REPLACED
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A solitaire RPG inspired by "The Invasion of the Body Snatchers."
For the

You've just killed your boss. Well, whatever it was that became your boss. He just wasn't "right." Well, and that other body-shaped husk that you found in his office.

How did this happen? The last thing you knew was that your boss was tired, and he was going to take a nap over his lunchtime. Just before he shut his door, two people who you haven't seen before left his office. Who were they?

All you know now is that you want to get your family out of this sleepy little valley town. But where are they? And if these replacements can look just like real people, who can you trust?

What you need...
A sheet of paper, a pencil
A pawn
A deck of cards
2 six sided dice, or maybe 1.

BEING HUMAN…or NOT?
The people in your town are slowly being replaced with copies of their human selves. These *Replacements* are not violent or physically aggressive. And while they may look exactly like the human that they've replaced, their vocal patterns, or tone of voice, or just the way they carry themselves, is "not right." They retain all the memories of the human they've replaced, but are also aware that they have an ulterior motive with regards to replacing all humans.

There is a certain inner peace about the replacements; a patience that seems to acknowledge that there is very little humans can do about their plan. They can sense when one of their own is amongst themselves, or conversely, when there is a real human interacting with them. They will not reveal themselves to an unwitting human in any way…instead, they will slyly lead the human down paths of action that will more easily have the human convert to a replacement. When confronted directly by a single human about their true identities, they will most likely smile, and suggest a way to "get the conversion over with sooner than later," as they know that no one will believe the human's story.

The actual conversion process is up to the player. The player can use any suggested back story from the Town (see below) as a guide as to what the replacements are, and how the process happens. In the movie "Invasion of the Body Snatchers," the replacements are giant seed pods that create a clone of the human when the human falls asleep.

THE CHARACTER MAP:
The character map is the most important thing in the game (aside from you!). The image to the right shows a character map in the middle of the game. This character map shows spaces for 12 characters. That's really too many, but I'm too lay to update the image. Your game will include only 8 characters on the map.

The map is simply a piece of paper that contains notes about characters and their relationships with each other, some cards placed next to each character's name, to represent their current state, and a pawn, to indicate which character you are currently having an encounter with.
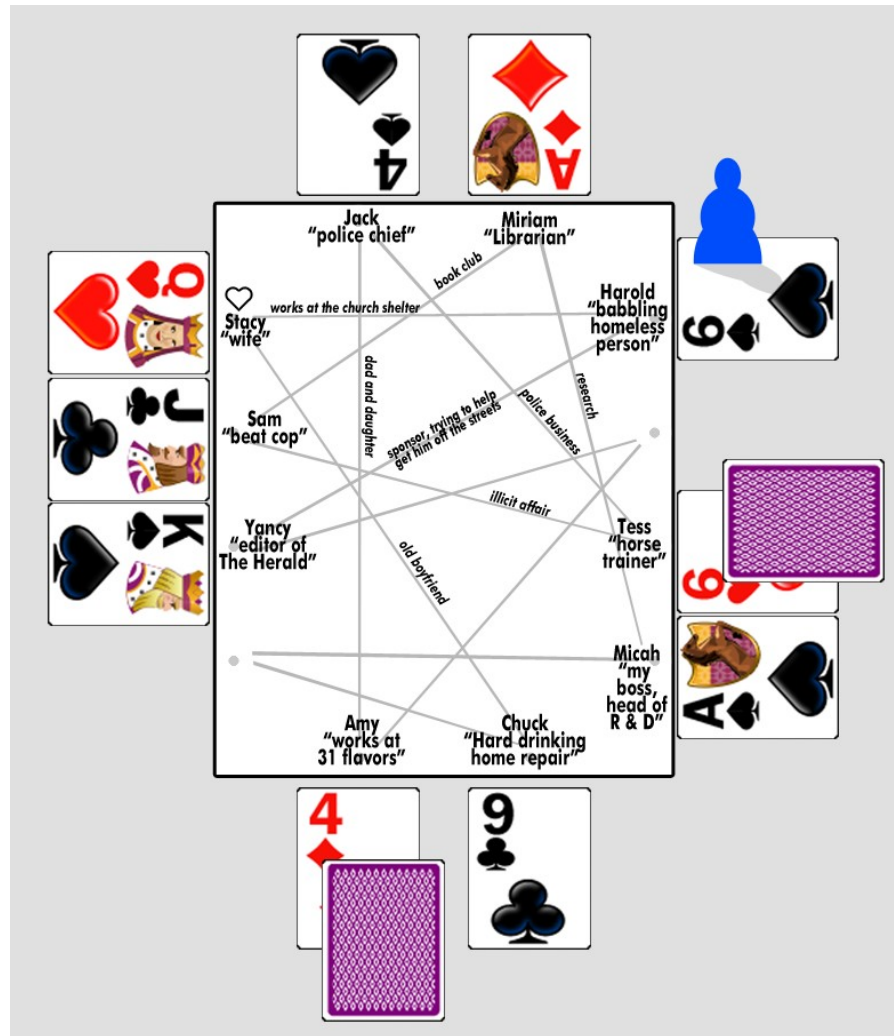
Most of the character details are created "on the fly" as you need them, so we'll get into that later. Probably the most important part of the map is the cards. Each character has a single face up card that generally identifies how each character can react with you. This card conveys multiple meanings, in both that it's a reflection of how much you can trust them to be true, and what kind of motivations that the character may have. Hence, we'll just call it a *motivation* card for now. Multiple cards can be played face down on each character as something happens… however, the only card that is important is the face up card with regards to how a character acts.

Generally speaking, the important part of the card is the suit as follows:

HEARTS – These are characters that you have a tight relationship with. They are your closest friends, relatives, and loved ones. They are you trusted co-workers. If you ask these people questions, you can count of their responses to be truthful in the game. The King, Queen, and Jack of Hearts play special roles in the game, as "the Loved Ones" who you are trying to find

and rescue (Hence, the little heart icon on "Stacy, your wife". Characters who are showing a heart as their current status are always telling the truth.

If one of these characters are killed, or "replaced," their heart card is not discarded normally, but instead is placed in front of you as a sad reminder of loss. If you collect 50 points of hearts in the game, the despair is too much, and you give up.

DIAMONDS – These are characters in town that while you know who they are, you don't have any kind of connection or bond with. On the outside, they seem to be normal. You sense no malice, or anything wrong with these characters. Diamond characters will always tell you the truth when asked questions, or when talked with during conversations.

CLUBS – Characters that have clubs as their current state are acting a bit suspicious. They don't seem "right." They aren't openly aggressive to you or your plans…maybe they are just having a bad day, or are also sensing something unusual in town. The characters are possibly being untrue to you, or misleading you into blind corners or traps.

SPADES – These characters have definitely been replaced. In fact, when pressed about it, they will openly admit it. They will always lie to you, or block your intentions, trap you, and generally do anything that they can to prevent your escape, and cause you to be eventually replaced.

So, in the example to the right, you are currently having some kind of encounter or scene, with Harold, who is clearly acting strange. Normally, he would be babbling about conspiracy theories, and how the place you work at is going to cause the destruction of all mankind. But now he is rather serene and thoughtful. In fact, he was just commenting on how nice your wife was this morning at the shelter….

MOTIVATION RANKINGS:
Suits are considered to be ranked by their trustworthiness, so Hearts is ranked the "best" suit, followed by diamonds, then clubs, and finally, the evil Spades. When a character has multiple *face-up* motivations in front of them, they are all discarded except for the lowest ranking suit. Hence, the characters will slowly (or not so slowly) devolve from being trustworthy friends, down to replaced minions who are not to be trusted.

Oh, I guess I should note that Hearts are kind of a special case. Typically, all cards that are discarded go into the discard. Hearts don't do that. Instead, they are effectively removed from the game, and are used to keep a score of how much *despair* you have.

In the case of a tie between suits, since the numerical rank of the card doesn't matter (expect for the case of despair and the Hearts), you get to choose which is discarded and which is kept. Ideally, you'll be keeping the highest Hearts possible in the game, whenever possible.

RULE NUMBER ONE:
The important rule to remember here is that, aside from the replacements, NO ONE WILL BELIEVE YOUR STORY. As far as everyone in town is concerned, while things may be a little off, these are the exact same people who were in town last week.

If you must, you can try and convince people, but you better have some REALLY good proof that Sheriff Johnson is not who he claims to be. (See proving the story).

GAME SET UP:

SETTING UP THE MAP:
You'll be creating a starting character map for 8 characters. Simply place two marks along each side of the paper, and two marks on the top and bottom. Each mark should have two connection lines going to other marks. Each pair of connection lines from a single dot should go different sides of the paper. Ideally, the lines can be drawn somewhat line a randomly created star pattern, such that by following the lines, each mark will be hit just once as you cycle through all the marks.

TOWN BACKGROUND:
Let's find out about your town. Shuffle the cards, and draw one card for each table below. This will create a short description of the town.

table 1:
HEARTS - "Nestled between Mount Grenfeld and the Great Salt Plains..."
DIAMONDS - "Nestled between the twin peaks of Shadow Peak and Sunset Peak..."
CLUBS - "Nestled between the raging Whitewash River and Stony Cliff..."
SPADES - "Nestled between snowy crests of the Grand Pitons and Mammoth Canyon..."

table 2:
HEARTS - "...your town was once a center of deep earth mining. But that closed years ago. The town was slowly fading, but now things appear hopeful..."
DIAMONDS - "...your town was once a mecca for winter sports and outdoor activities. But these activities have been curtailed..."
CLUBS - "...your town was once a busy stop over for travellers along route 66, until the highway bypass was built many years ago. But now, the people who have remained are now more excited than you've seen in years..."
SPADES - "...your town was relatively quiet and peaceful, but now, people have been getting sick recently with illnesses that no one seems to understand. Rumors amongst the old-timers seem to think this is..."

table 3:
HEARTS - "...due to the newly re-opened mining operation."
DIAMONDS - "...due to the recently built lonely observatory, space telescope, and long range electronic space probe, funded by the state college."
CLUBS - "...due to the small, secret skunkworks facility that has moved into town."
SPADES - "...due to the large military distribution station buying up all the surrounding land for unknown purposes."

After getting a little back story of your town, reshuffle those used cards back into the deck.

Ultimately, your Town is somewhat remote. There are only 1 or 2 roads or mountain passes that many get you in and out of town…otherwise, it's pretty lonely wilderness. It's quite a distance to

any major highway or the closest town. But the Town itself is a relatively peaceful, where everyone knows, or knows of, each other.

WHO YOU ARE:
You used to work in some regards to what was derived from table 2. You currently work in some respect at the facility mentioned in table 3. Mentally flesh out what those jobs could have been. Think about the skills associated with those jobs...those will wind up being used as abilities that you can use in the game.

In the game, you can pretty much do whatever you'd expect a normal, average person to be able to do. However, if you plan on doing something specialized, you can only do that based on your "work resume."

So, while you would have no problem driving a car around town, if you wind up in a situation where driving some heavy machinery may be involved, you can only do that if operating heavy machinery was something you logically would've done in your past work. So don't go expecting to escape the town by whitewater rafting unless you were a river guide.

WHAT YOU NEED TO DO:
Anyway...you've just killed *something* that has replaced your boss. You don't know what is going on, or care. All that you want is to find your loved ones get the heck out of town.

START:
Place your pawn at any of the marks on the sheet of paper.

A TURN:
On a turn, you, the player, will need to take the following actions, in order:

A) SEAT A GOAL. Decide what your main goal is that you want to accomplish in the next scene.
B) ENCOUNTER. Roll the dice, move your pawn, you may need to CREATE A NEW CHARACTER if you stop on an empty mark. If a character already exists, you may have to determine his new motivation if he has any face-down cards in front of him. Otherwise, this character is involved in the scene somehow.
C) SCENE. Play out the scene, combining your knowledge of what your goal is that you are trying to accomplish, the current location you may be in, the character's current motivation, his role in the town, and any connections to other characters he has.
D) CLIFFHANGER. (Optional) Depending on a few things that occur in the scene, you may have to play out an optional epilogue to the scene. This will involve drawing a new motivation for the character.

ON A TURN IN DETAIL:
SET A GOAL:
Simply put, this is the general direction of what you are planning on doing this turn in the scene. You may fail at it, or succeed, or wind up going off in a different direction as needed. But ultimately, this is you driving need for this next scene.

Unless you have something specific in mind, your first goal, assuming that you have just killed your replaced boss, will be something like: "leave your workplace." You can mentally fill in some details as to what this may entail, and create a few detail about your workplace environment.

ENCOUNTER:
The next step is to determine what character you run into during scene. You may involve others, of course, but this is the main character that you will be involved with during the scene.

A) Roll a single die if you have 8 character spaces on your character map. If you are using more than 8 character spaces, then roll two dice. Move your pawn around the board clockwise that many marks. You can choose, or are forced to follow, one of the following "paths," in order.

B1) If you land on a mark that is empty, you will have to create a person for that mark (who will interact with you). See CREATING A CHARACTER. Your scene will be played "against" this new character as the main character you are encountering.

B2) If you land on a mark that currently has a character there, you may AVOID this character by moving to an immediately neighboring mark that does not have a character created yet (in other words, an empty mark). CREATE A NEW CHARACTER here.

When you AVOID a character, a new card is drawn and placed face down in front of each of two characters he has a connection with. Empty marks do not get this card.

B3) If you land on a character that has face-down cards in front of it, flip them over. Discard all of the cards except for the lowest ranked card including his current motivation. The lowest ranked card remaining becomes his new motivation. This becomes that character's new motivation. Hearts are removed from play (and add to your despair) only if they were previously the face up motivation card. Excess face-down Hearts that are revealed are discarded as normal.

If a Loved One has changed his/her motivational status (gone down a suit), this becomes FORCED ACTIVITY BY A LOVED ONE (see below).

B4) Otherwise, you just land on the character, and will interact with him in some way during your scene.

CREATING A CHARACTER:
Draw a card, this card will tell you what type of person this is, based on the following table. The King, Queen, and Jack of Hearts are special cards, known as *The Loved Ones*, and, unlike droids, these are the people you are searching for.

If you draw a Loved One, make a note of it with a little heart. Give them a name and a reason to be closely related to you (by blood or otherwise). Otherwise, use the handy table below.

Person Type:

Loved Ones	*see "creation of a loved one"*
Ace:	*law enforcement, or security guard*
King:	*Official community leader, such as Mayor, Fire Department Chief, etc.*
Queen:	*A well-known outspoken critic of your current employment*
Jack:	*A recent new-comer to the town, federally employed*
10:	*Business leader*
9:	*Clergy or town religious figure*
8:	*Local news reporter, snoop*
7:	*Local conspiracy theorist*
6:	*School leader or teacher*
5:	*Hard drinking local tough guy*
4:	*Local teen, friend of the family*
3:	*Friendly neighbor*
2:	*Co-worker of yours*

Make a note on the mark of this person, and give him/her a name. If their connection lines connects to another person (as opposed to an empty mark), write on the line a common reason for them knowing the other person. This can be derived based on the character type that was used to create one or both of them, or they can be of any of your choosing.

For example, a "law enforcement" type may connect easily to "hard drinking tough guy" by "cooling down in jail." A "local teen" may connect to a "co-worker" by "working at the bowling alley" where the co-worker frequents. A "business leader" may connect to a "religious figure" through "always at Church on Sunday" or otherwise something like "the monthly book club."

After determining the character, you will next need to determine their starting *motivation*. Loved Ones ALWAYS use their own card as their starting motivation, so place their card next to their character mark. For all other characters, draw a new card and place it face-up in front of the character.

If the card that is drawn for the new character's motivation is a Loved One, this character knows something about a Loved One's of yours, and it MUST be a part of the scene. Draw a new card for this character's motivation. This is considered to be FORCED KNOWLEDGE OF A LOVED ONE (see below). Additionally, you MUST create a new Loved One character on the map on an

empty mark, placing the Loved One card there as his/her motivation. If there is no empty mark, then you are free to erase any other character, and replace that mark with your Loved One. Create new connection details as needed.

THE SCENE:
Play out the scene. You will need to take into consideration the various elements that have brought you to this place. The elements you need to consider are:

Your location.
Your goal, and what you were trying to achieve.
The motivations and connections of the character that you are encountering.
Any past interactions you may have had with the character.
Forced knowledge of a Loved One
Forced activity of a Loved One.

The following is a list of scene directives. These will provide directions in which the scene must be played out, based on the current status of various things in the game. You may, or may not be able to complete your goals for the scene…and that's okay. You're in a tenuous position here, and your story can change rapidly.

A -- Forced Activity of a Loved One.
This is a big deal. You've "cashed in" 10 despair points over this, as their Heart card has been turned in. A Loved One has changed. If their motivation is a diamond, they are growing weary of the chase, or are becoming distrustful of you. If their motivation has become a Club, the replacement process has started, or they have given up the struggle to remain human. If their motivation has become a Spade, the process has occurred, and they have been replaced, unable to return to their human state.

In all of these case, if you are "on the run" with this Loved One, you must stop; your focus must turn to your Loved One for the entirely of the scene. The transformation between the motivational suits should be pretty dramatic within the scene. Loved Ones who has transformed to Club status probably don't want to go on, insisting that you go on without them. Loved Ones transformed at Spade status should have some terrible awful thing happen to them as they transform…a mercy killing would not be out of the question.

B – Forced Knowledge of a Loved One.
The character you've encountered knows something about a Loved One of yours, or he may just be pretending to have information. He will bring it up if you don't ask. The Loved One may, or may not be with the character, depending on the elements that have been crafted at this point.

Motivations and possible connections (if any) will play into this. Motivations are discussed below in more detail, at the next stage in the ladder. Just remember, if the character's motivation is a

Heart, you feel that he is trustworthy, Diamonds…he may be trustworthy, or maybe just wrong. Clubs…there is something wrong here, he may be lying. And Spades…he is saying anything he can to lead you astray.

C – Open Scene.

Without any of the special conditions above, you are free to narrate the story as you see fit, given the various circumstances of the elements in the scene. The character's actions and answers within the scene are played out according to his current motivation, using his connections and "job" as a way of fleshing out knowledge of certain things about his character and how he relates to the world.

But the thing that is the most important is his motivation. And it should be noted here that, aside from Loved Ones, this is a rating of how you perceive the character during the majority of the scene, and based on what information you currently have about them. Just because you find them to be trustworthy right now, doesn't mean that they weren't lying through their teeth (which you will find out during the CLIFFHANGER section right after the scene).

A character who is at Hearts status will be friendly, cooperative, and answer questions to the best of his ability. A character who is at Diamonds seems a little off to you, but otherwise, seems almost trustworthy. Clubs characters are most likely replaced, but are giving off a vibe that they are still human in order to trick you down paths you don't want to go. Spades characters are obviously replaced, and will make no bones about saying so if they are alone with you, and will always act against your best interest.

So, create your scene. Try to give it a good "punch" knowing these elements. You may be able to complete your goal, you may not. Try to find information from those who trust. Move the story along as best as you can. But the scene should lead you to a new direction, or get you closer (or maybe further away) to your final goal

CLIFFHANGER – During the Cliffhanger a few optional things may happen to end the scene. Again, this is a list of directives, and you should perform the first one in the list only that meets the criteria that is set for it.

A – Some information or action was gleaned from the character you encountered that you decide to act on. If this is the case, treat this action as a new sub-scene. Describe what you plan to do or are doing. Then flip a card. A bad good or bad outcome will occur during this sub-scene to you depending on the character's motivation and this new card.

The chart below describes what happens. *Good* or *Bad* indicate, story-wise, the result of your actions based on the data given to you by the character. Finish playing out your sub-scene based on these results. *New Motivation* means that the character's motivation card is replaced by the new one that was just drawn. This indicates the character's true motives and his true status…his old status was just a front that you believed.

Connection(s) get face down card indicate that you should draw a new face card for each connected character, and place it on those characters. Not only has this character misled you… but he has also managed to "corrupt" more of the town in the meantime.

CliffHanger table

		Newly drawn card			
		Hearts	**Diamonds**	**Clubs**	**Spades**
Character's current motivation	**Hearts**	Good	Good	Good / new motivation	Bad / new motivation
	Diamonds	Good	Good	Bad / new motivation	Bad / new motivation
	Clubs	Good	Good / connections get face down cards	Bad	Bad / new motivation
	Spades	Good	Good / 1 connection gets a face down card	Bad / connections get face down cards	REALLY BAD! / connections get face down cards

Rinse, and repeat the sequence of actions in a turn.

If you receive 50 points of despair, the game ends, and you get to narrate a final scene about how humanity has lost. Or how you lost your faith in humanity, or yourself, or something else that's kind of depressing.

Otherwise, if you manage to escape the town with at least two of your Loved Ones in tow. Congratulations! Maybe humanity is saved if you can convince the outside world of the horror that is happening.

NOTES and OTHER THINGS TO KEEP IN MIND:
Characters can tag along with you and help out…notably if they are at Hearts-level motivation. Again, remember RULE NUMBER ONE; convincing others to do something out-of-the-ordinary is going to be hard work unless you can provide conclusive proof of the replacement invasion. However, friendly characters who are traveling with you will do anything that logically makes sense within the scope of their character. For example, the mechanic will help fix your car, the librarian will come with you to help look up records in village hall.

Having said that, Your Loved Ones will always follow you, if you wish. Generally, replaced characters don't really bother with following you around…noticeably. There are enough of them in town to be watching what you are up to and to report you activities when it is important.

Having said that, Spades characters certainly don't mind "joining you for a stroll" if it feels like a thing that makes sense for them to do, or if you are up to something particularly nefarious. Your scene goal at that time may just be finding some way to lose them, or a quiet place to get rid of them permanently.

Characters who are "in your party" travel with you and are considered to be something akin to non-player characters. Their mark and motivation on the character map doesn't get affected unless you land on them…then the scene is played with that character, as normal, being the prime character you interact with in the scene.

KILLING:
If you kill a character on the character map, he is erased from the map, along with any notes and connection notes on the map. When it is appropriate to add a new character at the now empty mark, do so.

If you decide that your goal is to kill as many replacements as you find, remember what your training is. It is generally assumed that the average person, if needed, can kill a replacement using the basic zombie killing kind of weapons: baseball bats, large knives, small handguns.. Things like chainsaws are questionable…there's a certain amount of knowledge that a person requires to operate a chainsaw at a level where they won't be killing themselves, and a desk jockey may not have that. Long range sniper rifles are things that, odds are, even a security guard won't have much training in. Hunting rifles and bows and arrows are fine if you've been a wildlife guide in the past.

Replacements generally won't fight back. They will try to defend themselves, however.

You will also need to take into consideration the repercussions of RULE NUMBER ONE. The locals aren't going to be happy with you if you seemingly are just starting to fire randomly out of the clock tower, replacements or human. And Humans aren't going to be believing the story about aliens from the crazy guy who just butchered 3 people in the middle of town with a pickaxe.

If anything, attempted kills should be done quietly, and alone, and with a good way of disposing the evidence.