

TRAGEDY LOOPER



MASTERMIND'S HANDBOOK

Warning!

Players who wish to play as Protagonists for the first couple of scripts must not read through this booklet!

This booklet contains information for the Mastermind player. It contains a collection of scripts including the introductory script, First Script. There is also information on creating new scripts and a how-to section on teaching the game.



INSTRUCTION GUIDE

This section gives some pointers on how to teach Tragedy Looper to other players. It's written for those Masterminds who don't know the game, but still have to explain the game to the Protagonists.

Of course, if you have played the game a couple of times, you don't have to follow the below rules; teach the game in any way you deem fit, depending on the player's experience and how used they are to games in general. You still might get some hints from the suggestions below, though, so do look them over.

Teaching the game is best done in these steps

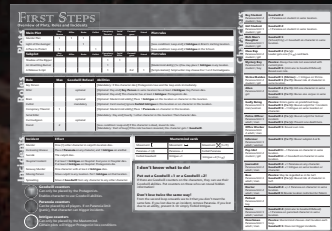
- I: Preparations
- II: Describing the world view
- III: How the tragedy happens
- IV: How a turn goes
- V: Start playing!



PREPARATIONS

Before you start teaching:

- Set up the boards and characters as shown below, so that they face the Protagonists.
- Give the Protagonists the First Steps Tragedy Set summary sheet.





DESCRIBING THE WORLD VIEW

1: General background

The best way to teaching the game is to first give an idea on what kind of world this is and what the Protagonists' role is in this world. You can read the information you see on the next page or use the summary below.

Summary:

- You can all travel back in time.
- You must cooperate to evade the tragedy that's happening.
- You don't know what evil plots are being hatched.
- You will replay the same game (same plots) several times in order to find out.
- If you avoid losing just one single time, you've won.

2: Explaining the stage and the characters

Next thing will be to introduce where the story takes place, and what characters are in it.

- The story takes place in four locations, represented by boards: School, Shrine, City and Hospital.
- In these locations, you will find important characters involved in the tragedy.
- All these characters have abilities that you can use to help you.
- But these characters also have hidden Roles in the tragedy, that you don't know yet. (For example, they might be the Key Person, who triggers a Tragedy if they die, or the Brain behind it all, or a Serial Killer who must kill people around him.)
- You, the players, can be anywhere you want on the board, so you don't need to mark where you are.

3: Explaining what the Protagonists can do

Give the players their action cards, so that they will realize that this is what they use to signify their actions.

- You all have the same cards and you can affect the characters on the board by using these cards.
- The Mastermind also has cards, slightly different cards, that he will affect the characters with.

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THE BIG PICTURE

You all have the power to travel back in time.

Maybe it's the strange wristwatch that you found in an old antique shop. Or it's the weird mobile phone application that your mad scientist grandfather developed. Or a magical diary. You don't know what gives you this ability, but it doesn't matter. You have this power and you're using it.

However, now and then, tragedies occur, where you are deeply involved. Your typical reaction is of course, to travel back in time and behave differently so the tragedy doesn't happen. Up until now, that has worked well enough. However, this time, something is different. Whatever you do, it seems the tragedy is intent on happening anyway, in other ways, with other methods, or if not, something else horrible happens instead. So naturally, you go back again. But to no avail; it still happens. So you go back, and repeat and go back and repeat, again and again and again... but the spiral of tragedy seems to be unstoppable.

Going repeatedly back in time, you notice two things. The first is that someone, somewhere is pulling the strings for tragedies to happen. The second thing is that there are other individuals who also keep travelling back, trying to avoid the same horrors. Yes, that's them, sitting beside you.

You must work together. If not, the tragedies will keep occurring, and none of you will be able to get out of this with a happy life. This is your fight, your duty.



HOW THE TRAGEDY BEGINS

Now is the time to be a bit more detailed on what the tragedy actually consists of.

1: Explaining about the plots

Explain that the adventure the players will play contains several evil plots. Explain how the plots work by using the pointers below, and ask the players to take a look at the main plots and subplots on the summary sheet.

- There are 3 possible main plots and 3 possible subplots in each game. They determine the loss conditions for you, and might add some other rules. (If you're playing with the Basic Tragedy Set, that's 5 main plots and 7 subplots).

- Of these, one main plot and one subplot are in the game. You will have to deduce which ones by seeing what happens in the game. (If you're playing with the Basic Tragedy Set, you use two subplots.)

2: Explain the relationship between roles and plots

Explain to the players that the plots determine what hidden roles the characters in the game will have, using the pointers below. While you're explaining, ask them to take a look at the Role list on the summary sheet.

- The plots determine what roles are in the game. If you can deduce what plots are active, you will know what roles are in the game. For example, if the main plot is Murder Plan, you KNOW that there will be a Key Person, a Killer and a Brain in the game. If the subplot is Unsettling Rumor, then you know there will be a Conspiracy Theorist in the game. You do NOT know which character is what role. If you can deduce the roles, you can figure out what plots are active.
- Characters can only be ONE role. Characters who do not have a role are simply referred to as "persons".
- Some roles have a maximum number that can appear in plots. For advanced games, you play 2 subplots, but there can never be more than 1 Conspiracy Theorist in any game.



DETAILED EXPLANATION OF VICTORY CONDITIONS

Now that the players know more on how the game works, and about plots and roles, inform the players that it's time to go back and explain how they win the game. Use the below pointers and ask them to check the roles and plots that you use as examples.

- You win by not losing. If you go through one loop without one loss condition happening, you win. On the other hand, the Mastermind will try to fulfill these conditions, so that you lose.
- There are basically three ways for you to lose:
- The first is that you lose because the plot rule says so. "A Place to Protect" says you lose if there are two Intrigue counters on the School when the loop ends.
- The second is that someone you should protect dies. Look at the Key Person ability.

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- The third is that you yourself are killed. Some roles have this ability, for example, the Killer.
- If you lose, you will only be told that you lose, not why you lose. You will have to deduce that for yourselves. The only exception is that if you lose by being killed, you will know that you were killed.

Lastly, you can explain about the Final Guess, like this:

- In advanced games, even if you lose every loop, you get a Final Guess, where you guess the roles of all characters. If you guess right, you have won.
- In the introductory games, this would be too easy, so there is no Final Guess in these games.



SHOWING HOW A TURN GOES

By now, the players will know what goes into making a game and how they win. Continue to showing how a turn goes. This section will also contain a couple of things we haven't explained yet, such as character abilities.

1: Rough overview of actions

Tell the players that you will now show how one round goes. Give the Leader card to one of the players.

- We'll play one practice round.
- Each turn consists of roughly 5 things. (You can refer to the data board.)
- What you do is choose one card in hand and place it face down on a location or character of your choice.
- The Leader changes with each day.

2: Morning

- Some special things might happen here, but it's the Mastermind's business, so you only watch.

3: Playing action cards

Explain how cards are played, using the pointers below. Don't play the cards for the players; let them place their own cards, so that

they understand that it's their thing to do. First of all, play your three cards face down: Intrigue +1 on the Shrine Maiden, a Paranoia +1 on the Boy Student and Horizontal Movement on the Police Officer. Then explain what you just did.

- The Mastermind begins with playing 3 cards like this, face down.
- Here, I've played on the Shrine Maiden, the Boy Student and the Police Officer.
- I am NOT allowed to play more than one card on the same character or location.



Then it's time for the players to play their cards. Let them play their cards themselves, but first tell them the following:

- You will play 1 card each, face down, starting with the Leader.
- You MAY play a card on a character or location where I have played a card, but you may NOT play a card where another one of you have played one.

Then let them play their cards. But if they seem to not have any idea what to do, you can advise them that "playing Goodwill is always good and you'll see why soon", and let them play Goodwill +1 each on the Girl Student and Shrine Maiden and a Goodwill +2 on the Informer. This explanation continues assuming that's what was played.

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Now it's the reveal/resolution step. Turn all cards face up, and resolve the cards, while explaining them one at a time. The result is shown below. Then explain what happened, using the below pointers

- The cards you played go back to your hand.
- However, some very powerful cards can only be used once per loop. The Goodwill +2 is one of them, so that card is set aside.

You've explained the basics of the cards, but some pretty important things about the cards are still left unexplained. Tell the players that you will now explain that some card combinations can happen and what their effects would be:

i: The "Forbid" cards

Put any of your movement cards on any of the characters, and ask a player to play a "Forbid Movement" on the same character. Then explain the below:

- Some cards have "forbid" something. They happen first. In this case, even though I tried to move this character, it won't move. You've cancelled what I did.



- I have a Forbid Goodwill and Forbid Paranoia card, and you have a Forbid Intrigue.
- The Forbid Intrigue is a bit special, however, because it's so strong, that only one of you may play it on the same day. If two or more of you play the Forbid Intrigue on the same day, no matter where on the boards, they cancel each other out.

ii: Playing on locations

Play an "Intrigue +1" on any location, and then explain the below:

- We can also play cards on locations, like this.
- However, the only thing that can happen to a location is that it gets Intrigue counters.
- I CAN play other cards than Intrigue cards on locations, but nothing will happen then, so the only reason for me to do so is if I want to bluff.
- You have no reason to bluff, so the only card you will play on locations is "Forbid Intrigue". Remember what I said about that if more than one of you play Forbid Intrigue on the same day, they cancel each other out.

iii: Forbidden locations and movement

Explain the below to the players:

- Some characters are forbidden to go to certain locations. For example, the Shrine Maiden isn't allowed to go the City, and the Office Worker can't go to the School.

Then play a vertical movement on the Shrine Maiden and ask a player to play a horizontal movement on her, too. Then explain the below:

- If one character gets two movement cards like this, they merge together into one single movement. In this case, this will be considered as one single diagonal movement.
- However, the Shrine Maiden isn't allowed in the City, so this movement is cancelled out completely, and she stays where she is.

4: Explaining the abilities

Now it's time to explain that characters have abilities, depending on their roles. First of all, read out the below, and put one Paranoia counter on the Boy Student.

"Out of nowhere, the Boy Student suddenly gets a bit uneasy. I place a Paranoia counter on him."

Ask them where they think the Paranoia counter came from. They should realize by now that the summary sheet is the place to look, but if they don't, you can tell them to look at the sheet. Then mention the following:

- After cards are played, the Mastermind gets to use his abilities, which is the abilities of the Roles.
- As you just saw, I won't say why this happened or where this Paranoia counter came from.
- What do you think happened? How many possibilities do you see?
- If they realize it's the Conspiracy Theorist, you can go on. Sure, maybe. But who is the Conspiracy Theorist, then? What possibilities are there? (If they miss it can be the Boy Student himself, you should point it out.)

Then it's the Protagonists' turn. Explain the below:

- When I've done my abilities, it's your turn to use the character's "Goodwill" abilities.

- To use a Goodwill ability, the character needs to have as many Goodwill counters as is noted on the character card.
- The Leader is the one who decides what abilities to use.

Then tell the players to assume that the Rich Man's Daughter has 3 Goodwill, and place 3 Goodwill counters on her. Ask the Leader to take a look at her card and see if her ability can be used. Then tell the Leader to simply state that he uses the Rich Man's Daughter's ability on the Girl Student. Say aloud that "OK, so she uses her ability on the Girl Student" and place a Goodwill counter on the Girl Student. See to it that the player doesn't resolve the ability; it's important that you are the one resolving.



Now, the Girl Student can actually use her ability too. It's best if the players notice that by themselves, so give them a while to see if they catch on. If they don't, ask them if there is any other character who can use their ability, reminding them to not resolve it, but simply state what they do. Hopefully, they'll target the Boy Student, but it doesn't really matter. When the Leader has stated use of the

ability, refuse the ability by saying “You try, but she doesn’t listen to you.” Then explain the below:

- Some hidden Roles allow the Mastermind to refuse the usage of Goodwill abilities.
- Some other Roles force the Mastermind to refuse. Both are noted on the summary sheet.
- So this will lead you to the knowledge that the Girl Student has a Role that has either optional or mandatory refusal.
- And as you see, using an ability doesn’t remove the Goodwill counters. But you can only use each power once per turn.

5: Explaining Incidents

This is where you explain the last important thing: The Incidents. Using the pointers below and showing them the summary sheet where Incidents are described:

- To spice up the game more, there are pre-scripted Incidents in each script.
- You will know what Incidents will happen, and when. But you don’t know who is the culprit.
- Each Incident must have exactly one culprit, and it can be anyone. It can be a character with a hidden role, or without a hidden role.
- However, no character can be the culprit of two Incidents.
- * The days when there is no scheduled Incident, nothing special happens.
- If an Incident is scheduled, it will happen if the below is true:
 - 1) The culprit must be alive.
 - 2) The culprit must have as many Paranoia counters as their Paranoia limit, which is printed on their character card.

Tell the players that we’ll assume that there is a Murder Incident scheduled for this day. Then read the below to the players:

“You know a murder will happen today. And it happens: the Rich Man’s Daughter is killed”. Turn her card sideways.

The players will hopefully notice immediately that there is just one possible suspect: The Boy Student. If not, guide them to it.

Give them these other examples:

Example a)

Tell the players to assume that the Boy Student didn't have two Paranoia counters. Remove one of them from him and say the following.

You know a murder will happen today. But it doesn't happen.

Example b)

Put back the Paranoia counter on the Boy Student, and move all other characters to the Shrine. Then tell the players that in this case:

A murder is to happen today. And in fact, a murder almost occurs, but nothing happens.

Here, the players should understand that as long as the Incident conditions are fulfilled, they will know that the Incident happens, even if there is no valid target for the Incident.

Tell the players that this is what the game is about. But it's always good to rehearse, so go through the three counters again.

- The Intrigue counters are placed by me, and they mainly are about your loss conditions.
- The Goodwill counters are only placed by you, and they will allow you to use Goodwill abilities.
- The Paranoia counters we can both place, and they mostly trigger Incidents.

6: Night time

Explain that this marks the end of one day, which is the same as one round. Tell the players that in some scripts, stuff will happen when the day is over. For example, you may resolve the Serial Killer ability, and let the players guess about that. Afterwards, change the Leader by passing the Leader card to the next player in turn.

7: Sum it all up

- This was one day, also known as one round.
- When we have played as many days as the script says, that's one "loop".
- The loop might end prematurely, for example if you die.
- The script tells us the maximum number of loops in the game.
- You have to win ONE loop. If you lose in all loops, then I win.



CONCLUSION

That concludes the teaching of the game. Remove the counters and characters off the board, replace the Incident, day and loop counters, and see to it that all players have the correct summary sheet.

If you're using the First Steps Tragedy Set, remind them that this is a training set, and that you only use one subplot instead of two, and that there is no Final Guess, because that would make it too easy.



PRE-MADE SCRIPTS

Below you can find 10 sample scripts for the game. Please use if you're new to the game, still are unsure on how to make your own script, or simply don't have time to make one. There are scripts here for any difficulty, so you can adapt to the gaming group.

When playing one of these scripts, the Mastermind should keep the secret Mastermind information card, and give the Protagonists their card with the matching number (top left corner), which contains the open information known to the Protagonists before the game starts.

Table talk

Whether to set table talk to on or off, is essentially up to the Mastermind. For the very first play, we recommend to allow table talk.

FEATURED SCRIPTS

The "First Steps" scripts

Practice scripts using the simplified "First Steps" Set. They are perfect to play through directly after a game teaching session. You need to train and learn every single role by heart.

Basic Tragedy scripts (scripts 3 to 6)

These are scripts using the full Basic Tragedy Set, but still geared towards players who are still new to the game. These are good to use if at least some players have played a couple of times before.

Basic Tragedy scripts (scripts 7 to 10)

These are scripts for trained players, all using the Basic Tragedy Set. Playing these are not recommended unless everyone involved has played the game several times, and you feel you need more characters to add to the chaos.

HOW TO VIEW THE SCRIPT PAGES

1. Title

The script title. It might contain spoilers, so don't reveal this to the players until you've finished playing the script.

2. Creator

The person who wrote the script.

3. Number of loops / difficulty

Most scripts give you a choice of the number of loops to play. The Mastermind should determine how many loops will be played and give this information to the Protagonists. Note that using a lower number of loops will increase the difficulty for the Protagonists.

4. Specifics

Overall specific points on the script, explaining the outline. Read this to get a little taste of what it's about.

5. Story

A backdrop for what's going on. Only the Mastermind knows the story.

6. Hints for the Mastermind

Here you have hints for the Mastermind on how to play out the script. Until you know every ability and effect by heart, reading this is what you need to do before you play the script.

7. Victory conditions for the Mastermind

Also known as "loss conditions for the Protagonists". This is a summary of all the possible ways the current plots and Incidents will make the players lose.



Creator: BakaFire

THE FIRST SCRIPT

Loops: 3 / difficulty: ●●●●●●●●●●
Loops: 2 / difficulty: ●●●●●●●●●●

**First Steps
Set**

Specifics

The First Script is designed to be used directly after having explained the game, and everyone, both Mastermind and Protagonists, plays Tragedy Looper for the first time. So, you can play it fairly relaxed and focus on getting everything right.

As it's a practice script, it's not very difficult. Don't worry about winning or losing here, just see it as a practice session.

Story

A girl has learned a secret. And to silence her, some organization has sent out an assassin to get her. There's also a serial killer in town and a confused police officer, which makes things worse. Do you think you will be able to defend the young girl?

Hints for the Mastermind

Aim to kill the Girl Student. The possible ways to kill her are listed in the "Victory Conditions" below. Just playing a card on the Girl Student will have people wonder what card it is, so play a card on her every single day. The first loop, the Protagonists have no idea what's happening. It's recommended to just move the Girl Student to the Serial Killer. The second loop and on, the Protagonists will be wary of the Serial Killer. You can place Paranoia counters on the Girl Student and the Office Worker to get her killed by Incidents, or place Intrigue on her to get the Killer (Office Worker) to kill her.

As this is the very first script, we have a play-through guide on the next pages, with suggestions on how to play out the script. Try it out the first time you play the script.

If the Protagonists don't know what to do

If the Protagonists seem to not have a clue on what to do, you can tell them this: "Winning the first loop is next to impossible. What you need to do is gather information. So place Goodwill +1 or Goodwill +2 on some characters to use their abilities."

VICTORY CONDITIONS FOR THE MASTERMIND

1. Killing the Key Person (Girl Student)

using: Killer's ability / Serial Killer's ability / Murder Incident / Suicide Incident

2. Killing the Protagonists

using: Killer's ability



A PLAY GUIDE FOR THE FIRST SCRIPT

I

First loop, Day 1: Card playing step

The very first round, play the following cards:

Girl Student: Move vertically
Office Worker: Paranoia +1
Doctor: Paranoia +1

- After the cards resolve, if the result is that the Girl Student is alone with the Shrine Maiden, you've won, go to Bad Ending 1.
- If not, go to (II).

II

Day 1 or 2: During the Mastermind ability step

If the Police Officer and the Office Worker are in the same location, place a Paranoia counter on the Office Worker (using the Police Officer's Conspiracy Theorist ability). If they're not at the same place, but the Police Officer is where the Girl Student is, place one on the Girl Student instead. Also, if the Doctor and the Girl Student are in the same location, you can place an Intrigue on the Girl Student (using the Doctor's Brain ability).

- If this was the first day, go to (III).
- If it was the second day, and the Office Worker is in the same area as the Girl Student and has at least 2 paranoia, you can kill her with the Murder Incident; go to Bad Ending 2.
- If it was the second day and you could do neither, go to (IV).

III

Day 2: Card playing phase

Try putting movement cards on the Girl Student, Doctor and/or Office Worker so that they end up in the same location. If you don't need to move the Girl Student, you can add Paranoia to her. Please note the Office Worker is not allowed in the School location. If all are in the same location, play some Paranoia +1 on the Shrine Maiden or something to bluff.

After the cards resolve:

- If the Girl Student is alone with the Shrine Maiden, go to Bad Ending 1.
- If the Girl Student has 2 Intrigue counters on her and is in the same location as the Office Worker, his Killer ability has got her: go to Bad Ending 3.
- If neither, go to (II).

IV

Day 3–4 Card playing phase

Try to do something listed below. However, only put a Paranoia on the Girl Student if she already has one.

- Boy Student:** Move him to the opposite side of the board from the Girl Student.
- Girl Student:** Intrigue +1 or +2 or Paranoia +1 or move her.
- Office Worker:** If you can get 2 Intrigue counters on the Girl Student, then move him to her (or her to him).
- Police Officer:** Move him to the Girl Student.
- Doctor:** If the Girl Student has less than 2 Intrigue, see to it that they are together.
- Shrine Maiden:** Try to get her to be alone with the Girl Student.

- After the cards resolve, if the Girl Student is alone with the Shrine Maiden, you've already won, go to Bad Ending 1.
- If not, go to (V).

V

Day 3–4 Mastermind ability step

If the Girl Student is where the Police Officer is, place a Paranoia counter on her unless she already has three. But place one on her anyway if the Boy Student is in the same location and has Goodwill, because he can remove one Paranoia.

If she's where the Doctor is too, place an Intrigue on her unless she already has 3 Paranoia.

- If it's the third day and the Girl Student has 3 Paranoia on her, the Suicide Incident has killed her, go to Bad Ending 4.
- If the Girl Student has 2 Intrigue counters on her and is in the same location as the Office Worker, his Killer ability has got her: go to Bad Ending 3.
- If neither happened and it's the third day, go to (IV).
- If neither happened and it's the fourth day, you, the Mastermind, have lost.

VI

Second loop, Day 1: Card playing step

- If you managed through the first loop without the Protagonists realizing that the Shrine Maiden is the Serial Killer, go to (I)

If they already know that, play this instead:

- Girl Student:** Paranoia +1 or Intrigue +1 or +2.
- Office Worker:** Paranoia +1
- Doctor:** Vertical movement (if he's in the same area as the Office Worker or Girl Student, placing Intrigue on them is good).

Then go to (II).

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Third loop, Day 1: Card playing step

Play out this loop as well as you can. By now the players will basically know every single role, so there's no need to hide anything. Try putting **Paranoia** on the Girl Student (so she suicides) or the Office Worker (so he can murder her) and **Intrigue** on the Girl Student (so she can get killed) or the Office Worker (so he can kill the Protagonists).

BAD ENDING

Bad Ending 1: Meeting at night

Conditions: If the Shrine Maiden and the Girl Student are alone in one location.

Don't do anything during the Mastermind ability step. Then, when the day ends, the Girl Student dies (turn her sideways) and tell the Protagonists that she's dead, they've lost, and the loop ends.

Bad Ending 2: Dragged into a Murder

Conditions: On day 2, If the Office Worker has 2 or more Paranoia and is in the same location as the Girl Student.

If it's already a sure thing, you don't need to put extra Paranoia on the Office Worker. But if needed, use the Conspiracy Theorist to do that. Then, during the Incident step, the Girl Student dies, so tell the Protagonists that she's dead, they've lost, and the loop ends.

Bad Ending 3: Who was the assassin?

Conditions: If the Girl Student has 2 Intrigue on her and is in the same location as the Office Worker.

Don't do anything during the Mastermind ability step if she already has enough Intrigue, however, if she's with the Doctor, do place an Intrigue on her to get the Office Worker to kill her at day end. Tell the Protagonists she's dead, they've lost, and the loop ends.

Bad Ending 4: Couldn't stand the strain

Conditions: If the Girl Student has 3 or more Paranoia on day 3

If it's a sure thing, don't use any ability to put another Paranoia on her. But the Boy Student can use his Goodwill to remove Paranoia, so if he's in the same location and you can put a Paranoia on her, do so. Then, during the Incident step, she dies: tell the Protagonists that she's dead, they've lost, and the loop ends.

- After the ending, if this was the first loop, reset the board and go to (VI).
- If this was the second loop, reset the board and go to (VII).
- If this was the third loop, you, the Mastermind, have won!



Creator: BakaFire

PREVAILING SECRECY

Loops: 4 / difficulty: ●●●●●●●●

Loops: 3 / difficulty: ●●●●●●●●

**First Steps
Set**

Specifics

Prevailing Secrecy is a practice script for those who have played the First Script and who want to try again with a different script but without adding more characters to memorize.

It's still a practice script, but slightly harder than the First Script. As a practice script, it's made for 4 loops, but you can try it at 3 to make it a bit harder on the players.

Story

A mysterious cult has started to brainwash the students, in order to take control of the School. The only one who can free their minds is the psychiatrist. But the cult has realized this, and they're planning to release a hideous poison in the hospital, killing everyone there. If the students' brainwashing is left unchecked, or if the psychiatrist gets killed, the cult will succeed in their evil plans. Do you think the Protagonists can protect the School and the Hospital?

Hints for the Mastermind

In this, we have the powerful Hospital Incident. Your key to success is how to use this Incident to your advantage. Increase the Shrine Maiden's Paranoia on day 1. You can then use her Conspiracy Theorist ability to add another Paranoia on her, and trigger the Increasing Unease Incident, and use this to place the Intrigue counters necessary for the Hospital Incident. At day three, use that to either kill the Doctor or the Protagonists.

You must use the Hospital Incident as a threat. If the Hospital has 2 Intrigue on it, the Hospital Incident triggers, and the Protagonists are killed. You'd want to use the Intrigue +2 early to trigger the Hospital Incident so that in later days, as soon as you place a card on the Hospital, they'll counter with a Forbid Intrigue. Bluff your way through this to set Intrigue counters on the School or the Doctor; then you'll win due to the main plot rule (2 Intrigue counters on the School) or kill the Doctor with a Faraway Murder Incident on day 5.

VICTORY CONDITIONS FOR THE MASTERMIND

- 1. Having 2 Intrigue counters on the School**
(Main plot: A Place to Protect victory condition)
- 2. Killing the Key Person (Doctor)**
using: Hospital Incident / Faraway Murder Incident
- 3. Killing the Protagonists**
using: Hospital Incident



Creator: Gayusu

YOUNG WOMEN'S BATTLEFIELD

Loops: 4 / difficulty: ●●●●●●●●

Loops: 3 / difficulty: ●●●●●●●●

**Basic
Tragedy Set**

Specifics

Young Women's Battlefield is geared to be the first script to play with the Basic Tragedy Set. It's a good script to use once you're done with First Steps. It's a very simple layout, and is easy enough for even unexperienced players to enjoy.

However, while being simple, it's still a looping game and requires deduction. Deaths will happen, the Key Person is still hidden, so it still is worthy as a first script to play.

Story

To all young women there comes a moment where you need to fight. And now three such young women stand in the crossroads of fate. The mysterious something that has appeared forces the girls into making a choice. One of them is tired of playing the perfect student. Another sees the exhausted face of her best friend going home from a day at school. One thing is for certain: without the Protagonists, this will end in disaster and pain.

Hints for the Mastermind

No roles have any Mastermind abilities in this script, so it's very simple to play, but try to keep this fact hidden for as long as possible. You do need to pay attention to the Serial Killer each day end. And do note that the death of any character may affect other characters with their roles.

While the Serial Killer is unknown, place Intrigue +1 and two

Paranoia +1 each turn. Though at some point during a loop, use the Intrigue +2; recommended on the days Incidents happen. Once the Serial Killer is exposed, use movement on the Lover and the Key Person to get them killed. The first loop you should aim for victory from Intrigue counters on the girls. Place Intrigue on all three of them; ideally you'll trigger Foul Evil so that the players don't get what the main plot is about. If you don't do well on the first loop, kill the Lover with the Serial Killer on the second loop and win with the Loved One's ability. The third, and possibly fourth loop is an all-out war of wits. But try to keep the Friend unknown, or the Protagonists will win on the Final Guess.

VICTORY CONDITIONS FOR THE MASTERMIND

- 1. Placing 2 Intrigue counters on the Shrine Maiden**
(Main plot: Sign with me! victory condition)
- 2. Killing the Key Person (Shrine Maiden)**
using: Serial Killer's ability
- 3. Killing the Friend (Girl Student)**
using: Serial Killer's ability / Suicide
- 4. Killing the Protagonists**
The Loved One's ability



Creator: GEnd

LESSER OF TWO EVILS

Loops: 4 / **difficulty:** ●●●●●●●●

Loops: 3 / **difficulty:** ●●●●●●●●

**Basic
Tragedy Set**

Specifics

Lesser of Two Evils is a script targeted to players still a bit unused to Tragedy Looper, and is good to use as your first time playing with the Basic Tragedy Set. The Serial Killer is a very important character in this script, and the Mastermind should use him to the utmost.

Story

An evil cult is worshipping something horrible and their plans are about to come to fruition. And the cult's Leader, an attractive, well connected, and well financed woman, no longer needs to hide any longer. But there is one thing she didn't count on. One single, lonely, good-for-nothing, ordinary man, whose hobby is to kill. And his sharp knife is in a place where it can reach even her.

Hints for the Mastermind

Usually, you will want to keep the Brain hidden, but in this script you can go full out with his ability from turn 1. During the first loop, put 2 Intrigue counters on the School and City. That way, the Factor can place Paranoia on himself and suicide. The first turn should be Intrigue +1 and Intrigue +2 on the School and City, and Paranoia +1 on the Rich Man's Daughter. From the second loop, you need to be careful. Depending on card placement, the Factor will be killed by the Serial Killer, and without the Factor to play with, this script is weak. To avoid this, your cards the first day should be

2 Movements and a Paranoia +1 on the Journalist, Office Worker and Rich Man's Daughter. With some luck, you'll have the Protagonists focusing on trying to block Intrigue on the School and City. While they're busy with that, place some Intrigue on the Shrine. What you need to hide for the Final Guess is the Friend or the Cultist. Really, you should avoid using the Cultist's power unless really necessary.

VICTORY CONDITIONS FOR THE MASTERMIND

- 1. Placing 2 Intrigue counters on the Shrine**
(Main plot: The Sealed Item victory condition)
- 2. Killing the Friend (Shrine Maiden)**
using: Serial Killer's Ability
- 3. Killing the Factor while having 2 Intrigue on the City**
using: Serial Killer's Ability / Suicide



Creator: Bakafire

THE SECRET THAT WAS KEPT

Loops: 4 / difficulty: ●●●●●●●●
Loops: 3 / difficulty: ●●●●●●●●

**Basic
Tragedy Set**

Specifics

The Secret That Was Kept is a script for players still a bit unused to Tragedy Looter. It's good to use as your first script for the Basic Tragedy Set.

The point of this script is to stress the importance of Goodwill abilities and the refusal of such.

Story

She's a Witch. But it's a secret that must be kept regardless of whether she's the cause of destruction herself, or as a marionette in the hands of others. The horrible events in town, and the vicious spiral of fate, help hide the time bomb. And the secret was kept.

Even by the witch's own ...

Hints for the Mastermind

In all loops, you should work for the Suicide on day 2. It shouldn't be impossible with good use of the Conspiracy Theorist or the Threads of Fate. Also, until she suicides, see to it that her Goodwill ability can't be used; put a Forbid Goodwill on her if you must. That way she won't be exposed with the Mandatory Goodwill Refusal, and the place of the time bomb won't be revealed unless necessary.

The Conspiracy Theorist should use her power from day 1, to trigger as many Incidents as possible. Not just the Suicide, but Missing Person and Foul Evil should be triggered; as this will hide the bomb. It shouldn't be that difficult; the Incidents are geared to be pretty easy to trigger. However,

none of them will cause Intrigue to end up on the School, so you'll have to place the counters with your cards, best using the scare of the Hospital Incident by bluffing.

The Protagonists will probably try to activate as many Goodwill abilities as possible. Even if they can't get to the Witch, they will know who is not her just by using their Goodwill abilities. For the Final Guess, you should hide the Alien (Friend). The script is geared so that she can't die, so hiding her shouldn't be difficult.

VICTORY CONDITIONS FOR THE MASTERMIND

- 1. Placing 2 or more Intrigue on the School**
(Main plot: Giant Time Bomb victory condition)
- 2. Killing the Friend (Office Worker)**
Hospital Incident
- 3. Killing the Protagonists**
Hospital Incident



Creator: Nightly Moonfire group

THE FUTURE OF THE GODS

Loops: 4 / **difficulty:** ●●●●●●●●

**Basic
Tragedy Set**

Specifics

This script is targeted towards players who are a bit used to Tragedy Looper. It's not suited to be your first Basic Tragedy script; you should have played at least 1 Basic Tragedy script prior to this. This is a script using the high-impact character Godly Being. Do enjoy the chaos that will ensue in the Time Spiral when this rather surprising thing pops up. It's highly recommended to not allow table talk during the game, but only during the Time Spiral.

Story

Unless something is done, the future is corrupted. One boy from a faraway future comes back to prevent this from happening. The crossroads of fate is here, this week, in this city.

The city is currently focusing everything on the extremely popular Pop Idol. It's from her, and her fanatic fan the Police Officer that the corrupted future stems. How come she has risen to this popularity? That's because she's loved by the Gods. The corrupted future is the future made for her. It's the Future of the Gods.

Hints for the Mastermind

You have few ways to win the game during the first half of each loop. But that means the Protagonists also have little to go on, so preparing for a win shouldn't prove difficult. You should prepare for several loops, which means try to go to loop 2 without revealing any Friend or the main plot.

The Godly Being comes into play on loop 3. Put an Intrigue on it, move the Police Officer, and go in for a quick loop kill with the Loved One's ability. The script is geared so that the second subplot, Love Affair, isn't going to be known before the second loop, so it should work as a surprise attack. If you think you can pull it off, try hiding the Lover till the end, but it'll be pretty tricky to do so. The fourth loop is an all-out war.

The Final Guess will be hard for you. There are no real roles that are easily hidden, so you'll have to ad-lib as much as possible. Either hiding the Time Traveler or the Friend while paying attention to the Serial Killer, or try to keep the Cultist hidden while paying attention to the Goodwill abilities. It's better to keep the roles hidden rather than risk revealing yourself for a fast win.

VICTORY CONDITIONS FOR THE MASTERMIND

- 1. Trigger the Butterfly Effect Incident** (Main plot: Change of Future victory condition)
- 2. End last day of loop with 2 or less Goodwill on the Boy Student** (Time Traveler's victory condition)
- 3. Killing the Friend (Nurse)**
Serial Killer's ability
- 4. Killing the Protagonists**
The Loved One's ability



Creator: M. Hydromel

MIRROR PASSCODE

Loops: 4 / difficulty: ●●●●●●●●

Loops: 3 / difficulty: ●●●●●●●●

Basic
Tragedy Set

Specifics

Mirror Passcode is a script geared for players who are used to Tragedy Looper, and is not recommended as your first Basic Tragedy script. You should have played at least 1 Basic Tragedy script prior to this. The 3-loop version is designed for even more experienced players. This script uses the tilting character, Mystery Boy. He'll completely skew the simplest script.

Story

Two girls shoulder a fate that's all but a mirror image of the other's. One is the front side, the other is the back, the hidden. If one of them dies, the world will crumble. But only the front side girl can seal the deal that will save the universe. The hidden girl can only feebly fight back, turn silent, and be protected. Sometimes, the world is cruelly simple. Or so it should have been.

But this simple and kind story is easily crushed by the arrival of one unexpected factor. The other side of the mirror, the worshipper of darkness, the soulless fanatic. With his help, the dark side gains power. Front and back confuse each other, the borderline gets fuzzier, and they turn into one and the same. Only the Protagonists can deduce who is who.

Hints for the Mastermind

Your aim should be that, even if all other roles are revealed, the Protagonists should not know which of the girls is the Key Person.

In each loop, your actions the first day are already set. First loop, it's

Intrigue +2 on the School, Intrigue +1 on the Shrine, and a bluff card on the Hospital. Your aim isn't to trigger the Hospital Incident anyway, so you can keep bluffing throughout the game. The second loop, it's Intrigue +2 on the School, Intrigue +1 on the City and a bluff on the Shrine. With the ability of the Mystery Boy, it will be clear that Intrigue on the Shrine is harmless, so from this point on, setting bluff cards on the Shrine is just a waste of actions. In the third loop, play on School, City and one of the girls, seeing to it that 2 of your three cards are the Intrigue ones. Use the Cultist's power if necessary in all of the above.

From day 2 and on, focus your cards on locations and the two girls. Your aim for the first loop should be to have 2 Intrigue on both girls and the Shrine, and from the second loop and on, on both of them and the City. Once the Factor has the ability of the Key Person, killing any of them won't reveal who's who. And of course, having Intrigue on the School is never bad; it helps to hide the Conspiracy Theorist.

VICTORY CONDITIONS FOR THE MASTERMIND

- 1. Having 2 Intrigue counters on the Girl Student** (Main plot: Sign with me! victory condition)
- 2. Killing the Key Person (Girl Student)** using: Serial Killer's ability, Hospital Incident, Murder Incident
- 3. Killing the Factor (Rich Man's Daughter) while having 2 Intrigue on the City** using: Serial Killer's ability, Hospital Incident, Murder Incident
- 4. Killing the Protagonists** using: Hospital Incident



Creator: Satoshi Sawamura

THOSE WITH ANTIBODIES

Loops: 5 / difficulty: ●●●●●●●●●●
Loops: 4 / difficulty: ●●●●●●●●●●

**Basic
Tragedy Set**

Specifics

This script is geared for players who are used to Tragedy Looper. You should have played at least 2 Basic Tragedy scripts prior to this.

This script has many loops, but each loop is very short. There is a lot to keep track of, and it's designed to work as a puzzle to solve. However, it's not a logical puzzle, and it's up to the Protagonists to try to find out the unnatural answer.

Story

A viral epidemic is more or less a future we simply cannot avoid. This destiny started by a small butterfly fluttering its wings, gradually growing, winding its threads into an unavoidable maelstrom from which no one escapes. The Protagonists cannot escape. The future cannot be changed.

If the future can't be changed, it has to be accepted. If you can avoid the virus, then at least you can find the means to defeat it. So you will have to search. Search for those with antibodies.

Hints for the Mastermind

In this script, you win every single loop unless you screw up. Or put in other words, the Protagonists' only chance is to aim for the Final Guess. Their destiny depends on how fast they realize this, and how well they can collect information for this Final Guess.

Have the Henchman start in the School all loops. First day first loop, put Paranoia +1 on the Rich Man's Daugh-

ter and the Henchman, and a Forbid Goodwill on the Girl Student. Then use the Butterfly Effect to put a Goodwill counter on the Rich Man's Daughter (if you think you'll have trouble triggering Foul Evil, putting a Paranoia on the Henchman will do as well). If you do this, Threads of Fate will cause the Butterfly Effect to trigger every single loop. The Protagonists will probably try to figure out the main plot first of all (out of 2 choices). Trigger Foul Evil to buy you some time.

The chance to win is for the Protagonists to place Paranoia counters to change persons into Serial Killers. By seeing which characters don't change, and which don't die, they can deduce which characters are just persons. Using Threads of Fate to ease up the Paranoia situation is the key.

VICTORY CONDITIONS FOR THE MASTERMIND

- 1. Trigger the Butterfly Effect**
(Main plot: Change of Future victory condition)
- 2. 2 or less Goodwill counters on the Henchman on the last day**
(Time Traveler's victory condition)



Creator: BakaFire

PROLOGUE

Loops: 5 / difficulty: ●●●●●●●●●●

Loops: 4 / difficulty: ●●●●●●●●●●

**Basic
Tragedy Set**

Specifics

Prologue is a script that marks the end of the beginning. It's geared toward players who have played Tragedy Looter a fair amount of times, regardless of what Tragedy Set has been used. This script assumes that the players have thorough knowledge of the various factors, are skilled in collecting information, know how to plan during the Time Spiral and have good deductive abilities.

You can lower the difficulty by playing 5 loops, but we recommend that you try this on 4 loops. And see to it that table talk is disallowed.

Story

Having cleared numerous scenarios, the Protagonists have arrived at a specifically tricky one.

All scenarios up until now have been here merely to prepare you for this. Welcome to the end of the beginning. This is what it's all about.

Hints for the Mastermind

This time you have to decide how to act yourself. However, a couple of comments can't hurt you.

This might look like a pretty simple script, but there are several details that combine into a really tricky script. The Key Person is a girl. The other two girls have roles concerning Intrigue counters. The Doctor can refuse Goodwill abilities. The only Person is the Office Worker. We have the Hospital Incident, and a Friend who can't

move. The culprit of the Incident on the second day, and the starting area of the Conspiracy Theorist are the same. The Suicide Incident and the Hospital Incident are heavily interconnected via the Lover and the Loved one. And Paranoia on the Girl Student leads directly towards the death of the Protagonists.

VICTORY CONDITIONS FOR THE MASTERMIND

1. Killing the Key Person (Shrine Maiden)

using: Killer's ability / Hospital Incident / Murder Incident

2. Killing any of the Friends (Informer or Patient)

using: Hospital Incident / Murder Incident

3. Killing the Protagonists

using: The Loved One's ability / Killer's ability / Hospital Incident



Creator: BF + 3G

NEVERENDING HAPPY & SAD STORY

Loops: 4 / **difficulty:** ●●●●●●●●

**Basic
Tragedy Set**

Specifics

This is the most insane of all scripts.

Story

There were unlimited possibilities of worlds. There were an unlimited amount of tales. Countless scripts were written, countless masterminds laughed, screamed and moaned. An infinite amount of times this was repeated, and the thoughts, despairs, pains and hopes of countless Protagonists were displayed. And all these worlds collided into one, with disastrous results.

This is an insane dimension, with an insane amount of possibilities. It's a neverending tragedy.

Have fun. With the next loop.

Hints for the Mastermind

This script is not only a nightmare for the Protagonists, it's a top-class hard-to-control insanity for the Mastermind as well. Your main victory will be end of loop victories, but you can't just try to win here. You must expand the possibilities, and see to it that the main plot isn't revealed.

Intrigue counters on the Shrine is mandatory. Then on the Hospital, Girl Student, Class Rep, Pop Idol and Alien. Have 2 Intrigue on as many of those as you can. Use the Brain and Conspiracy Theorist from the first day of the first loop. Trigger the Butterfly Effect to leave the possibility for Change of Future.

In the first or second loop, win with the Loved One's ability. Showing who she is early on will force the Protagonists into stopping that, which will make it easier for your Intrigue placing. And if the Mystery Boy and Alien's abilities are used, Protagonists will think the Shrine is a bluff. Use the third loop to stack Intrigue there. By the fourth loop, they'll have "hopelessness" written on their foreheads.

As Forbid Goodwill is blocked, Protagonists will use them all over the place. If they use them well, there is the slight possibility that they'll win.

VICTORY CONDITIONS FOR THE MASTERMIND

- 1. Having 2 Intrigue counters on the Shrine**
(main plot: Giant Time Bomb victory condition)
- 2. Killing the Protagonists**
using the Loved One's ability



SCRIPT CREATION GUIDE

This section is a guide for those who are very experienced with Tragedy Looper and who want to create their own scripts, but are unsure as to how to make them interesting and balanced.

Creating a script

Most scripts are done in the below order. As you get used to doing scripts, you will probably come up with some cool gimmick in the middle first and form the rest of the details around that, but in the beginning, it's best to follow these steps:

- 1: Select plots
- 2: Select cast
- 3: Determine roles
- 4: Determine number of days
- 5: Determine Incidents and culprits
- 6: Decide number of loops

What you musn't do – the taboos

When you create a script, there are a couple of things you must avoid. The major one to avoid is , don't make a script where the only possibility for the Protagonists boils down to a lucky guess during the Final Guess. To expand on this, taboo scripts are scripts that both a) don't allow the Protagonists to win in any round unless the Mastermind makes a mistake, and b) at the same time don't give the Protagonist any way to deduce every single role in the game.

Fulfilling either a) or b) is fine. But not both at the same time. (There's a script in this book that fulfills a), where the Protagonists simply can't win any of the loops.)

By not fulfilling, but getting close to a) and b) together, is what makes a script difficult, and fun for everyone. If you want to make a script for beginners, try to stay farther away from both a) and b).

These two conditions are henceforth referred to as "taboos" and some sections describe how and when to be aware of them.

Two ways to avoid scripts that are too simple

On the other hand, creating a very simple script isn't fun either. There are roughly two ways to make a script difficult: Coverup and Power Play. "Coverup" is to cover one of your plots or roles, to make it look like something else in the Tragedy Set. For example, if your main plot is "The Sealed Item", creating something that allows for Intrigue on the girls or other boards than the Shrine, will help conceal your main plot. You should consider your Coverup during script creation; it will make the game easier to play.

"Power Play" is to create several ways to fulfill certain conditions. For example, during the first day, if the Conspiracy Theorist starts in the School and you have the Rich Man's Daughter in the game, you have 2 ways to trigger her Paranoia limit (play card or use Conspiracy Theorist), as she's very good to use as a culprit for Incidents. But as you can figure out, this goes back to taboos: you have to put out a lot of information and see to it that the players don't lose immediately, and design a way for the Protagonists to reach the answers.



SELECT PLOTS

In all honesty, you can select plots at random, because there's no way you can fulfill both taboos by just selecting plots. Choose them at will if you have a special plan, otherwise you can just roll dice. Here's a couple of pointers for each of the plots in Basic Tragedy.

Main plot: Murder Plan

This relies on character death, and usually becomes a Power Play script. It's a bit hard to conceal with Coverups, but the Killer and Brain are fairly easy to hide, so the Final Guess is hard for the Protagonists. Having a girl as the Key Person elevates the difficulty.

Main plot: The Sealed Item

Relies on Intrigue counters on the board. Brain is easy to hide; also most other main plots (except Murder Plan) will work as Coverups. On the other hand, unless you plan for the Coverup, it's a pretty weak main plot. You can adjust the difficulty by having the Shrine Maiden in or out of the game.

Main plot: Sign with me!

Easy to move in, you can both kill off characters and spread Intrigue. However, there's just one role. If you want the script geared to victory by killing the Key Person, you'd want Murder Plan as Coverup. If you want to win with Intrigue, you need some other main plot as Coverup. Of course, the more girls you have in the script, the harder it is. We recommend 2 or 3.

Main plot: Change of Future

With this, you can create both Power Play scripts that rely heavily on Incidents, or Coverup scripts where end-of-loop loss conditions vary. You can adjust the difficulty with who you put as the Time Traveler, and how many Butterfly Effect Incidents you use. You'll need to carefully read the sections on Incidents and culprits.

Main plot: Giant Time Bomb

Relies on Intrigue counters on the board. With just one role, you want a Coverup for this one. The key to this plot is how you'll hide the Mandatory Goodwill Refusal. You can adjust the difficulty with how easy to use, or how useful, the Witch's Goodwill ability is.

Subplot: Circle of Friends

With lots of roles, this makes the Final Guess easier on you, so even if you have a Coverup-necessary main plot, you can still gear it to a Power Play script. It's good to use if you have a lack of roles, but take care so that the Friends aren't too easily killed.

Subplot: A Love Affair

The Loved One is pretty evil. This subplot gives you a powerful loss condition, so it's good to use if you have a hard-to-fulfill loss condition for your main plot. However, it's pretty hard to hide the roles here, so the Final Guess will be hard on you.

Subplot: The Hidden Freak

This gives you an extra loss condition and a hard-to-control killing mechanism. You can easily gear this one up to kill the Key Person or Friend, but take care, because this one can be used by the Protagonists too. You should prepare for the fact that they will.

Subplot: An Unsettling Rumor

This puts pressure on the board. With a main plot that focuses on Intrigue on the board, you can use this to both increase the Coverup and Power Play aspects of the script. But if you take it too easy, you run the risk of hitting a taboo, so think carefully whether that Intrigue is OK to place or not.

Subplot: Paranoia Virus

It adds a Conspiracy Theorist and creates a way to kill. It's way easier to hide than A Hidden Freak, so it can be used as a surprise attack. With this, you will want several ways to increase Paranoia.

Subplot: Threads of Fate

This highly increases the chances of triggering Incidents. The point is to have typical Goodwill characters as culprits for Incidents. But you have no roles for this one, so you need to take care that the Final Guess won't lose you the game by default.

Subplot: Unknown Factor X

By placing Intrigue on the board, you can conceal about everything. If it's easy to place Intrigue on the board, this works as a wonderful Coverup even if you're not using it. But without abilities to place Intrigue, this plot is worth nothing.

**SELECT CAST**

We recommend that you have about 9 characters in the script. You don't want to go below 6 or above 11. The main cast should be selected on what you want to do in the game.

RECOMMENDED CAST

Boy Student
Girl Student
Rich Man's Daughter or
Class Rep
Shrine Maiden
Police Officer or Journalist
Office Worker
Informer
Doctor or Nurse
Patient

Below you'll find a list of easy-to-use characters and pointers on using them, as well as what happens with the script when you use them. Please note these pointers are written assuming that they don't have roles with Goodwill Refusal. We've included a difficulty setting, which roughly estimates how hard it will be to balance the script if you use the character.

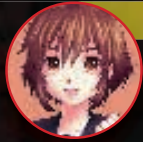
TRAGEDY LOOPER



Boy Student

For beginners: ●●●●●●

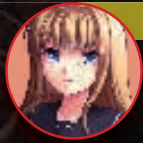
Like the Girl Student below, he's mostly used for stopping Students triggering Incidents. Having him in the game, and then setting a student as the culprit for a particularly evil Incident is usually worth the time. He has a normal Paranoia limit, so it's fairly easy to stop him from triggering Incidents himself. The perfect secondary character.



Girl Student

For beginners: ●●●●●●

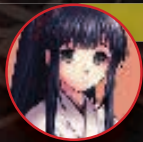
Like the Boy Student, used to calm Students. You can easily adjust the Incident threat by having none, either or both of these in the cast. With a high Paranoia limit, she's hard to get to trigger Incidents. As a girl under constant pressure, she's often the Key Person and prone to suicide.



Rich Man's Daughter

For beginners: ●●●●●●

Her wavering mental strength, with a Paranoia Limit of 1, is without doubt her main weakness. With her in the game, early Incidents are easier to trigger, and the Protagonists will know that. Even if she's not the culprit, she's easily used as a scapegoat. Her Goodwill ability seems to be powerful, but is in fact not that strong. Having her move around is a good way for the Mastermind to confuse the Protagonists.



Shrine Maiden

For beginners: ●●●●●●

Both her Goodwill abilities are extremely powerful, so she'll get Goodwill counters on her pretty fast. With her in the game, the importance of Intrigue on the Shrine rises vastly. With her in a Coverup-based script, her power will give the Protagonists a chance to find out the truth, and they will feel less helpless.



Police Officer

For beginners: ●●●●●●

He needs a lot of Goodwill counters, but his abilities aren't that great. This results in Protagonists ignoring him, and as the script writer, you can use this tendency to create interesting scripts. He has a low enough Paranoia limit, so he's good to use for important Incidents.



Office Worker

For beginners: ●●●●●

If you don't know who to add, take this guy. His role will either be revealed, or be known as one with Goodwill Refusal, so this needs to be taken into account when doing the script. He gives the Protagonists something to do on day 1, so if you're making a beginner script, this is a good one to use.



Informer

For beginners: ●●●●●

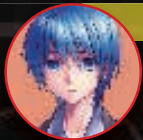
Her Goodwill ability is very powerful. During the first loops, Protagonists will most likely be prone to place Goodwill on her. For beginner players, putting Goodwill on her is the typical action to take, so she's good to use for first scripts. If you have a hard-to-reveal subplot, having her in the game gives the Protagonists an option.



Doctor

For beginners: ●●●●●

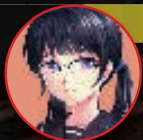
His Goodwill ability is extremely powerful. With him in the game, Incidents will be noticeably harder to trigger. He's good to use if you want to lower the difficulty level, and especially if stopping Incidents is crucial for the Protagonists. On a side note, the difficulty doesn't rise that dramatically even if he has Goodwill Refusal.



Patient

For beginners: ●●●●●

His point is his lack of Goodwill abilities and his movement restraints. As he can't move, he can be used for all sorts of evil deeds. As Protagonists will never know whether he has Mandatory Goodwill Refusal or not, he's great to use to hide roles. Also, he's usually ignored by the Protagonists, so it's up to the Mastermind on how to use him.



Class Rep

For beginners: ●●●●●

A Goodwill ability that's easy to trigger and pretty versatile. Protagonists will usually use that, but she doesn't affect the game area that much. She's generally pretty harmless, and can be used to adjust the number of cast in the School. With her instead of the Rich Man's Daughter, the Incident threat goes down, and having her instead of the Boy Student or Girl Student, the Incident threat goes up.

TRAGEDY LOOPER



Mystery Boy

For veterans: ●●●●●●●●

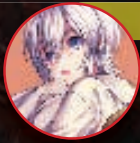
Has a game-breaking ability, and you can make the craziest scripts with this guy. However, his Goodwill ability gives the players much information; they'll know what plots are not in use. You need to take this into account if you're having a Coverup-based script. If you use him, you need to use him with a clear purpose.



Alien

For experienced players: ●●●●●●●●

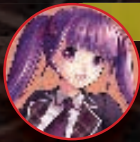
Her abilities break the rules of the world. She gives an alternate ability to solve the script, and also starts in the Shrine, which is rather unusual. Preparing a spot where she can use her ability will surprise the story and you can adjust the difficulty with it. You need to revise what will happen to the script about each character's death.



Godly Being

For experienced players: ●●●●●●●●

Once the loop ends, ouch. Just go home. Its ability is overpowered, and the Police Officer can take a vacation. This will be a standard target for Goodwill counters. Best used as a weird gimmick or a last savior resort. In games where Intrigue counters play an important role, having the Godly Being enter the game during later loops gives a nice feeling of a "final countdown". Just don't rely on its ability for taboo breaking; they require too many counters.



Pop Idol

For experienced players: ●●●●●●●●

Very versatile abilities, but hard to activate. Depending on what other characters you have, you can end up in a situation where the Protagonists have a hard time with Paranoia or enough Goodwill, and for that she can be well used. Her versatility easily softens up every script, so she can be used for script balance.



Journalist

For beginners: ●●●●●●●●

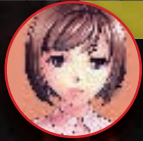
This guy's the incarnation of irritation. He gives the Protagonists the powers usually reserved for the Mastermind. He's great to have for scripts where Incidents and plot rules makes Paranoia counters valuable for guessing roles. He's pretty weak generally, and can be used as a stand-in for the Police Officer.



Boss

For veterans: ●●●●●●

With him in the game, balancing the script becomes a daunting task. Do not use this fellow lightly. Don't forget that it doesn't matter which role he has, he helps hide every single role in the game. His ability is powerful. With both him and the Shrine Maiden in the script, one of their revealing abilities will be used.



Nurse

For beginners: ●●●●●●

The Doctor, but with a less dangerous ability. Good to use when the Doctor feels too powerful, but you still would want to lower Paranoia in the game. That her Goodwill ability can't be refused means that no Goodwill Refusal will ever be known, so she's perfect as a Coverup for a role with Mandatory Goodwill Refusal.



Henchman

For experienced players: ●●●●●●

This is the henchman of the Mastermind, typically a bomb trigger. Usually used to quickly trigger Incidents, and to adjust the number of people in the starting areas, especially when you want to increase the number in under-populated areas as the Shrine and the Hospital.



DETERMINE ROLES

This is the most important part in script creation. The first thing you need to consider is if there is a special gimmick you'd want to show off or not. If you have, you need to assign the roles accordingly. Try to simulate day 1, and realize your gimmick without touching both taboos.

If you don't have a special gimmick, you can assign pretty much on a hunch. Listed below are a couple of pointers that will increase the difficulty, or decrease it, respectively.

Increasing the difficulty

- Setting a girl as a Key Person
- Setting a girl as the Killer or The Loved One
- Having Goodwill Refusal on the Shrine Maiden or Doctor.
- Having Mandatory Goodwill Refusal on the Nurse.
- Setting Godly Being or the Patient as the Witch.
- Setting the Police Officer or the Patient as the Time Traveler.
- Setting the Patient as a Friend.

- Having the culprit of an Incident as the Conspiracy Theorist.
- Giving the Mystery Boy a role that exists in only 1 plot.
- Setting the Boss as something that connects to the board (Conspiracy Theorist, Serial Killer)

Decreasing the difficulty

- Setting the Office Worker as anything else other than a person.
- Setting the Shrine Maiden, Pop Idol or Boss as the Time Traveler.
- Having the Godly Being as something directly connected to the loss conditions.
- Having a character with a forbidden area as something that connects to the board.



DETERMINE NUMBER OF DAYS

If you're using the Basic Tragedy Set, 6–8 days per loop is recommended. More than 8 and the game will be a bit too long, and shorter than 6 gives the players few chances to use Goodwill abilities. However, if you have a special gimmick, going with even 4 days can be OK.

Also, unless you have a specific gimmick, having fewer days decreases the difficulty, and more days increase it, as the Mastermind has more days at his disposal in making the players lose and bluff in order for a Coverup.



DETERMINE INCIDENTS AND CULPRITS

This is crucial to balance the script, and it's here you can accidentally create taboos.

When considering Incidents that can cause the Protagonists to lose, whether the Incident is intended to be triggered, or not (i.e. just a threat), the Protagonists must have options to stop those Incidents, else you have a taboo. Examples of this are the Key Person suiciding, or the Butterfly Effect with the main plot Change of Future. Picture you placing a Paranoia +1 on the culprit each day and figure out if it can be stopped. In general, you can regard Incidents as the later they are planned, the harder they are to stop.

Having less Incidents will lower the difficulty, and having more will increase the difficulty. Here is a little list of Incidents that will specifically raise the difficulty:

Incidents that will raise difficulty:

- Incidents triggered by the Rich Man's Daughter or the Henchman.
- Incidents triggered by the Lover or the Loved One.
- Hospital Incident, if you intend to trigger it.
- Faraway Murder in scripts where you have a Key Person or a Friend.
- Suicide with the Key Person, Friend or Factor as culprits.
- Foul Evil when you have The Sealed Item as the main plot.
- Spreading, when the Doctor has Goodwill Refusal.



DECIDE NUMBER OF LOOPS

The typical number of loops is 3–4; this is dependent on how experienced the Mastermind and Protagonists will be. If you think the Protagonists will need more time to find out info, or depending on the script, having 5 or more loops also works. But you directly increase the play time with more loops, so try to avoid making them too long.

Below here, you can find a point list, that if added up, will give you a rough idea on how many loops might be needed. You can add 0.2 for each of the difficulty-raising roles or Incidents listed above that you use, and subtract 0.2 for each of the difficulty-lowering ones you've used. This doesn't give you a bulletproof-balanced script, but it will give you an idea at least.

Main plots

Murder Plan	+1.8
The Sealed Item	+1.5
Sign with me!	+1.0
(another +0.4 per girl in the game)	
Change of Future	+1.3
(another +0.5 per Butterfly Effect Incident)	
Giant Time Bomb	+1.0

Subplots

Circle of Friends	+1.0
A Love Affair	+1.0
A Hidden Freak	+0.8
An Unsettling Rumor	+0.5
Paranoia Virus	+0
Threads of Fate	+0.5
Unknown Factor X	+0.8

Incidents

Hospital Incident	+0.4
Less than 4 Incidents	-0.4
More than 4 Incidents	+0.4

Days

6 days or less	-0.6
7 days or more	-0.2

PLAYER REWARDS - WHAT MAKES SCRIPTS FUN

Rewards in this case meaning “information that leads them to victory”. Good rewards help make a script fun.

For example, if they’ve managed to avoid a loss condition due to a mean Power Play gimmick in the script, the Mastermind will need to change his play in order to fulfill another loss condition. The Protagonists will notice this, and see that the game changed because they did well; like they’ve hurdled an obstacle and are further along on their journey. On the other hand, if the scripted Power Play is too powerful, they’ll just keep losing from the same loss conditions, which will decrease the sense of reward.

Another example, if you have a script heavily relying on Coverups, the Protagonists will need tricks to get information. There’s several ways to do this, Goodwill abilities being the most obvious. Each time they succeed in finding something out, that’s a sort of reward. On the other hand, if you block information sources (such as having Goodwill Refusal on the Shrine Maiden), the rewards will be far apart which decreases the fun.

An example of a bad script is when you kill a Friend the first day. Then the Mastermind can just keep shutting off information till the last day, and nothing good comes out of looping.

Or put in other words, your scripts should not let the Protagonists win, but still keep serving them with tidbits of information gradually, and this information should affect the game a bit for each loop. If you get that far, then you’ve reached the fun part of Tragedy Looper. Also, it’s very rewarding for you as a script writer to get a script that really works.

Thanks for playing this new style of game and in the future there may be more scripts, both company- and fan-created, for your enjoyment.