



DREADCRAWLS

ISSUE ONE

THREATENING SCENARIOS

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DREADITORIAL

ISSUE ONE

Welcome to *DREADCRAWLS*, a zine designed to provide unconventional support for *Cthulhu Awakens*, a roleplaying game of battling Mythos horror across a Weird Century of periods. This is, confusingly, Issue One, but also the second issue of the series. That's because I thought I was being clever like a 1990s collector-focused comic company executive, and also because this is an extension of the original plan, which was to provide just one issue (Issue Zero—I know, right?) as a reward for early crowdfunding backers of *Cthulhu Awakens*. But it turns out I liked the idea so much we went for three issues: #0, this one, and the upcoming third issue, continuing the need for this explanation, #2.

This one is about stories. For all the pretenses about the meaninglessness of human perspectives found within the fiction it inspires, the purpose of the Mythos is to inspire these merely mortal stories, even as it gnaws at comforting illusions about how well stories reflect reality. Biologists and cultural theorists agree that we don't really perceive reality, of course. The senses create a functional illusion. When we say our minds *make sense of things*, we should be aware that this applies to our basic awareness of the world, and the most fundamental cognitive processes. Proceeding beyond the senses and primal thought, we then connect our illusions with further illusions: arcs, themes, morals. We *make sense of things* in larger narratives—and we fight over which elements of a story are truly essential, baked into consciousness, when all we can really do is point at cross-cultural similarities and constantly check our assumptions, so that we reduce the layers of self-deception to something at least partly true.

In this issue, Jesse Heinig draws from well-known conventions in fiction to produce a tool set for generating Mythos stories, suitable for *Cthulhu Awakens* but not strictly bound to its game systems. He breaks it down into tables and procedures you can use to outline a scenario, just as, in the last issue, he provided similar tools to generate locations. Use these together, if you like—this issue to make the story, and last issue to flesh out where events take place. Cheating is encouraged. After all the oracles of antiquity spewed predictions in verse not just out of tradition or as a side effect of drug-induced strangeness, but to accommodate interpretation: a discreet thumb on the scales of fate.

Give it a go. Lure the characters in. Let them follow the logic of the story to something unknowable.

Be wary,

M.