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While every effort is being made to make these rulebooks as useful as possible, they are not the final versions. Minor rewordings of character abilities, explanatory text, or heaven forbid – the correcting of typographical errors (!) – may happen in the future.

First night: The night phase that begins the game. Some characters act only during the first night. Some characters act during each night except the first. Players may talk about their characters only after the first night.

Good: The good alignment. Townsfolk and Outsiders (blue characters) start as good. Good wins if the Demon dies.

Good character: Townsfolk and Outsiders.

Grimoire: The box that stores the *Clocktower* pieces, held and updated by the Storyteller. Players cannot look in the Grimoire. The Grimoire shows the actual states of all the characters, such as who is alive or dead, who is poisoned, who is acting at night, etc.

Healthy: Not poisoned.

Info: Information.

Info token: Rectangular tokens that give information and are sometimes shown to players at night. For example, the “This is the Demon” info token.

In play: A character that exists in the current game, either alive or dead.

Leaf: The small green and orange symbols on many character tokens that help the Storyteller run the game. Green leaves on the top show the number of reminder tokens to add to the Grimoire. A green leaf on the left shows that the character needs a night token on the first night. A green leaf on the right shows that the character needs a night token on each night except the first. An orange leaf means that the character setup is different than normal for this game.

Life token: These tokens are placed on the Town Square, corresponding to the players’ seating positions, and show which players are alive or dead. The parchment side shows that the player is alive, and the black side shows that the player is dead.

Lose: At the end of the game, one team will lose. Dead and alive players lose as a team. Evil loses when the Demon dies. Good loses when there are only two alive players, not including Travelers.

Mad: A player who is “mad” about something is trying to convince the group that something is true. Some players are instructed to be mad about something - if the Storyteller thinks that a player has not put effort to convince the group of the thing they are mad about, then a penalty may apply. Some players are instructed to *not* be mad about something - if the Storyteller thinks that a player has tried to convince the group of that thing, then a penalty may apply.

Might: Shorthand on character sheets and tokens. Something that “might” happen means the Storyteller chooses whether it happens or not.

Minion: A type of character that begins evil. Minions have abilities that help the evil team. There are usually 1 to 3 Minions per game. The Traveler sheet lists the number of Minions in the current game.

Minion info: Shorthand on the night sheet, representing the information that the Minions receive on the first night if there are 7 or more players. The Minions learn which other players are Minions, and which player the Demon is.

Neighbors: The two players, whether dead or alive, sitting one seat clockwise and counterclockwise from the player in question.

Night: The game phase in which players close their eyes, and certain characters wake to act or receive information. The game begins with the night phase. Each day is followed by a night. Each night is followed by a day.

Night sheet: The sheet the Storyteller uses to know which characters act in which order at night. The night sheet has one side to use on the first night and one side to use on all other nights.

Night token: The tokens that the Storyteller puts next to the night sheet to indicate which characters may need to act tonight. Which night tokens are needed is indicated by the leaves on the left and right of each character token.

Nomination: The act of declaring a group vote to execute a player, which is echoed by the Storyteller. Players may nominate once per day, and can be nominated once per day. Only alive players may nominate.

Not in play: A character that does not exist in the current game, but is on the character sheet.

Once per game: An ability that can be used only once. If a player uses their ability, even while drunk or poisoned, they cannot use their ability again. If a player dies without using their once per game ability, they lose it.

Outsider: A type of character that begins good. Outsiders have abilities that are unhelpful to the good team. The Traveler sheet lists how many Outsiders are in the current game.

Player: Any person who has an in-play character, not including the Storyteller.

Poisoned: A poisoned player has no ability but thinks they do, and the Storyteller acts like they do. If their ability would give them information, the Storyteller may give them false information. Poisoned players do not know they are poisoned. See Drunk.

Private: Anything whispered between two players, or between a player and the Storyteller, so that the other players do not hear it.

Public: Anything said or done in such a way that most players, including the Storyteller, are aware that it happened.

Register: A player that “registers as” a specific character or alignment counts as that character or alignment for game rule purposes, and for other player’s abilities. For example, if a good player “registers as evil,” they are still good (and win when good wins), but they count as evil to characters that

false information, and remember that they cannot die by nominating the Virgin!

2) Slayer, Ravenkeeper, Mayor, Fortune Teller, Empath, Saint, Poisoner, Imp. This will be a much quieter game, as players slowly figure out if the Saint, Slayer, and Mayor are telling the truth. The Poisoner, who has many juicy targets, can certainly cause some chaos. However, the game may be a quick one if the Slayer is savvy, if the Saint is not savvy enough, or if the Poisoner cannot find the Empath and Fortune Teller in time. If the Mayor is attacked at night, remember to kill another player instead—perhaps the Ravenkeeper?

3) Washerwoman, Slayer, Virgin, Undertaker, Fortune Teller, Recluse, Spy, Imp. This is a more advanced setup, requiring some deeper logic from the players, but can be very rewarding if they figure it out. Remember that the Recluse can register as the Demon to the Fortune Teller, Undertaker, and Slayer! And remember that the Spy can register as a Townsfolk to the Virgin, Undertaker, and Washerwoman!

7. Add and remove characters. If any chosen character tokens show an **orange leaf**, you will need to add or remove some character tokens, as described by its almanac entry.

On the character token, the text in square brackets like [this] briefly describes how to alter the characters in play this game. This happens once, during the setup phase, and does not happen again once the game is underway.

After adding and removing character tokens, the number of character tokens will always equal the number of players.

The Baron adds two Outsiders to the game, but removes two Townsfolk. Other characters, such as the Drunk, do similar things.

8. Add reminder tokens to the Grimoire. If any chosen character tokens show **green leaves** at the top of its character token, add the reminder tokens for that character next to the character token in the Grimoire. Return all remaining reminder tokens to the edition box.

The reminder tokens for a character show the same symbol as its character token. The number of green leaves equals the number of reminder tokens that character has: If there's one leaf, add one reminder. If there are three, add three.

The Investigator character token shows a magnifying glass symbol, and both of the Investigator's reminder tokens show the same symbol.

9. Pass out character tokens. Shuffle the character tokens and put them in the bag. Then, each player takes 1 character

token out of the bag, and then passes the bag to the next player. Continue this until each player has one token. Each player looks at their character token in secret, revealing it to no one else.

10. Add the character tokens to the Grimoire. Collect all the character tokens from the players, and place them in your Grimoire so they match the seating positions of the players.

The safest way to collect character tokens is to ask all players to hold their hand out, with their character token in hand, felt side up, face side down. You can simply grab it from their hand, making sure nobody sees a flash of color as you do so.

The exact position of each character token in the Grimoire is up to you. If three players are all sitting on the same couch, it is more helpful to group those three tokens close together, in order to remind yourself that they are the couch triplet. As long as the clockwise or counterclockwise order of the players is the same in the Grimoire as it is in the physical space, you'll be fine.

Now you're ready to begin!

The Night

Preparing the Night

Before running the night phase itself, you'll want to prepare a few things first. Ideally, nights should go quickly and smoothly with a minimum of thinking. If you prepare your night well, you've done all your thinking beforehand!

First, make sure your night sheet is set up properly. Put it on the right side of the Grimoire.

- If this is the first night phase of the game, use the "First Night" side (*shown in top-right*) of the night sheet.
- If this is **not** the first night phase, use the "Other Nights" side.

Add and remove any reminder tokens you need. Place reminders you'll need tonight in the appropriate positions on the left side of the Grimoire. Place any reminders you won't need tonight on the right side of the Grimoire.

***Reminders.** The ways you'll use each character's reminder tokens are described in their entry in their character almanac, although they should be fairly obvious. For example, you'll place the two Washerwoman reminders by the character tokens of the two players that the Washerwoman will learn about during the first night.*

particularly anything sexual or too personal. This kind of witty banter with the group requires a good feeling for what is and is not appropriate for your group.

You can narrate as much or as little of the game as you wish. When the game begins, setting the scene with a little flair, such as "It was a dark and stormy night..." can add suspense and tone to your game. Also, giving context and story to a player's death at night, or adding little verbal touches to the gathering of the Townsfolk during the day can set your game up as something special. This requires some skill with words as well as creativity and an ability to think on your feet. Thankfully, it is entirely unnecessary. If you are uncomfortable, then skip this. A mostly silent Storyteller can still create perfectly functional and exciting games. The players themselves will create most of their own fun.

Don't break the rules. Even if it seems like it might be exciting to do so. Don't simply decide that players should die instead of remain alive, or put in more or fewer Minions or Outsiders. The good players are relying on all the information available to win. If they base their logic on incorrect information, but they have no way of knowing that their information is incorrect, then they are simply guessing, and it will not be fun for them. Even if you think it might be wacky to secretly not put a Demon in play, to add a Drunk out of the blue, or to alter some other important rule, the players will probably not appreciate this, as they will feel like a victory was not fairly won, or a loss unfairly thrust upon them.

There are over 200 characters in the complete *Blood on the Clocktower* collection, and one of them will do that crazy thing you want to do, in a way that is fun and fair.

Let players make their own decisions. During the night, players will sometimes seem to make odd choices. The Fortune Teller may choose the same players each night. A Monk may protect a dead player. The Demon may attack a revealed Ravenkeeper. The Poisoner may poison the Demon. You never know what the player in question might be thinking, and it is best to not nudge them toward choosing what you think is best. In the above examples, the Fortune Teller may be testing to see if they are drunk, the Monk may want a death tonight so that three players remain alive for a Mayor victory, the Demon may want to get the Ravenkeeper out of the way early, and the Poisoner may be about to bluff as the Soldier and use the fact that no death occurred as evidence. If you let the players make their own choices, they may not be the best choices, but they own them.

Dealing with negative behavior is something you may have to do sooner or later.

As is the case with all social gatherings, sometimes a player will speak in a disrespectful tone to another player. *Blood on the Clocktower* is a social game, which means social tools are useful in playing it. There are good, fun ones like charm or humor, but one or two players may get a little caught up in the excitement and revert to some of the more negative social tools, such as shouting, bullying, or emotional blackmail. Any player behavior that is unpleasant or otherwise destructive to the good vibe of the game should be nipped in the bud. This type of behavior is not acceptable, as other players may feel uncomfortable at best or argumentative and victimized at worst. Every player deserves to be in an environment where they feel accepted, respected, and able to make their own decisions.

If you encounter negative behavior, take the player aside for a private chat. Explain to them that their tone and behavior might be unpleasant to one or more players. Stress that the problem is not the person, but the behavior. Most players will immediately change how they interact with others, as they hadn't realized how heated they were getting. They probably saw their actions as enthusiastic or intense, and will appreciate that you took them aside to let them know otherwise.

Players that verbally justify their own bullying or aggression and put the blame on others should not be welcome at any future games you run until they can overcome this tendency.

Similarly, players that feign offense and hurt feelings might be using negative social tools. For example, if a player pretends to be really annoyed, hurt, or angry at being nominated for execution, that can cause a bad vibe for the game. An upbeat, fun, and respectful mood is more important than either team winning or losing. Period.

More importantly, you need to know whether any in-game expression of distress is genuine, so that you can act appropriately and compassionately to help resolve a situation. If a player abuses that trust by pretending to be genuinely upset when they are not, you should have a quiet word with that player to encourage them not to do so again.

Judging what is and isn't offensive or unpleasant can be tricky, so use your best judgment. Censoring certain topics of conversation rarely goes well, as it is usually a player's tone, not their words, that are problematic to others. Swearing, smack-talking, or vulgar or contentious subjects might be fine depending on your group. Personal attacks, insults, or anything that makes a player feel unsafe, hurt, or unheard are not.

Taboo subjects or subjects perceived as taboo—such as death, sexuality, gender, and the occult—may be a barrier for some people to play. Similarly, particular characters may

Understanding the Basics

What Is This Game?

A long time ago in the sleepy town of Ravenswood Bluff, during a hellish thunderstorm, on the stroke of midnight a scream echoes down the vine-covered stones of its twisting alleyways.

The startled townsfolk rush to the town square to investigate, and find that the local Storyteller has been murdered, their body impaled on the hour hand of the town clock, blood dripping onto the cobblestones below. Curiosity turns to fear, as it soon becomes obvious to all that a demon is on the loose—killing by night and taking on human form by day.

Each of the townsfolk has some information, but the demon and its evil minions are spreading lies to confuse and breed suspicion over the identity of the fiend. Will the good folk put the pieces of the puzzle together in time? Or will evil overrun this once peaceful town?

Blood on the Clocktower is a social game of deduction and deception, lies and logic, murder and mystery, for 5 to 20 players. During the day, players talk and socialize as a group, or go into private conversations to gather information, share what they know, or spread lies. During the night, players close their eyes, whilst some good players wake to learn valuable information and the demon and its minions wake up to spread their mischief.

Each player is a unique character, with a powerful ability to use or a troublesome penalty to avoid. *Clocktower* is mostly a talking game, with almost no physical pieces for the players to use. Players win or lose by their wits, their insight, and their ability to convince others about who should live and who should die.

Blood on the Clocktower games usually run for 30 to 90 minutes, and you may find yourselves playing several games one after the other.

Example of Play

Eleven players are sitting in a dimly lit room, on couches and comfy chairs, facing each other in a rough circle. Spooky music plays softly in the background. Most players are arguing, and some are listening. They each have a secret identity, and they all know that three of them are evil, while eight of them are good. The good players do not know each

other, and are trying to figure out who is good and who is evil. The evil players know each other, and are spreading lies about who is who. The mood is tense.

Marianna, Julian, and Alex, all sitting on the same couch and talking amongst themselves, finally join in. "I am the Investigator," says Marianna, "which means I know that either Abdallah or Sarah is an evil Minion—the Scarlet Woman, to be exact."

"Well, you can't kill me," says Abdallah, "because I am the Saint. If I am executed, we all lose. It's got to be Sarah."

"...that's bullshit!" says Sarah. "I am the Fortune Teller! I am good! You need to keep me alive so that I can gain information. Abdallah is evil! Don't trust him."

"Well, well, well," says Alex, "that is very convenient, isn't it? I am the Empath, which means I know that I am sitting next to one evil player and one good player. Either Julian is evil or you are evil, Sarah."

"No," says Sarah, "one of you is lying. Or maybe you are all lying! I am good! I swear!"

Lewis and Evin, on the other side of the room, stay quiet. Lewis is the Soldier and does not want to reveal his identity to the group just yet. Evin, the Monk, is watching and listening to determine who is valuable and who is expendable. Evin will be able to protect one player from death tonight, so he waits, letting other people do the talking.

Eventually, Douglas speaks. "I am the Chef," he says. "I know that two evil players are sitting next to each other. I think Marianna and Julian are evil. Or maybe Alex and Sarah are evil. Mind you, Sarah and Lachlan are sitting next to each other and have been whispering about god-knows-what. Maybe that's the evil pair. Either way, I'd like to execute Sarah."

After a few more minutes of chit-chat, the Storyteller enters the circle of players, holding the Grimoire—the game box with all the secret information—and asks for votes on which player will be executed today. The group decides to kill Sarah, despite her protests. Sarah, who was not the Demon, dies. Since the Demon is still alive, the game continues. The day ends, and night begins.

The Storyteller asks all players to close their eyes. The Storyteller walks around the circle and, one by one, taps on the shoulders of certain players. These players open their eyes to use their characters' special abilities. Evin, the Monk, wakes up and points to Julian, signaling that Julian is protected from the Demon's attack tonight. The Storyteller then signals to Evin to close his eyes again. Benjamin, the



Intermediate. Recommended for cool heads, puzzle solvers, and Storytellers that like to get creative.

Garden of Sin is a catastrophe of pure logic. Every single good character gains some information, even the Outsiders. The Demons do not attack during the night, but win automatically after a set number of days. The leisurely pace gives plenty of time to put all the pieces of the puzzle together, but strange logical conditions and counterintuitive information reversals mean that the good team will have to use their combined brain power—or perish.

Beginner through Expert. Recommended for players who want some extra spice, or Storytellers who want to create some extremely bizarre and uniquely challenging situations for their players.

The Greatest Show on Earth is a collection of fifty-ish extra characters for you to add to any *Blood on the Clocktower* games that you design yourself, using the Script Tool. Unlike the other editions, this one doesn't include a suggested character list. Many characters too wild and unusual to be included in the other editions have found their way to this collection.



Intermediate. Recommended for bullies, ne'er-do-wells, and anyone who lusts for all the power and none of the responsibility.

The Tomb is raw power. The Townsfolk here are some of the most powerful in existence...but they must use their abilities wisely, as information is sparse. Sacrifices of the good are necessary to determine who is who.



Expert. Recommended for those comfortable with risk, challenge, and extremely ambitious bluffing.

Midnight in the House of the Damned is not for the faint of heart. Many characters flat-out break major rules or even make their own. Many booby traps await the careless Townsfolk or the ambitious Minion. Many characters can win or lose the game singlehandedly, so crafty and adventurous bluffs can yield massive rewards. However, just figuring out who exactly is on your team can be a challenge in itself. All hope abandon, ye who enter here.

How do abilities work? Usually, a player wakes, then either chooses a player to affect or receives some information from you via hand signals. Each character's ability is listed on the night sheet and described in full detail in the appropriate character almanac. You'll learn far more about abilities in "Abilities" (page 15), but don't move on to this section until you've played a game or two first.

Some characters can kill other characters at night. If a character dies at night before they would wake up, that character won't wake up. Death is explored further in "Execution and Death" (page 13).

Or, if a player is the Ravenkeeper (who wakes up and chooses a player, and learns their character), the entire process is as follows:

Tap twice on the Ravenkeeper's knee to wake them. The Ravenkeeper will point to a player. When they have done so, point to that player too (just to confirm that you understand who they are pointing at), then remove that player's character token from the Grimoire and show it to the Ravenkeeper. Once they have seen it, put the character token back into the Grimoire, then put your hand over your eyes to put the Ravenkeeper back to sleep.

Communicating at Night

You will use hand signals to communicate to some players at night. Since all players will have their eyes closed during the night, and the player that acts to wake does so in secret, you will be keeping as quiet as possible so as to not reveal their identity to the other players. Any complex questions can be handled in private during the day phase. You can give all these signals with one hand, while the other holds the Grimoire.

- **Eyes Open:** To wake a player during the night, gently tap them twice on either the shoulder or the knee.
- **Eyes Closed:** To put a player back to sleep during the night, put your hand over your eyes.
- **Yes:** To signal "yes" to a player, nod your head.
- **No:** To signal "no" to a player, shake your head.
- **Good:** To signal that a player is good, give a thumbs-up gesture.
- **Evil:** To signal that a player is evil, give a thumbs-down gesture.
- **A Number:** To signal a number to a player, hold up that many fingers. To signal a zero, touch your thumb to the tips of your other fingers, forming a "0" shape.
- **Indicate a Specific Player:** To indicate a specific player, point to that player.
- **Indicate a Specific Character:** To indicate a specific character, show that character token or point to the character icon on their character sheet. (*Make sure you hold the token close enough to player so they can see it—a foot or less is generally close enough.*)

If a player is the Empath (who wakes each night to learn how many of their neighbors are evil), and that Empath is sitting next to 1 evil player, the entire process is as follows:

Tap twice on the Empath's knee to wake them. Show the finger signal for "1." Put your hand over your eyes, to let them know they are to go back to sleep.

The Day

During the day phase, players talk to each other. They may scheme, lie, share information, or stay silent and try to puzzle out who is who. Then, they vote on who will be executed. This is the main part of the game, mostly handled by the players themselves.

Discussion

To begin, just let the players talk amongst themselves. There is very little that you need to do. Players may say whatever they want, or may say nothing at all.

Generally speaking, good players will reveal their characters, and any information they have, while evil players will pretend to be good characters, and give out bogus information. Sometimes good players will be deceptive too. It is up to them.

Players may talk to the group, whisper to each other, or even leave their seats to talk in secret with other players. Encourage them to stay in the circle as they're doing this, though.

Questions? Some players will have questions for you. You will have already read out the main rules for while setting up, but people do forget. Or a player may ask about how a particular character works. Unlike other games, Clocktower does not require all players to know all the rules before playing. We emphasize participation, so please be as helpful as possible with players who have questions. If you don't know the answer, look in the Glossary (page 30) or in the appropriate entry of the character almanac.

You can answer questions either publicly, so that all the group hears, or privately. Players with questions about their character's ability may want to talk in private with you, so that no one else knows who they are or what question they asked.

How to Be a Great Storyteller

Running Things Smoothly

You can end the game when victory is certain for one team. If all remaining players are evil, then good cannot nominate the Demon, so you can declare that evil wins.

Almost every time there are four players left alive, and the good players execute a non-Demon player, you can end the game there. If you were to continue the game after this execution, with just three players alive, then the Demon would kill one of those players at night, ending the game. There is little point in going through this process, as evil already knows they have won. However, if a Monk or a Soldier is still alive, then the Demon may not end up killing a player that night, leading to another day of executions after all.

Use your best judgment when declaring a game over in this way. If there is *any* way for the losing team to win—however unlikely it is—then keep the game going.

During the night, confirm players' choices with a downward finger point. Sometimes, players will point at another player very quickly, or will point from an angle that makes it hard for you to determine which player they want to choose. Instead of guessing their intentions, walk to the player you think they chose and point to them as well, pointing vertically and downwards while your hand is above them. This makes it very clear to the choosing player that you want to confirm their choice. The choosing player nods to you. You nod to the choosing player. You both understand exactly which player is the target.

This practice, or whatever works for you, is a good habit to get into, as it avoids easy misunderstandings.

Moving around unnecessarily at night can put crafty players off your scent. If you always walk to the same part of the circle the first thing each night, and your shoes make noise, then players may be understandably suspicious that the Demon is sitting in that area. If you walk to different areas of the circle at random intervals, any noise you make will not give away what is really happening.

Moving around tokens in the Grimoire is something you may need to do when good players use their abilities, such as the Slayer or the Juggler. When evil players bluff as these characters, pretend to move tokens around the Grimoire in

the same manner. Veteran players will not be able to tell by looking at your hand motions whether the player in question is bluffing or not.

Quietly tap the shoulders or knees of the players that need to wake. If your tapping makes noise, neighboring players may hear and get suspicious of the tapped player. If the player is wearing thick clothing and cannot feel light taps, then press noticeably with your hand twice instead.

Keep the Grimoire level when moving about. The high sides of the Grimoire should keep its contents hidden from the players' view as long as you don't tip the Grimoire at a steep angle. Players may need to be seated below the eye level of the top of the Grimoire in order to avoid accidentally seeing inside.

Hold the Grimoire by the strong center pillar from above or underneath. This way, you can have a free hand to move tokens around. Don't hold the Grimoire by the left and right edges alone, as this will cause the book to snap closed...which could send tokens flying everywhere!

Transport your Grimoire with the spine facing down. If you put your Grimoire in a bag, having all its weight on the strong spine of the box will help prevent fraying or bending of the box corners, and keep the game in good condition.

Step into the circle, completely or in part, to make sure that you are seen and heard when doing important things like running a vote or saying "Last call for nominations! 3...2...1...". You don't want to hog the limelight and demand attention at the expense of the players' fun, so this visual cue—being in the center of the circle—is an easy way to let the group know you are doing something important.

If you make a mistake, just play on and do your best. Don't try to "balance the game" by giving the opposite team some benefit. This is awkward to do well, and means that the good players can often backtrack and find out what your mistake was by figuring out which team benefitted by your correction and how.

All Storytellers make mistakes at some point. It happens. Maybe you let the Solder be killed by the Demon? Maybe you forgot the Mayor was the Drunk, and declared that good won because of it? Just roll with it. If the mistake benefitted the winning team, then an apology to the losing team might be in order. If the mistake benefitted the losing team, then extra congratulations to the winning team!

It is usually best to tell the group that you made a mistake, but not tell them what the mistake was. This way, they have enough information to work with, but not so much that it is a detriment to the opposing team.

What Is the Town Square?

The **Town Square** is a board that you'll place on the floor in the center of the circle of players. You'll use it to track whether players are alive and which are dead with **life tokens**, placed so they roughly match the seating positions of the players. Life tokens on their parchment side represent alive players, and life tokens on their dark side represent dead players. When a player dies, you'll flip their life token and add a **vote token** by it to show they have one vote left for the rest of the game.

Under the Town Square lies the Traveler sheet. This sheet shows how many characters of which types are in the game, and shows information about the Travelers, a character type often used in games with many players.



will look to you for times and dates and a little social leadership. Treat them well. Listen to what they want. Tailor games to their interest and play style. Above all, be welcoming and helpful to the new players in your group. Taking care of just the veterans means that your group will not grow. If you take care of the new players—explain the rules to them, help them out when they have questions, and keep a friendly and positive vibe—then new players will bring new players, and your group will continue to grow.

Encourage veterans to be good to the new players. Many enthusiastic veteran players tend to overload new players with information. Too many unimportant game rules, too many character exceptions, and too many pieces of strategy advice all tends to confuse, not enlighten. Everything a new player needs to know to start playing is explained on the rules sheet. They can pick the rest up as they go.

If your veterans keep things simple and help out the new players, the new players will stay. This benefits the veterans too, as they may make helpful in-game allies to secure a victory. Many a game has been won or lost by a helpful veteran talking to the new players and getting them involved, for good or evil.

For new players, keep it simple. Do not overload them with information. Instead, give them just enough to get involved and have a good time. Encourage your veterans to do the same. Whilst most players will pick up the basics sometime during their first game, it is usually counterproductive to tell a new player all the rules and major strategies at once. This can totally overwhelm them.

The rules sheet is designed to get new players into playing the game with a minimum of fuss. All the extra rules—drunkenness, madness, strange character interactions—they can learn as they play. Your veterans will probably be more than happy to explain how these characters work on your behalf. Veterans can be great for helping new players get into the game, but only if they take things at the right pace. Encourage them to engage the new players, particularly if they are dead. After all...they are probably on the same team.

Some new players will drastically underestimate or misunderstand how a character works, and ask you for strategy advice. Sometimes, you'll notice that a new player looks completely confused but isn't asking for help. Feel free to have a private chat with them and give them a helping hand. It is never a good idea to give them one single piece of strategy advice, as this implies that this is the only way to play a particular character – you don't want a player to ever feel that they “should” act a certain way or employ a particular strategy. Either give them a few pieces of strategy advice, from which they can choose, or let them figure out

their own strategy in their own way, even though they may need a nudge in the right direction.

For example, the Ravenkeeper and the Virgin are two characters that most beginner players think are weak. The Ravenkeeper gets the best information of any character in *Trouble Brewing*, but has to trick the Demon into attacking them first. The Virgin, when nominated by a Townsfolk, confirms that 2 players are good... which is fantastic information, albeit at the price of a death. Instead of saying to a Ravenkeeper or a Virgin player “you should do X” or “you should say Y,” let them know exactly why and how their character is powerful, and they will often figure out their own strategy from that point onwards.

Give strategy advice to new players only if they really need it. New players have to quickly learn a lot of information—how to win, how executions work, how their character works, what other characters are in the game. What they do not need is someone telling them (even if they ask for it!) that they “should do this” or “should not do that.” If players feel that they “should” do or not do something, then they are not making an independent choice about how to play the game. *Clocktower* has many interesting strategies that will emerge through play, and new players will figure out what to do as they become familiar with the basic rules. If you absolutely must give advice to a new player about what to do, keep it simple, such as telling good players to “reveal their character, either to the group, or to someone that they trust, and listen to what others are saying,” and stick to telling evil players to “pick a good character to pretend to be,” and to make sure they know how that character works, in case people ask them questions.

Helping a new player find their own strategies, or giving them a few options for what they can do or say, is much more helpful than a hard “you should do this.” They may also need a helping hand to understand how their character works or what their character's strengths and weaknesses are.

To grow, what most new players really need isn't great strategy advice. They need to know that it is okay if they die. They need to know that they are free to say whatever they want to whoever they want, in public or in private. They need to feel like they are a valuable part of the team. If these bases are covered, they will enjoy your game and come back for more.

Use Travelers. Whenever possible, encourage late players to join the game as Travelers. Many players will simply want to watch a game in progress, feeling that joining the game late is a bit of a faux pas. Nothing could be further from the truth! Travelers are some of the most powerful, flexible, and downright fun characters in the game, and their arrival

next, they remove their vote token from their life token. Dead players without a vote token cannot vote.

- **They still close their eyes during the night, and may still talk as much as they want.** In fact, because the dead players have a voice and a vote, it is usually the dead players who decide the final fate of the town. Dead players win if their team wins, and lose if their team loses, just like alive players.

good to win. Also, some Demons might be good rather than evil. The good team still only wins when all the Demons are dead, regardless of whether they are good or evil.

When a player dies, is their identity revealed? No. Some Storytellers more familiar with other social deduction games have a habit of telling the group which character the dead player was playing. In Clocktower, the identity of the dead remains a mystery. Dead evil players may still wreak havoc if they are believed to be good.

After the execution phase is over, take 30 seconds or so to prepare your night phase. Some reminder tokens may need to be positioned, or night tokens added or removed. When you are ready, declare that the day is over, and ask all players to close their eyes.

Ending the Game

Once the first night phase is over, go to the day phase, then the night phase again. (*Remember to flip over your night sheet at the end of your first day phase.*) Repeat this until one team wins and the game ends.

In Ravenswood Bluff...death is not the end. If the good team wins, all good players win, whether alive or dead. If the evil team wins, all evil players win, whether alive or dead. One team wins, and the other team loses. There are never any neutral players.

Good wins if the Demon dies. Declare that good has won, and encourage any handshakes, hugs, or screams of joy that you all wish.

Evil wins if there are only two players left alive. Declare that evil has won, and encourage any fist bumps, finger guns, or debauched partying that you wish. (*Evil could win either because the Demon killed a player or the wrong player was executed.*)

If both teams would win at the same time, good wins. For example, if the Demon dies but that leaves only two players left, the good team wins.

Does the game always end when the Demon dies?
Nope! Some characters, such as the Scarlet Woman, keep the game going after the Demon dies, without the good team knowing what has happened.

In some intermediate and advanced editions, multiple Demons can be alive at once. All Demons must die for

token from the Grimoire, and remove their life token from the Town Square. We recommend giving Travelers to these players because a game cannot continue if the Demon leaves partway through... and you never know which player will be the Demon.

Make Travelers good most of the time. You want to keep the game balanced, so travelers should be evil only about a third of the time, since an evil Traveler gives the evil team an extra vote, which is very powerful. Adding multiple evil Travelers can be devastating. Adding multiple good Travelers does give the good team some extra votes, but the good Travelers do not know who is good or evil, unlike the evil Travelers.

So, if just 1 Traveler joins the game, they should almost always be good. If 2 Travelers join your game, they can both be good, but it is usually most interesting to make 1 of them evil. If 3, 4 or 5 Travelers enter the game, making 1 or sometimes 2 of them evil is usually about right.

However, this is totally up to you. If you are running a game with 15 players, and 8 players are still alive, but all the Minions are dead, feel free to make more Travelers evil than usual. Or if the good team is getting hammered, make all the Travelers good. Every so often, though, make the only Traveler in a game evil, just to keep the players guessing what you are up to!

Running Travelers

Travelers work the same as other characters in most ways. They may nominate, may vote, may act at night, may be killed by the Demon, register as normal characters, lose their abilities when dead or drunk or poisoned, and even get a vote token when they die. For example, an Empath sitting between two Travelers will detect the alignment of those Travelers. If the Demon attacks a Traveler, that Traveler dies. Travelers differ from normal characters only in the ways described below.

Travelers do not count toward the evil team winning when just two players remain alive. For example, if five players are still alive, but three of them are Travelers, then evil wins.

Why? This rule exists because everybody knows that Travelers cannot be the Demon. Since they arrived late, the Demon was already decided upon. Travelers get a differently colored life token to put on the Town Square to remind all players of this.

Travelers are exiled, not executed. Anytime during the day, you can call for an **exile** of a Traveler, forcing them to die in the wasteland beyond. Any players, even dead ones, may call for an exile. They may do so before the Storyteller has asked for nominations, or afterward, when nominations

normally occur. Calling for an exile is not a nomination, so a player who calls for an exile may also nominate someone on the same day.

When a player calls for an exile, all the players decide on whether they support or oppose the exile. This group decision works the same as a vote for execution—with players raising hands, counted by the Storyteller—but it is not considered a vote.

Any player, even dead ones, may support the exile of a Traveler. Dead players that support an exile do not lose their vote token.

The process to exile a Traveler is not affected by abilities. It is purely a group decision. For example, characters that modify votes (Thief, Bureaucrat, etc.) do not modify support for exile. Even the Butler may raise their hand to support an exile without their Master raising their hand.

If at least half of the players support the exile, it succeeds, and the exiled Traveler dies. This counts the **total number** of players in the game, not the number of alive players.

Any number of Travelers may be exiled in a day. Exiles are not executions, so an execution may still occur today.

Like in executions, each Traveler can only be called to exile once per day. The players may believe that a Traveler is evil, and want to kill them, but if there is not enough support to exile them today, then they will have to try again tomorrow.

For more information on what specific Travelers do and how they can benefit your game, read the *Travelers & Fabled Almanac*.

Fabled Characters

The Fabled are for you, the Storyteller. They're more like a special rule than a character all on their own. They let players join in a game of *Clocktower* when they would otherwise not be able to, or they help the game run smoother when a real-world issue comes up. The Fabled fix problems that are outside the usual boundaries of the game.

For example, if a player has an intellectual disability that would normally mean they wouldn't be able to understand the game rules or communicate with the group, a Fabled can allow them to join in. If a new player is worrying they will die early, a Fabled can protect them. If there are too many players for the time available, a Fabled can make the game run faster. If someone is shy or soft-spoken and has trouble getting the group's attention, a Fabled can give them the floor without interruption. If the game needs to end earlier than expected, a Fabled can decide a winner. If you've made

What Else Is in the Box?

1 Grimoire (2 pieces)
1 Grimoire stand (2 pieces)
1 Town Square board
4 Plastic sleeves
1 Setup sheet (with rules sheet on back)
1 Traveler sheet (with rules sheet on back)

1 Bag
18 Shroud tokens
30 Night tokens
4 Info tokens
2 Metal clips
20 Life tokens
18 Vote tokens

1 Travelers & Fabled character almanac
1 Travelers & Fabled token box
15 Traveler character tokens
14 Traveler reminder tokens
12 Fabled character tokens
12 Fabled reminder tokens

1 Trouble Brewing character almanac
1 Trouble Brewing edition box
1 Trouble Brewing night sheet
20 Trouble Brewing character sheets
25 Trouble Brewing character tokens
18 Trouble Brewing reminder tokens

1 Bad Moon Rising character almanac
1 Bad Moon Rising edition box
1 Bad Moon Rising night sheet
20 Bad Moon Rising character sheets
25 Bad Moon Rising character tokens
41 Bad Moon Rising reminder tokens

1 Sects & Violets character almanac
1 Sects & Violets edition box
1 Sects & Violets night sheet
20 Sects & Violets character sheets
25 Sects & Violets character tokens
37 Sects & Violets reminder tokens

Allow creative and unexpected strategies. *Clocktower* is a game that can be extremely fun when a player goes beyond what is normally accepted in a social deduction game. Maybe your evil players start texting each other during the game? That's fine. Maybe good players keep lying through their teeth about who is who, in order to put evil off the scent? That's great! Maybe players come back from talking to you in private, and tell the group something different from what you said to them? Super! Maybe the Spy took a photo of the Grimoire? Crafty! The more creative your players get, the better.

The exceptions to this rule are obvious. Bullying and shaming are never acceptable, and the rules of the game must be followed. Also, deals that involve factors outside of the game should always be discouraged. A player offering real money for votes, or promising some service after the game ends, is not fun. Keep the vibe friendly and you'll have no problems. Basically, if the behavior is unorthodox and creative and makes the game more interesting, allow it. If you think that a behavior will make the game worse if it is continued, feel free to disallow it.

Waking the Demon and the Minions together at the same time at start of the game can be fun for the evil players to learn who each other are. They get to make eye contact and share a moment of devilish camaraderie.

Instead of waking the Minions and pointing to the Demon, then waking the Demon and pointing to the Minions, just wake everyone together. You will still need to show the "This is the Demon" and "These are your Minions" info tokens, so that the players know who the Demon is. You will also need to put the Minions back to sleep before showing the Demon the three not-in-play character tokens as bluffs. So yeah—it is a little tricky.

The Minions and Demon are normally woken separately to allow for characters such as the Lunatic, Mole, and Magician to function, and to ensure that the Minions do not see the Demon's character bluffs. If the character sheet does not include these characters, you can experiment with which method works best for you.

Your role is to create a fun and engaging game. Just because you can do something doesn't mean you should. Are you messing with the players in the service of fun, or indulging yourself at their expense? Just because you can make the Recluse register as the Demon when the Imp kills themselves during the night, that doesn't mean it will be fun or balanced. Just because you can wake the drunk Snake Charmer and tell them they are now the Demon, that doesn't mean the player will have a good time. Maybe they will? Maybe they won't. You can give completely useless

information to the Savant, but interesting and unique information is better.

Each game, as the Storyteller, you will have a lot of interesting decisions to make. Each decision should be made for the good of the game and for the fun of the group. This will usually mean that you are creating as much confusion as possible and leading the good team astray, because that makes a fun game for all. But please keep the fairness of the game as a whole in mind—you are there for the players' enjoyment.

For example, if you're drunk and change your character, you stay drunk. If you're poisoned, you can be drunk too.

Life and Death

At any given time, a player is either **alive or dead**. Generally, players die during the day from execution and die at night from characters' abilities.

Execution is different from death. Sometimes, a player may be executed but remain alive rather than die. Players may be executed multiple times, and even dead players may be executed again, just to be sure. Regardless of whether the group executes an alive or dead player, this counts as the one execution allowed for the day.

A dead player cannot die again. If a dead player is attacked by the Demon, for example, they do not die again, and the group does not learn that they died last night.

Alignment and Character

At any given time, a player is either **good or evil**. Generally, a character starts as either good or evil, but their alignment may change. Sometimes, a Townsfolk will be evil. Sometimes, a Demon will be good.

If a good player has an evil character, or an evil player has a good character, turn their character token upside down to remind you that the player's alignment is opposite to the color of the token.

Character is independent of alignment. If a player changes alignment, their character stays the same, and vice versa. For example, if the Goon becomes evil, they're still the Goon. Or if the Pit-Hag turns the good Juggler into the Witch, then the Witch is still good.

The player learns of changes... If a player's alignment or character changes, they learn this at the earliest opportunity, in secret. You will usually show the "You are" info token and then their new character or alignment. The night sheet for the relevant edition will tell you when an alignment or character changes, prompting you to wake the changed player and inform them.

...with a few exceptions. Sometimes, a player **thinks** they are a different character or alignment from their true character or alignment. For example, the Drunk and the Lunatic are designed to not know who they really are.

Drunkenness and Poisoning

At any given time, a player is either **sober or drunk**, and either **poisoned or healthy**. Being drunk and being poisoned

are the same thing. Alive and dead players alike can be drunk or poisoned.

A drunk or poisoned player loses their ability. A drunk Slayer cannot slay anybody, a poisoned Demon cannot kill anyone, a drunk Virgin cannot cause an execution with their ability, a drunk Courtier cannot poison anyone. If a player tries to use their "once per game" ability while drunk or poisoned, they do not get to use it again. It is gone.

They can get their ability back. If a drunk player becomes sober again, or if a poisoned player becomes healthy again, they regain their ability. That said, if they used their "once per game" ability already, then tough luck.

Do not tell them they are drunk or poisoned! Instead, act just like they're sober and healthy. For example, a drunk Monk still wakes each night and chooses a player to protect...but that player won't be protected. A poisoned Demon still wakes to attack a player, but nobody dies, and the Demon won't know exactly why. Sometimes you may want to hint to them that they are drunk or poisoned, such as showing the Undertaker that the Mayor got executed, when nobody is claiming to be the Mayor, but such times are exceedingly rare.

You can give them false information. If their ability gives them information, you can give them false information. For example, a drunk Empath still wakes each night and gets shown a finger signal, but you can show the wrong number of fingers. A poisoned Undertaker gets shown the character token of the player who died by execution today, but you can show the wrong character token. You don't *have* to give incorrect info, but you can—and you usually should!

Drunkenness and poisoning do not cancel out. A poisoned drunk does not become sober or healthy! They're just both poisoned and drunk.

Abilities used on a drunk or poisoned player work normally. For example, an Empath correctly learns the alignment of their drunk neighbors. A Fortune Teller correctly identifies a poisoned Demon. If the Duchess—a Fabled character that grants information to three players—is visited by a poisoned Slayer, then the Slayer gains correct information. In this case, the Duchess's ability is working properly, while the Slayer has no ability.

Always give correct information about the rules, even to drunk or poisoned players. They need to be able to trust you at least that much.

Tips. To run drunkenness and poisoning well, listen to the bluffs of the evil players, and support those bluffs wherever possible. For example, if the drunk Ravenkeeper chooses to learn about Dave, who is the Baron, but

bluffing as the Mayor. You can help the evil team if you show the Ravenkeeper the Mayor token. If the drunk Ravenkeeper instead chooses to learn about a good player, it can be helpful to show an evil character token instead. Normally, you should make drunkenness and poisoning as harmful as possible to the drunk or poisoned player.

trying to convince the group that he is the Mutant, so the Storyteller can execute him.

The Cerenovus's ability tells a player that they should be mad about being a specific character or else they are executed. The Cerenovus chooses Amy to be mad about being the Sage, so Amy should do her best to convince the group that she is the Sage, or else she risks being executed.

Amy simply sits there and says nothing, so she has certainly acted the way a Sage would act—staying quiet—but she has not tried to convince the group that she was in fact the Sage. Something much more convincing would be required—a great start would be saying "I'm the Sage. I lied about who I was yesterday so that the Demon would attack me, but alas, it didn't work. But, yes, no lies, I am the Sage." Because the Storyteller believes that Amy isn't trying very hard to convince people that she is the Sage, the Storyteller is free to execute her.

Players are never forced to be mad. Players may say whatever they want at any time – they are never compelled to say anything they do not wish to say. With madness, however, they are incentivized to say particular things and disincentivized to say others. If a player flat out says, "I am mad," or otherwise heavily implies it, then the Storyteller can give them the appropriate penalty, or remove the appropriate benefit. This kind of statement is usually a player's way of saying "I do not wish to be mad about this thing, and I would rather take the penalty." Even if a player merely implies that they are mad, that counts.

A previously mad player can talk about it without penalty. Once they are no longer mad, players can let the group know that they were mad without suffering the consequences. For example, a player that was picked by the Cerenovus two nights ago, but not last night, can happily tell the group this without fear of execution. A dead Mutant no longer has their ability, so need not fear its consequences.

You, the Storyteller, are the final judge about who is and who is not behaving madly. There are no rules about what must or must not be said. What matters is what you think that the player is trying to do.

Returning to the Mutant example above, if you think that the player is genuinely trying to convince the group that they are not the Mutant, they are not mad about being the Mutant. But if you think they are trying to convince the group that they are an Outsider, however subtly, then it's curtains for them. Execute them at will.

Returning to the Cerenovus example above, if you think that the player instructed to be mad by the Cerenovus is

Madness

Madness is introduced in the *Sects & Violets* edition. It's fairly rare, with only about a dozen characters that cause madness over the many editions. It is more like a real-world state than a game-state. You can not look in the Grimoire and see which characters are mad or not, but you can watch and listen to what people are saying to determine if players are mad or not.

When a player is mad about something, that means they're trying to convince the group that something is true. Some players are instructed to be mad about something, and some players are instructed to *not* be mad about something.

When a player is instructed to be mad about something, but they aren't, the Storyteller might give them a penalty. Likewise, if they are mad about it, the Storyteller might give them a bonus. The specific instructions, benefits and penalties of madness are written on the character token, or on the character sheet.

The Mutant's ability is "If you are mad about being an Outsider, then you might be executed." Alex, the Mutant player, is trying to convince the group that he is the Mutant, an Outsider character, so he is mad about being an Outsider. Alex might say something obvious, like "I am the Mutant!" or "I am not a Townsfolk...but I'm not going to tell you my character." In this case, the Storyteller is welcome to execute him.

Alex may instead try something more subtle. He might say something like "I am not going to tell you who I am, but I'm definitely not the Mutant" with a mischievous grin on his face, or he may even say nothing at all while other players accuse him of being the Mutant. In either case, the Storyteller may judge that Alex is trying to convince the group that he is the Mutant. In the first case, he is saying one thing and meaning another. In the second case, he is saying nothing at all but hoping that, because of it, the group will conclude that he is the Mutant. In either case, the Storyteller might execute him.

Similarly, even if the Storyteller doesn't spot Alex telling anyone that he is an Outsider, but an evil player comes up to the Storyteller in private and says, "Alex told me he is the Mutant," then that's evidence enough that he's is