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## Pulp cthulhu pdf español

Addendum for the 7th edition of Call of Cthulhu, after long waits and announcements that did not end fruitfully for previous releases. Personally, as you can guess by the style of this blog, I've always liked to add a little Lovecraft to my adventures in my 30s and also some adventure in my Cthulhu Call games, so it's clearly an add-on I was looking forward to. The difference between purist style and pulp style that he systematized and explicitly called cthulhu trail has always been for me the tension inherent in lovecraftian-inspired games. H.P. Lovecraft was a rare avis in the pulp market of its time, the outlook for age and its post-mortem fame can lead us to forget that his work was largely ignored and that he was Seabury Quinn (writer, to me, much inferior) most popular than weird tales authors. However, an overly strict adaptation of his themes and style has never been a stronger point of role-playing in his universe: his stories often lack significant action, profiled characters and, in large part, conflict, of any kind, is secondary, the main thing to get a sense of cosmic horror. Therefore, it can be said that Cthulhu Call should always bring certain less lovecraftian elements into the mix in order to achieve a game-playing model. My sense is that this book goes just a step further, a step that moves us a little further away from sheer terror and brings us closer to adventure, a movement that may be heretic to some, but that draws me from the beginning. One thing to keep in mind about the book is that in a large part of the rules it provides are raised in a modular way: it offers alternatives that may or may not be included in your campaigns along with the basic rules to allow for a wide range of game styles. Personally, I'm not a big fan of alternative rules systems, which have several options to do the same, tends to cause confusion between different versions of the rule (at least that's my experience as a player and as a storyteller). The book is in keeping with cthulhu 7a's new presentation beams, with an eye-watering cover of the great Cthulhu hovering over the Statue of Liberty, several investigators shooting from the ground and several aircraft (apparently nods to King Kong) attacking it from the air. Some illustrations of the interior are colors, but most are in sepia tones (almost looks like a joke) which combines with the red color of the frame and emphasizes how the overall look would give the inside of the book. In addition, some photos, posters, covers and the like adorn pages dedicated to historical background or introduction to pulp. The book opens with short introduction, and then the first chapter is also not too extensive. Pulps generally talk about magazines, authors, trends... it's quite concise, but correct and interesting for those who have never immersed themselves in the environment in which Lovecraft's stories were published. The creation of Pulp Heroes, the next chapter, is already more in the field, offering alternative character creation, more capable researchers with better survival prospects than their normal counterparts. The first difference is that the characters choose an archetype (22 are offered) that denotes the main feature (which is determined by 1d6 + 13 instead of the usual 3d6) and 100 points in a series of abilities associated with this archetype. The archetype, Mystic, includes the ability to possess mental powers. Another fundamental change is that the characters get double Strike Points like in the base game. As I said, the characters are more capable, allocating more points among their abilities and may have better features, but they also possess two special talents. These small benefits give bonuses to certain actions or allow for some special tricks (such as spending happiness to absorb damage or gain a certain advantage in a skill). Personally, I think it helps to adjust the character and give him, perhaps, a more characteristic style. The chapter closes with some adjustments to a handful of abilities, including using Cthulhu Mythos' skill as magic, something that doesn't convince me, or using a pretty fantastic version of hypnosis. Another short chapter, Pulp Organizations, as the name suggests, offers numerous organizations to use in the pulp campaign some positive, designed as a framework of support or collaborators of characters, and the other evil, designed as antagonists. None of them are particularly original, but they perform their function correctly. Interestingly, this chapter, which is pure ambience, is in the middle of two dedicated mainly to rules that are a bit of a strange structure. Chapter four, Game System, is dedicated to alternative rules. First of all an extension of the use of Luck, but also the use of bullies and some rules that give more chances to survive (or at least take someone with them) characters. The mental health rules have their own chapter, Pulp Sanity, with a few more adjustments to the time madness system which, let's remember, has been pretty much modified in this Cthulhu 7a. Generally characters according to the rules in this supplement will last longer and recover faster than usual researchers, but danger (dead or madness) remains an important part To end up with a section dedicated to the game system, the next chapter has a long title, Pulp Magic, Psychic Powers and Weird Science, which perfectly compresses what we'll find in it. Small adjustments for magic and a very basic system for mental powers (treated as abilities) and fantastic inventions. Running Pulp Games is dedicated to giving directions tips, plot ideas, script turns or traps. It also includes the MacGuffins Generator, which is just a simple table with 20 initial ideas for the pulp argument (but can largely serve to inspire any narrator). Under-1930s provides historical information about the decade of the Great Depression. I personally disagree with the period approach, which I find too conservative for my taste, but the data always comes in good and highlights a few curiosities about these years. The section that follows this provides statistics for a number of specific villains and several monsters and generic characters for pulp adventures. Also some spells for villains who may have fared better in the chapter on the rules of magic. Straight without further action, but without too much transcendence. The rest of the book (and we are talking about more than a hundred pages) is dedicated to four adventures, their support materials (maps, clips, etc.) and the section of reference tables. I dare not talk much about adventures (it is always a complicated topic to say something without counting too much), some require more work by the narrator, with a more open structure, and others work literally. The three play with very limited frames in time and space, taking advantage of the possibilities of closed and very characteristic scenarios (auction in a secluded hotel, a passenger ship traveling to China, a city hit by a hurricane...). He read various opinions about this Cthulhu Pulp, Chaosium's attempt to reverse Cthulhu's call to move his flagship away from the dangerous recurrent syndrome of researchers facing unspeakable horrors against those who have no hope and end up applauding. Or, as the title title says, Quick Action and Adventure Against Myths. And here's my opinion on it after you read it to me. Pulp Cthulhu is presented in the form of a 270-page manual that I read only in the PDF. As we will see later, only the first half contains information about the game, and the rest are adventures. Spectacular colour cover (courtesy of Victor Manuel Leza Moreno) with The Great Cthulhu taking on the statue of liberty and interior scaffolding, also completely coloured, with a background soft, two-column layout and abundant cuts and illustrations (both colors, minus, pencil or charcoal, highest) that make reading very enjoyable. The PDF comes well marked with tags to make getting around it pretty easy and, yes, it caught my eye to find some presses in what I consider to be a very careful release. Moving on to content, the book opens with an introduction that better explains what we have on our hands: more than a new game, Pulp Cthulhu is basically a tool for the Guardian of the Arcans to choose what it wants to use to make its Cthulhu Call games more adventurous and doesn't always end up the pickle of all its characters. At this level, this introduction suggests different levels of pulpiness, as well as other tips for using Pulp Cthulhu with La Call. After the first chapter fully dedicated to the non-publication of pulp history (which I found quite interesting), Chapter 2 enters into the creation of characters (no longer called explorers here, but heroes), and which follows the parameters of the seventh edition of Cthulhu's call, but with some interesting novels. The three most prominent ones for creating the heroes with the most chances of survival are: A series of points for additional abilities (usually 100), which should be divided among the favorite abilities of the archetip of our choice (at the beginning of the chapter there is a long list). These points will be added to the usual occupations and hobby of PJ. Pulp Talents, a series of special abilities that heroes can have, and that set them apart from mere mortals. They can be of different types (physical, mental, combative and miscellaneous) and provide bonuses that in some cases, well used, can mean the difference between life and death. The number of talents with PDUs was left to the Guardian's decision, from zero for a near-realistic game to four for a match with the pulp factor fired. By character, two talents are recommended. The emergence of two new types of skills, psychic and foreign sciences, is available only for a small number of archetypes, which will have access to supernatural gifts. As I commented below, this is one of the most sectamal points of the setting, and I think its good application depends to some extent on the success of the pulpization of La Calla. Otherwise, as I said, the character generation is not much different from what we already know, except for some other minor details (about the new use of hypnosis skills, which also give a lot of play). The chapter also includes the ability to quickly create and a few more parameters to, again, set the pulp level according to the taste of each game table. After that, we go to an interesting third chapter where we describe in detail some examples of pulp organizations, to which the characters can belong to better justify their fight against myths. There are also three evil organisations that the Guardian can use in its games as it suits it, which in some cases are quite creepy (that ambrosia Foundation makes my hair a little pointy...). Chapter 4 enters the game system, specifically in some rule changes that further enhance the adventurous component and

pulp settings. Especially keep in mind the new uses for Happiness, thanks to which our heroes will be able to reduce cordura losses, avoid gun boxing, ignore wounds or even, if they have enough points, save lives in extremities. Happiness thus becomes a key value for the character, and the Narrator must pay attention to him at all times, following the advice given here for him. Several new combat (and healing) options are also included that will make our heroes somewhat more resilient and recover sooner, faithful to the pulp archetypes of which they are inspired. Chapter five (short) is entirely dedicated to common sense (or insanity, as you look). Again, Pulp Cthulhu takes a kinder approach than The Call, amplifying Cordura's recovery far superior to those in Chaosium's base game, but also introducing the curious concept of Madness Talents, special abilities that characters would acquire when enduring temporary or indefinite insanity, and which in some cases can be very powerful... but they also carry great risks. Then we enter another great chapter that will make the difference between pulp cthulhu and one of The Call: one that explains the mechanics of magic, strange science and psychic abilities. Magic becomes similar to normal in The Call, but it is adapted to be a more colorful and random element, and it is still dangerous: spells are now taught much faster and no spin is needed to teach them (except in exceptional cases). In fact, you only need to pull once to run them, and in case of success, they start automatically from there. Strange science and psychic abilities further open up the range of players' supernatural approach. Although both are available only for a few specific archetypes (and it is suggested that there is only one character with these characteristics in the group), the options are quite impressive: telekinesis, or pro fortune-tellers are just some of the psychic abilities. And for those who like to fret over pots, strange science allows you to build (that, with considerable effort in some cases) all sorts of gadgets, from automatic spikes to deadly rays, to bullets with an emraved Arcane symbol, so that they can dent creature myths. Chapter 7 offers keys to arbitering good pulp games: classic plots and themes, rhythm management, mcguffin use, story twists, recurring villains... In any case, a series of short but very useful tips, especially if the Guardian has a mind very accustomed to the usual rooms in the call game. Mandatory reading for those who are not in the habit of arbitring the pulp genre. So we come to the last two chapters that make up the ordinance itself: the first, in the 1930s, offers an overview of the most prominent events of the 1930s (aimed at the United States, of course... everyone knows that the pulp existed only there), the way of life and other vicissitudes and details of the time. On the other hand, it offers us a small gallery of samples of pulp characters, fully ready to use in our games. Almost all are leaders or members of sectarian organizations, but they also offer us statistics for generic NCCs, or even some other masked vigilantes that we can use to color our games. Up until now described occupies the first half of the manual. The second half is entirely dedicated to four initiation adventures to begin to capture gustillo games. Look, they're an initiation, not a short one. They all give for various game sessions, and some of them even have some pretty interesting sandbox components. Moving on to concrete, and without releasing many spoilers, the adventures are: Disintegrator: A half-haired inventor claims to have invented lightning capable of disintegrating any object or person. In need of money, he calls an auction at a rural hotel attended by PYJAMAS. The problem is that the auction also attracts unwanted attention... Hurricane waiting: An unexpected tropical storm isolates the characters in the coastal area. But the storm is by no means the worst thing that's going to happen that dark night... Pandora's Box: Is it possible that someone took over Pandora's box that classic myths talk about and will expose it in a nightclub? And what happens when both the box and its guardian suddenly disappear? Slow boat to China: The journey from San Francisco to Shanghai becomes a nightmare for all passengers as strange and bloody disappearances begin to occur. He's responsible... And why is there a group of tcho-tcho on board? The manual closes with a section that collects all materials and game aids from adventures, a list of literary and audiovisual pulp references, a character sheet and an index. And what was I thinking? Well, in this case, the question has a difficult answer. Pulp Cthulhu was born with a laudable but complicated (if not impossible) purpose: to adapt the myths about Cthulhu to an easier and more adventurous and less deadly role-playing style, without losing the spirit of the horror of Lovecraft's work. The problem is that Lovecraft's stories have characteristics that are practically unathical for pulp, understood as an adventurous and action genre. If the pulp is light, it has heroes who always succeed in the end (and villains who always end up poking) and their plots always unravel, Lovecraft's works are dense, they have involuntary heroes who always end up unsuccessful or die in the face of horrors incomprehensible to the human mind, and when we're done reading, we often don't quite understand what happened. In other words, and this is a completely subjective opinion, Lovecraft's work cannot be pulped. Or rather, the only way you can pulp it is to radically take it to the other end, stripping its entities of all those cosmic horrors that permeate the writings of myths, and treating Lovecraft's cosmogony with the same ease with which any other fictional mythology would be treated: as more or less imposing but perilous opponents and, above all, understandable. Cthulhu pulp doesn't reach that end. True, it offers numerous tools to fulfill its task, but never takes down myths about their essential, horrifying and insane character. And that causes you to face your feelings. The presence of strange science and psychic abilities, faced with the horrors of a chauffeur or flying polyp that are just as deadly and off-roader as ever, doesn't just work like that. And adventures are a good example of that. In my opinion, the first two, Disintegrator and Hurricane Waiting, could work perfectly like normal Cthulhu Call adventures. In them, the figure of the pulp is more fundamental, controlled. In Pandora's boxes and Slow Boat for China, on the other hand, where the pulp is more obvious, things don't just work so well. However, it seems to me that Chaosium's attempt is highly commendable and puts many tools on the table to achieve its goal. In fact, it is likely that the game will work at the table better than I think after reading. I insist, I think it's a very subjective subject. If I could just come out of doubt, I'll read The Snake, that macro-campaign, in the style of Nyarlathotep masks (but in pulp, of course) that was released for the game. Maybe that's how he convinced me. And in the meantime, if I have time (ha!), I could try out on the table some of the short adventures... Anyway, I'm giving you... A...

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