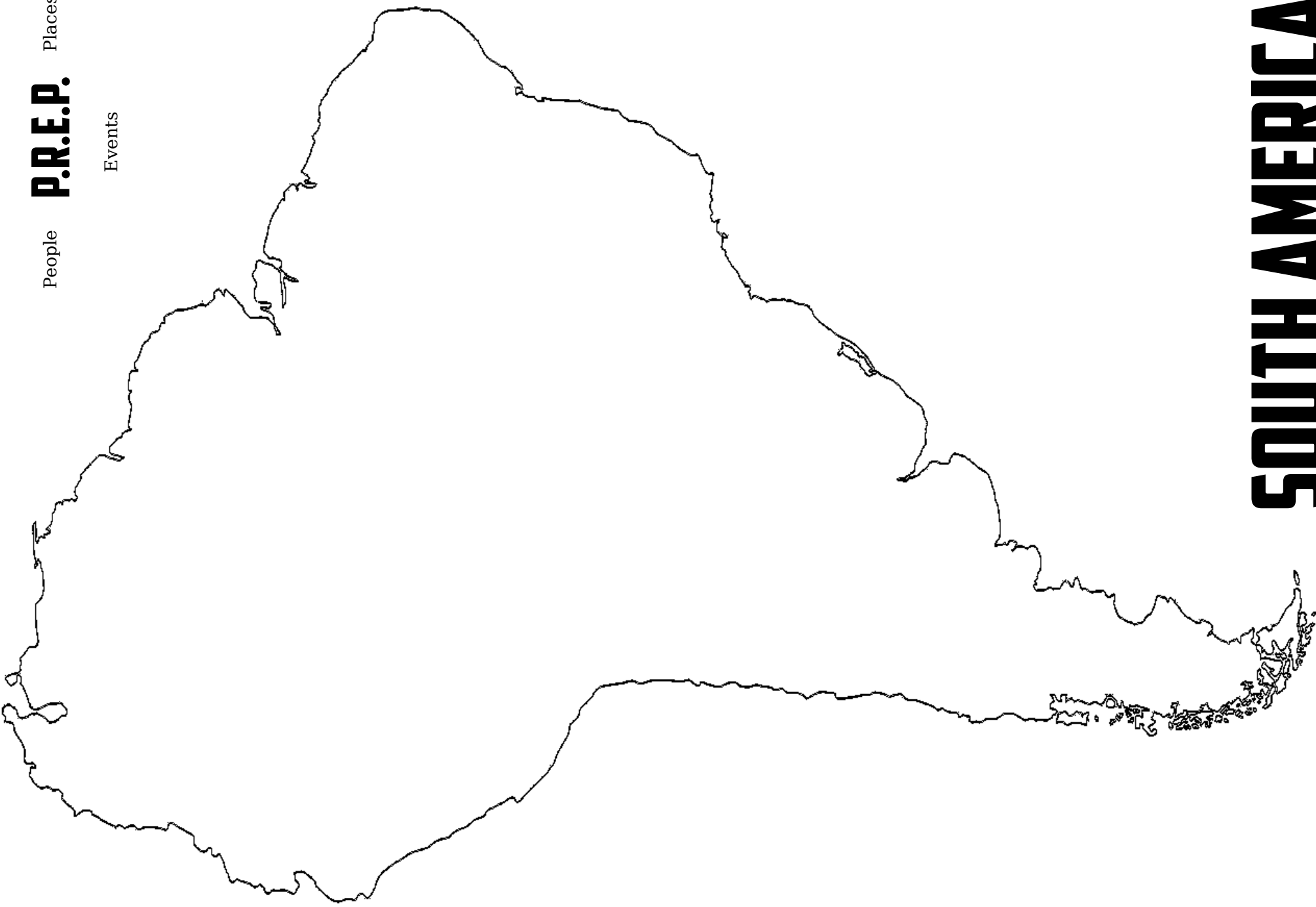
Rumours

People

P.R.E.P.

Places

Events



SOUTH AMERICA

THIS IS PULP

Make your way through dangerous jungles, survive unforgiving deserts, discover long lost Inca pyramids, fight clockwork driven Nazi soldiers, free people from cannibals, find secret islands, sink into fierce volcanoes, form expeditions, steal artefacts from the ape king, travel to forbidden valleys, escape sandstorms and typhoons, stop the rampaging automatons, capture dinosaurs from Zep-pelins, lift the curse of the old awaken spirits, defeat the immortal emperor, and do everything that happens in movies like Indiana Jones and the Temple of Doom, The Rocketeer, Sky Captain and the World of Tomorrow, Tintin, King Kong, The Mummy and King Solomon's Mines.

This Is Pulp is about two-fisted daredevils in an alternate 1930's universe.

A GAME OF ADVENTUROUS STORYTELLING

We're going to play out an action adventure story, just as the ones that you can see on the big screen.

[picture of a hand, remote control and a TV?]

The other players are going to play one character each in an expedition, and we will watch how they trip over things, wound themselves and destroy things along the way to the end. The game is played out in three acts, and in every act, the group will play out several scenes. You—yes, you; the reader of this manual—creates trouble in every scene, and it's up to the players how the trouble is solved. It's going to be creative, fun and involve a lot of action.

SETTING THE BAR

The story that we are about to begin is created by the use of the group's imagination, and it's therefore important that everybody are on the same level. To pitch This Is Pulp, namedrop a few things that are typical for the setting, like in the first heading in this book. Press extra hard on that it's an *alternative* 1930s so no-one feels that they don't know the world. If it's in their imagination, it's in the world.

It's nice if you don't stray too far from the setting. You could play a session of killer rabbits, mushroom men and little green men from Mars with an English accent, but the story will easily turn surreal if you do. Don't force anyone to adopt, but point out that everybody sets the lowest bar. If you want killer rabbits, then it's OK, but be aware on how that will affects the game.

SETUP

Give each player, except for yourself, *five dice* and a *paper clip* each. Find a *pen* and *two bowls*. Put the bowls so everybody can reach them. Stack the *twelve character sheets* face down in a pile. Sort the *eleven tokens* in colors (red, white and blue) in front of you.

P.R.E.P.

Imagine yourself flipping through the channels on the TV, when you discover an action adventure movie. We are going to play out that movie, and we do that by starting with creating the tropes—the typical story elements—that will appear in our movie. Decide as a group which map that you're going to use, of either Africa, China or South America. You will then take the lead and show how to add a trope to the map.

Make up either a person, event or a place, grab the pen and draw what you made up on the map. Write 1-3 words beside the drawing to summarize it and then tell the others a rumor about the drawing.

[picture of a stick man with a few words written beside it. A capture tells the rumor about the figure]

When you're finished, hand the pen over to the person to your left. It's now that person's turn to draw, write something short about it and ending by telling a rumor. The P.R.E.P.—Persons, Rumors, Events and Places—will together create what you need to play this game. While creating the P.R.E.P. map, everybody are allowed to do the following.

- **Add something** to another one's drawing instead of make something new up. "I want to add something to the golden Zeppelin. It's owned by the rich, but cruel, big game hunter John Stephenson." Note that what you add must be a person, place or an event.
- **Create an issue** about another player's drawing instead of add something of your own. "That Inca pyramid ... has disappeared. A prophecy tells that it will reappear." Remember that you still need to draw what you added on the map.
- **Ask questions**, either if you're curious about someone else's rumor, to clarify someone's drawing or if anyone has a hard time adding something to the map. If the last thing happens, never give examples. Instead, ask questions that will help your friend. But what kind of questions can give inspiration? How did you come up with a drawing yourself? Is it something that the players haven't understood, like why we are adding things to the map? Is it clear what kind of things to add? Can you ask a leading question about a person, a place or the map itself? Think about these questions when you're about to make up questions of your own.

- **Ask for help** from the others. They will help you by asking questions.
- **Praise each other**. If you think an idea is cool, say it.

After drawing two tropes each on the map, you're done with the P.R.E.P.

CHOOSE CHARACTERS

Tell the others to randomly select three characters each and pick one of them. They just need to read the name, the short description under the name and look at the picture. When they all have chosen one character each, tell them to read the notes beside the picture and the two moves that are described under the notes.

You don't get to draw a character, because your role in this game is be slightly different. What your role is and how the characters' moves works will be explained later.

Finally, let the players introduce their characters to each other. The name and the description under the name will do just fine. When they are done, ask them how the characters know each other. Their answer has to include something on the map. This creates an important part of the game: *the goal*; something the characters strives for. It may be freeing hostages from the big game hunter John Stephenson or to find the long lost Inca pyramid. By following the the characters' goal, the players will always move forward in the story.

PLAY

The game consist of three acts in which the group plays out several scenes. The game is all about being creative and collaborative, by taking each others' ideas and give it a spin.

CREATE THE FIRST SCENE

It's time to learn about your role in the game. One of your duties is to create scenes, which basically is to tell where the characters are in the world.

- Roll on the Where Are We table on your Assistance Sheet and read the result out loud. Example: "You are in a tomb."
- Ask one of the players to describe something in the environment.
- Add something to the player's answer. You must start the sentence with "and". "...and that sarcophagi has some inscriptions on the lid."
- Ask another player to describe something else in the location.
- Create an issue that has something to do with the player's answer. You must start your sentence with "but". "...but in the mirror you can see something move!"

Tell everybody what this exercise was about: that you can ask questions, add something to another person's description with "and" or create issues with "but". Point out that you're not the only one allowed to do this. One player may for example add something to another player's description as well, or to your descriptions. Keep the descriptions short! "You're in a tomb" or "You find a sarcophagi" is enough. Keeping the descriptions short allows other players to either build on it or create issues. This is how you collaborate.

CREATE DANGER

This Is Pulp is played out with three acts that each contains a number of scenes. Each scene starts with you telling the others a place where the characters are. After telling the place, you should also create a danger by including who or what else that occur in the scene and how it threatens the characters. The danger is created in one of the following five ways:

- By using a trope from the P.R.E.P. map. A place can have either an activity or an occupant that puts the characters in danger. How would a place like a volcano cause trouble for the characters?.
- By reintroducing a trope that occurred in previous scenes.
- Take something a player just said, and add "Yes, but" to it to create an issue.
- Throw the characters out of something.
- Ask the players what the danger is. Never feel that you're not doing your job if you have to ask the players.. Remember, you all collaborate in creating a story.

You have four scene tokens (the red ones) and one act token (white) with each act. Whenever you present the danger, throw any number of the five tokens on the P.R.E.P. map to show how long the scene is, starting with the red ones. If it's the first scene, add as many scene tokens as the number of characters. The danger can't be solved until the scene ends, but the scene can end before the danger is overcome. For example, the characters can flee from the danger instead of fighting it.

ENDING A SCENE

A scene ends when all the tokens on the map are removed. The players can remove them by using one of the two moves on the character's sheet. If the players haven't read the moves yet, give them time to read them through.

Each time a move is used, the characters takes one step towards ending the scene. Help the players in understanding how to use the moves by asking four questions.

SAVES THE DAY	
You always have a tendency to show up in the very last second to save the day. It's just one thing ...	<div><div>title</div><div>description</div></div>
... and that one thing gives someone a WOUND .	<div>a character gets hurt</div>
... and that is the one-liner that you have to say.	<div>an obstacle</div>
... and it's not a pretty thing. Something breaks in the SCENE .	<div>something breaks</div>

Example of a move: Betty Porter

"WHO WANTS TO ACT?"

It's usually the player who's character is in danger that wants to act, but anyone can take the first step to save that character. If it's the first time you play, assure them that you will help them in every step.

"WHAT DO YOU WANT TO ACHIEVE?"

Everything they will do is to move towards ending the scene. It can be saving other people from danger or having an idea that will help everyone to overcome the danger. If the intention isn't difficult enough, you can add a "Yes, but" to create a difficulty that needs to be overcome.

"HOW DO YOU WANT TO ACHIEVE IT?"

To take one step towards ending the scene, each archetype has two moves in which one must be used in the action. By taking the archetype and the move into account, the player who's using the move can start describe how the character is achieving the intention. The player can create anything in the character's equipment or in the environment as long as it's believable. A kid can have a slingshot, but not a tommy gun. You can probably find a ladder in the town but not in a volcano. Use "Yes, but" if you think they're assuming to much.

"DO YOU WANT TO ROLL ANY DICE?"

The moves also includes three side effects that needs to be included in the description. They break down into three areas: a character gets hurt, something breaks in the scene, and an obstacle that slows down the character on it's way to fulfill the intention. Each player got five dice each which may be rolled before the move is described. All dice are rolled at the same time, and the player may leave out one side effect for each die that shows 3-6. The successful dice are put into your bowl, and the rest are put in the players' bowl. They will get the dice back later.

Example: A player choose to roll three dice and they show 2, 3 and 5. The player can ignore two of the three side effects when describing the character's action. The die that showed 2 is put into the players' bowl and the two successful dice are put into your bowl.

"TAKE A TOKEN"

After the description, the player is allowed to take a token from the map. The next player who goes are the one with the least scene tokens. When the scene tokens are gone for this scene, create a new scene.

The white act token can't be used until the very last scene in the act, and it can't be taken while there are any scene tokens left on the map. Whenever a player takes the act token, all can chip in to narrate how it ends, but the player taking the token goes first. The act then ends, and a new act starts with five new tokens. Four red and a white one.

WOUNDS

When the characters get wounds, the player assigning the wound must describe where the character is and how the character gets wounded. The number of wounds the character can take depends on the number of characters: if there are only two, they can take four wounds each. Three characters can take three wounds, and four players two wounds each.

[picture of a paper clip moving to another wound. A caption describes what happens.]

The wounds are best marked by paper clips on the character sheet, and every time a character get a wound, the player moves the paper clip one step to the right. If any character gets to the circle that says "lost", you have say "Yes, and" after the player's description, and tell everybody how the character gets lost from the rest of the group. Either by being kidnapped, by falling down into something, getting trapped, getting stuck and pulled away, being taken by the river or anything you can think of. A character who's lost may not return until the next act, and can't receive any more wounds.

CREATING A NEW SCENE

In the first scene, you roll the place using the table on the Assistance Sheet, but for the rest of the game you will create new scenes in one of four ways.

- Continue where the last scene ended, by changing the conditions.
- Start the scene with how they travel to the next location.
- Pick a new place from the P.R.E.P. map. It doesn't matter if they jump around a lot. They may be under water in one scene and in the next in a volcano. You are als allowed to move places as you

see fit. If you want to continue the next scene with an underwater volcano, go for it!

- Ask the players where the new scene takes place.

ENDING AN ACT

When the player has taken the act token, the act is over. The person who took the act token gets to narrate how it ends with help of everybody around. If you're playing while reading the manual, hand over the Structure of Play sheet to the players and let them go through the following steps below. You can meanwhile read about how you're using your own moves in the next headline.

- The characters' wound levels are restored back to the original values.
- The players get to share the dice in the players' bowl. The dice in your bowl are yours to keep.
- In the following acts, the players may wound themselves before they roll the dice. If they do, they must take as many dice from the players' bowl so that they get five. They must also describe after the roll how they get wounded, and if they get "lost" you will add how. Note that the side effect can give another wound.
- The players have probably gotten a hang of the second question. In the following acts, they can jump directly to the third question: how they want to achieve. What they want to achieve is going to be revealed in the description.
- All players give back the scene tokens to you. Act tokens are kept by the player who took it until the end of the game.

Act tokens work in the same way as scene tokens. They can only be taken by the players with the lowest amount of act tokens. When you're in the third and final act when the act token is taken, start the epilogue.

YOUR MOVES

Every time the others rolls dice, the successful ones are put into your bowl. They will only return to the players' bowl when you activate your moves on your Assistance Sheet One move affects the characters, and may remove red tokens to use in later scenes, and the other move affects the scene by adding up to a maximum of four blue scene tokens each act.

[a picture to break off the text, so it gives the reader time to look at the Assistance Sheet. The picture could be the sheet itself with a caption: "The [sheet] is your best friend and will tell you what to think of, how to create scenes and what the moves do and when to use them".]

Declare out loud which move you use, take any number of dice from your bowl and roll them. Any die that shows 1 or 2 let you pick one effect out of the four. You may put all successful dice on one effect or spread them out in any way you want. Be sure to describe what each successful die does, and remember, if you ever get stuck: ask the others for help. They are there to help you just as much as you are there to help them. Put all used dice, successful as unsuccessful, into the players' bowl.

You are only allowed to use your moves after a player has acted in a scene or if there is at least one token left. You're also not allowed to take two moves in a row. If you add blue scene tokens to the scene, they must be taken before the players can take any red ones. Both blue and red tokens are returned to you when an act ends.

BEGIN A NEW ACT

If there are no more white act tokens left, start the epilogue. Otherwise, kick off a new act by these three simple steps.

- If any 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 ask the player to choose when to show up. Betty Porter's move Save The Day is excellent for this use.
- Take four red tokens and one white act token.
- Begin the next act, by creating a scene.

EPILOGUE

When a player takes the third and last white act token, the game is near it's end. Ask if anyone has an idea of how it should end, and let everybody give short suggestions. It's then up to the player who took the last token to describe how it ends with help of both the moves and the suggestions given by the others. Like always when an act ends, everybody may chip in to give details to the events.

After the adventure is complete, it's time to give the adventure a movie title. It's common to start the title with a name of a character, as in the examples that you've read in the first pages, but it's not necessary. Discuss what the most outstanding event was or what the story was built around, and let everybody give suggestions of a title. Come to an agreement of which was the best title and write it on P.R.E.P. map.

[picture of a finished map with it's title as a caption.]

Congratulations! You've just finished a game of This Is Pulp.

This is a beta and not the finished rule set