

You were having a nice day.
Everybody was having a nice day.
But now it's all

Gone to HELL

Playtest Version 0.7

A storygame of gratuitous violence
by David J Prokopetz

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Important Note: This document may not represent the most up-to-date version of *Gone to Hell*. You can always find the latest revision at the following address:

<https://penguinking.com/gone-to-hell/>

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What the Hell Is Going On?

Gone to Hell started with a simple question: what if *Doom* were a narrative-driven storygame?

The answer to that question, a 24-hour RPG unimaginatively titled *Doomguy*, was admittedly written mostly as a joke. The choice to riff on Avery Alder's "No Dice, No Masters" engine was initially part of that joke: what could be more ridiculous than taking a system that's explicitly designed to explore interpersonal power dynamics, and applying it to a milieu where the most complicated interpersonal decision you're likely to make in any given scene is which gun to use to shoot the bad guy with?

Looking at the result in the light of day, I realised that, however unintentionally, I'd written a game about exploring power dynamics anyway – just not from any in character perspective. What I had on my hands was a game about the tabletop roleplaying group *itself* considered as a power hierarchy. Given my history of writing games about games, this probably shouldn't have surprised me.

It's at this point that I started working on it in earnest, and this is the result of that work: an initial playtest-worthy pass at a revised and expanded *Doomguy* that takes its mission statement slightly – but only slightly – more seriously, and broadens its horizons by incorporating more diverse source material, including *Metroid*, *Bayonetta*, and even a dash of *Sonic the Hedgehog*. (Yes, really!) At its core, however, the same idea remains: you're telling an action-packed story of one person against the apocalypse, and though you may occasionally do things *other* than rip and tear, in the end it all comes down to blowing stuff up.

Everything's gone to hell, and it's time to give 'em hell right back.

The Game

Gone to Hell is a tabletop roleplaying game about a lone hero against the forces of the apocalypse. I'm going to assume you already have a basic idea of what a tabletop roleplaying game is – if not, give Wikipedia a try! – so that just leaves the “lone hero against the apocalypse” part that needs explaining.

In most tabletop RPGs, every player but one takes on their own dedicated role, called a player character or PC. The remaining player, usually called the Gamemaster or GM, takes on the role of the world in which the PCs' story takes place. *Gone to Hell* only has one hero, though, so we're going to flip the script a little: instead of having one Gamemaster and multiple player characters, *Gone to Hell* has one player character and multiple GMs!

It works like this. Each player will claim responsibility for a particular facet of the ongoing apocalypse, called an Opposing Force. The Opposing Forces collectively define the perils that threaten the world. Then, working together, the whole group will create a single player character, called the Slayer, to be the one who faces those perils on the world's behalf.

Each player takes their turn to be the Slayer, while everybody who's *not* currently the Slayer works together as co-GMs to set challenges and obstacles in the Slayer's path. Their responsibilities include describing what the Slayer sees, reacting to the Slayer's actions, and stepping into the roles of any non-Slayer characters who happen to be present.

You probably still have questions, and I'm not planning on leaving you hanging – the whole next chapter, [Your Role \(p. 10\)](#), goes over how to be a Slayer or Opposing Force in a fair amount of detail. For now, though, let's cover the basics of play!

What You'll Need

- ☠ 2–4 people, yourself included
- ☠ Copies of all the playsheets
- ☠ A pile of tokens – beads, coins, poker chips, or (ideally) little plastic skulls
- ☠ Some index card or scrap paper
- ☠ No dice

The Game

Setup

In most games you'd start with character creation, and *Gone to Hell* is no exception. There's a little extra work to do first, though: before you can create the Slayer, you need to figure out what they're going to be up against! Here's how it works:

1. Go around the table and have each player pick an [Opposing Force playsheet \(p. 23\)](#). This is the facet of the apocalypse you'll be responsible for in play. There's no separate GM role, so every player has to choose one! If there are more players than Opposing Force playsheets, or if some of the available playsheets don't seem appropriate for the game you have in mind, see the [Optional Rules section \(p. 61\)](#) for some ways around that.
2. Underline your choices in the **choose one or more** lines on your Opposing Force playsheet. If none of the options on a given line appeal to you, you can write your own at the end of the line and underline that instead.
3. You'll see a fill-in-the-blanks section called **Your Hunger, Your Instruments, Your Laws, Your Damage, or Your Demands**, depending on your playsheet. Fill in the first line; the others will be filled during play when inspiration strikes.
4. Optionally, cross off and re-write one (and only one) of your Opposing Force's **Agendas** to better suit your personal vision for them. This can change how your Opposing Force plays pretty significantly, so it's okay if you leave the Agendas as-is the first time you play.
5. Give your Opposing Force a suitably sinister title.
6. Write your name on the playsheet so you don't forget whose is whose, and pass it around the table so everybody can see your choices.
7. Once everybody's Opposing Force playsheet is filled out, spend a few minutes brainstorming what sort of world the apocalypse is taking place in and how the various Opposing Forces fit together. Don't pin anything down too firmly, though – everything could change once you start playing!
8. Make any final adjustments to your Opposing Force playsheet that came out of the brainstorming phase.
9. Bring out the [Slayer playsheets \(p. 34\)](#) and decide as a group what sort of Slayer would work best for your game. Each one lends itself to a different sort of story – the Slayer playsheets section will outline how.

The Game

10. Collaboratively work through the **choose one or more** lines on the Slayer playsheet in the same way as above. You can either collectively brainstorm a choice for each line, or go around the table and have each player choose one at a time.
11. Answer as many questions as you wish from the **Your Legend** section of the Slayer playsheet. Again, you can collectively brainstorm each answer, or take turns. Any questions you don't answer now can be filled in during play.
12. As with Opposing Forces, you have the option to cross off and re-write one Agenda; decide as a group.
13. Give your Slayer a name and an appropriately terrifying epithet. ("The Slayer" is always an appropriate epithet, if an unimaginative one!)
14. Decide on the order in which players will take turns being the Slayer; this is called the **scene order**. It can be any order you want, but I recommend starting with whoever owns the most metal albums.
15. Whoever's first in the scene order, pick up the Slayer playsheet, and set your Opposing Force playsheet aside for the moment.
16. Also pick up one token from the pile and put it in front of the Slayer player.
17. Start the first scene!

How to Play

Gone to Hell plays out as a structured conversation. There are no dice, nor any other randomisers. If you're holding the Slayer playsheet, you're the Slayer. Your Opposing Force fades into the background for the duration; they're still a factor in the story, but they're not currently driving the plot. (No playing two roles at once!) Conversely, if you're *not* holding the Slayer playsheet, you and the other Opposing Forces (if any) act as co-GMs to challenge and react to the Slayer.

The Game

Play is divided into **scenes**, which work a little like this:

1. At the start of each scene, the Opposing Forces collaborate to describe the unreasonable situation the Slayer finds before them. They need not drop the Slayer directly into a fight, but should include some real, present danger. If this is the first scene of the session, anyone can take the lead; thereafter, whichever Opposing Force player was most recently the Slayer usually leads when setting the scene. This is explicitly a guideline, not an obligation – you can always let someone else drive if you want to.
2. The Slayer will investigate, ask questions about what they see, and talk to any non-Slayer characters who might be present (if they're the talkative sort), and the Opposing Forces players will answer. After a minute or two of this, the Slayer should take an action (see below); if not, refer to your Opposing Force playsheets to find out how to handle the Slayer stalling for time!
3. The Slayer takes an **action** according to the rules on the Slayer playsheet.
4. One or more Opposing Forces respond by taking **reactions** according to the rules on the Opposing Force playsheets.
5. Play returns to freeform question-and-answer mode until the next time the Slayer takes an action (or gets caught stalling for time).
6. After several action-reaction cycles, the Slayer will trigger the end of the scene – your Opposing Force playsheet will explain how. One of the Opposing Forces will step forward and wrap up the scene in the appropriate fashion. The Opposing Force player who's going to be the Slayer in the next scene has first dibs on ending the current one, though – as with opening a scene – they're not obligated to if they'd rather let someone else drive.
7. Pass the Slayer playsheet to the next player in the scene order. They are now the Slayer, and the former Slayer picks up their Opposing Force playsheet. Also move any unspent tokens in front of the new Slayer, and add one more from the pile.
8. Start the next scene!
9. Repeat steps 1–8 until each player has been the Slayer at least once. After this, you can collaboratively narrate a cliffhanger or epilogue to end the session whenever it feels like you've reached a good stopping point.

The Game

You've no doubt noticed that the Opposing Forces are largely reactive. After each scene begins, everything is driven by Slayer actions; the Opposing Forces can't initiate unless the Slayer is stalling, and even then, they're limited in what they can do. This is very much intentional: though the Opposing Forces act as co-GMs, the Slayer drives the plot. Don't worry – you'll get your turn as the Slayer soon enough!

All of the above notwithstanding, you may *always* ask questions or offer suggestions to help another player out when they're stuck. This does not count as your action or reaction, and overrides every other rule. If you're wondering how to square this with the “stalling for time” rule, it's simple: if it's the *Slayer* who's spinning their wheels, hit 'em where it hurts. If it's the *Slayer's player* who's floundering, throw them a lifeline!

Your Role

If you've read the previous chapter, you should have a pretty good idea of how the game's roles relate to each other. In part, this chapter is about expanding on that “how” to cover a variety of special situations, but in equal part it's about *why* things are set up the way they are. Don't feel like you need to memorise all this in one go – a fair chunk of it will make more sense once you've given the game a spin!

Note: the following sections will frequently refer to particular parts of a playsheet. If you've gone through the [setup instructions \(p. 5\)](#), you should already have copies on hand; if not, skip ahead and print out a couple of them to refer to – one [Slayer \(p. 34\)](#) and one [Opposing Force \(p. 23\)](#) will do.

For Everybody

Before I get into the specifics of each role, there are a few things that everybody – whether they're currently the Slayer or an Opposing Force – should keep in mind.

Pre-Game Discussion

You've probably noticed that *Gone to Hell's* setup instructions are twice as long as the actual rules of play. There's a reason for that!

By default, the game doesn't assume you're using a pre-written scenario. Whatever the Slayer is up against, it's decided by putting together all the Opposing Force playsheets and seeing how they line up. You can discuss this beforehand if you want to, but it's been my experience that writing up the Opposing Forces independently and bashing them together after the fact is usually more fun!

When you're figuring out how the Opposing Forces fit together, a few useful questions to ask can include:

- ☠ What sort of world does it make sense for these Opposing Forces to inhabit? Contemporary, historical, fantasy, or sci-fi?
- ☠ If anything doesn't seem to fit together, how can you reconcile it with the fewest possible changes? Maybe one of the Opposing Forces is a bunch of time travellers or from another dimension – *Gone to Hell's* source material does it all the time!
- ☠ Which Opposing Forces are enemies? Which are nominally allies? Which are secretly manipulating or planning to betray one another? What resources are they all competing for?

Your Role

- ☠ What circumstance or inciting incident makes it necessary for all of the Opposing Forces to get involved *right now*?
- ☠ Whose fault is this *really*?

The answers to these questions will leave you in a good position to define your group's Slayer. The **Your Legend** section of the Slayer playsheet will cover the most obvious questions that need to be answered to tie them into the whole mess, but don't hesitate to add your own if an interesting angle suggests itself.

Power and Responsibility

Gone to Hell doesn't put any walls between what you describe and what happens in the story. There are no dice rolls mediating between intention and action – if you say it happened, it happened! This opens up a lot of space for over-the-top video game heroics. You don't need to hope for a good dice roll or hedge your bets against the possibility of failure; if you think it would be awesome for something to happen, just go for it. Whatever you describe happens exactly as you've described it.

This creates a few potential complications you'll need to keep an eye on, though. While I've often described *Gone to Hell* as a game with one player and many GMs, in another sense there's no GM at all. Nobody has any special authority to decide what's true and what isn't. This is the case even for the Slayer; while the Slayer's player is limited to describing what the Slayer does, they're perfectly free to just declare that the Slayer accomplishes something – often without even ponying up a token for it.

This gives rise to a couple of major responsibilities as a player.

First, you should try to avoid blocking – that is, negating or explaining away something another player did so that it doesn't accomplish anything or didn't “really” happen. Take what the other players are laying down and run with it! That doesn't mean you never get to assert your own vision for the game – it just means trying to do it from inside the narrative is generally a bad idea. If somebody's taking the game in a direction that totally torpedoed your plans, or does something that just doesn't seem to make any sense, call a sidebar and talk it out.

Second, you should try to make sure that what you have in mind is reasonable. Not in terms of realism – in most games, the Slayer will often do objectively unreasonable things! – but in terms of the internal logic of the story. Every action and event in the narrative has a context. If the rules say you can do something, you still have to figure out how that makes sense story-wise.

Your Role

You won't always agree with your fellow players that this responsibility has been satisfied. If somebody calls a time-out to point out that you've contradicted a previously established fact, introduced a plot hole, or failed to adequately justify an action or reaction in the narrative, try not to get defensive; they might have misunderstood where you're going with it, or they just might have a point!

On the flip side, if *you're* the one calling a time-out, be open to the other players' ideas. Even if you're completely right that somebody just tripped over a plot hole, usually it only takes a small adjustment to bring things back in line. Basically, if you call bullshit, be prepared to offer constructive suggestions!

Content Ratings

Given the source material's preoccupation with sex and violence, it's easy for *Gone to Hell* to go places people aren't comfortable with. Both pre-game discussion and having some mechanism for pumping the brakes if a boundary unexpectedly gets crossed in play have their place.

There are any number of tools you can use to tackle this issue. I don't advocate any one in particular, because I don't know your group, and the wrong approach for the wrong group can hurt more than it helps. As a starting point, however, you can fire up your favourite search engine and look up “The X Card” and “Lines and Veils”.

Taking Notes

The last piece of advice I have to offer is pretty simple: take notes. Which role you're playing is going to be pinballing all over the place, and it's easy to lose track of important stuff. Since *Gone to Hell* doesn't have a dedicated GM role, the responsibility for writing stuff down falls on everyone equally! In a face to face game, index cards are great for representing important objects and named non-Slayer characters.

Being the Slayer

The Slayer is the star of the story. If you didn't skip the intro, you'll know that the prototype of this game were called *Doomguy*, and first-person shooter protagonists still lie at the centre of the rules' comfort zone. They're adaptable, though. If the *Doomguy* isn't your speed, characters ranging from Samus Aran to Bayonetta to Jill Valentine can also make great inspirations for your group's Slayer; I even have it on good authority that this game has successfully been used to run *Kirby's Adventure*!

Your Role

The most important thing to understand about being the Slayer is that you're the one in the driver's seat. If you've played tabletop RPGs in the past, you may be accustomed to a style of play where the GM is the proactive one, and the players just react. That's not how it works here. *Gone to Hell* operates on video game logic; if you're the Slayer, you're the player, and like the player in a video game, *you are the one in control*.

Looking at the actions on your Slayer playsheet, you'll see that control. None of your actions are purely reactive: they're about taking control of the world, or actively ceding that control to the Opposing Forces. The Slayer doesn't fail unless you choose for them to fail, and the Opposing Forces can't even really attack you without your permission. The Opposing Forces do have a limited ability to spring stuff on you if you're idling, but that's mostly a concession to the fact that you're playing with other human beings, not a computer with infinite patience!

The upshot is that most of the time, you'll be describing the immediate outcomes of your own actions. The Opposing Forces can expand on your narration to describe how the world reacts to those outcomes, but they don't get to decide, in the moment, whether you succeed or fail.

So: let's look at how that control plays out in a few specific situations.

Beating the Bad Guys

As a video game protagonist, the Slayer's most basic act is to beat up the baddies. Both your first Routine Action and your first Heavy Action focus on this, at different scales. Overcoming a threat doesn't necessarily mean destroying it; depending on which Slayer playsheet you're using, it might not even mean hurting it at all! The basic idea is always the same, though: a threat stops being a threat, at least for the time being.

Gone to Hell doesn't expect you to spend a lot of time on any given threat. The Slayer can take out any number of minor baddies in a single action without spending any resources at all, and if you put down a token, you can take out just about anything. These are termed "lesser" and "greater" threats by the rules, respectively.

The distinction between the two types of threats is mostly mechanical: if the Opposing Forces used a Heavy Reaction to put it into play, it's a greater threat, otherwise it's a lesser threat. The only exception is threats that were already present at the start of a scene, which may be greater threats at the Opposing Forces' option. If you're not sure whether you're going to need a token to take out a given threat, just ask!

Your Role

Going Places and Breaking Things

Defeating monsters won't necessarily help the Slayer achieve their goals. Usually, you'll be fighting them simply because they're in the way. Actually getting where you need to be is covered by your second Routine and Heavy Actions; the second Routine Action defines the Slayer's basic toolset for interacting with the environment, while the second Heavy Action lets you spend a token to just be there.

Likewise, the third Routine and Heavy Actions are about what you do once you get there. The Routine Action is your basic problem-solving approach, while the Heavy Action just lets you declare a problem solved. The term "problem" should be construed broadly; basically, anything you can't beat up qualifies!

Some care needs to be exercised with these actions, particularly the Heavy versions: just because the rules say you can go somewhere or do something doesn't free you from the need to describe how you do it. It's okay if you resort to video game logic, but you still have to figure out what it looks like story-wise. If you'd rather have the Opposing Forces figure it out for you, skip ahead a couple of sections, to *Leading Questions*.

Powering Up

The fourth Routine and Heavy Actions on the Slayer playsheet are about collecting powerups. Depending on how familiar you are with *Gone to Hell*'s source material, how these actions work may be totally obvious or totally opaque. There's a whole chapter later in this document, [Powering Up \(p. 45\)](#), dedicated to laying out one possible way to handle it.

Note that, like all Slayer actions, you don't need to wait for the Opposing Forces to give you permission to use this one. You can just invent a power-up that suits your idiom and narrate it into the scene, as long as it's at least vaguely plausible for something like that to be present.

Leading Questions

Remember when I said that, as the Slayer, you have to figure things out yourself? The final Routine and Heavy Actions on the Slayer playsheet are the way around that. Rather than describing the outcome of an action, you can use one of these questions to throw the ball into the Opposing Forces' court, asking them to figure it out for you. This is a way for the Slayer to cede narrative control without giving it up entirely.

Your Role

As a Routine Action, you're asking for a *direction*. This is the Slayer saying “I don't know where to go next – tell me where the next interesting or useful thing is”. The way the question is phrased reflects what your particular Slayer archetype finds interesting or useful. As a Heavy Action, you're asking how you can win. It's a prompt for the Opposing Forces to hand you a golden opportunity to do something awesome – and you're paying for the privilege, so they'd better give up the goods!

In either case, you're flipping the script and inviting the Opposing Forces to be proactive for a little while. You can and should throw in a bit of narration establishing how you're seeking the information you've requested. This won't affect whether you get it (Slayer actions always succeed!), but it will inform how the Opposing Forces describe it. For example, the questions on THE HUNTER's playsheet could be framed as the output of a high-tech scan visor just as easily as the result of deductive reasoning.

Giving Up Control

If your leading questions are about sharing control with the Opposing Forces, Light Actions are about putting the ball completely in their court. Each Light Action is an open invitation for the Opposing Forces to have something terrible happen to you – all you get to choose is the kind of trouble you're in!

You're not just throwing the floodgates wide open, though. Like any other action, it's still up to you to describe what the Slayer does and what the immediate consequences of that are. If you want to get your butt kicked, you have to actually narrate getting your butt kicked! The Opposing Forces will pick up that outcome and run with it. If you *really* want to give them free rein, ask the final leading question that appears as your fifth Light Action. Nothing good will come of it.

Winning and Losing

Victory and loss are defined by the scene-ending triggers on the Opposing Force playsheets. Unless somebody's using an unusual or homebrewed playsheet, these triggers are pretty straightforward: if you take three Heavy Actions before taking three Light Actions, you win. Conversely, if you take three Light Actions before taking three Heavy Actions, you lose!

Owing to the way the game's token economy works, losing is always a choice. You can theoretically break even on every scene in which the Slayer emerges victorious: gain one token when the scene starts, plus two more for Light Actions, and spend all three on Heavy Actions for the win.

Your Role

That you never have to lose doesn't mean you won't, though. You might allow the Slayer to get their ass kicked because it's dramatically appropriate; because the Opposing Forces are on a roll and you want to see where they're going with it; because you've been backed into a narrative corner and can't pull a victory out of your ass without breaking narrative consistency; or just because you want to bank a few extra tokens for the sake of flexibility in future scenes.

One slightly inobvious implication of the scene-ending rules is that you can actually claim victory by powering up or asking a leading question as your third Heavy Action of the scene. There's no rule against this. Understand, however, that you're putting the Opposing Forces on the spot by doing so – now they've got to figure out how what you just did could plausibly result in the Slayer's immediate victory! It's good form to have a suggestion in mind, just in case you stump them.

If you'd prefer a grittier game, see the [alternative scene pacing \(p. 61\)](#) for some suggestions on how to adjust this.

Having Boss Fights

It's not super obvious how to have a boss fight in *Gone to Hell*, since any threat can be disposed of in a single action. As always, the answer is that as the Slayer, you get to choose what constitutes a boss fight. The general flow of a boss fight is to get your ass kicked for a while by taking a couple of Light Actions in a row, then rally with a Heavy Action to finish the fight.

If you want a *multi-stage* boss fight, this is one of those situations where you might want to take a loss on purpose: after disposing of a boss-worthy threat as described above, use your third Light Action to ask a leading question and prompt for the next phase. Note that, since this ends the scene, it's the *next* player in the scene order who will be stuck fighting the boss's true form!

Opposing the Slayer

As an Opposing Force, your roll will mainly be a reactive one: the Slayer does stuff, and you describe not whether they succeed (the Slayer's player decides that), but how the world responds. Some games will encourage you to portray a living world that exists independently of the player character, but *Gone to Hell* isn't that kind of game: like a video game world, it exists purely as a reaction to the Slayer. If the Slayer doesn't hit those event triggers, nothing happens!

That said, there's one situation where you get to be a little more proactive. Namely...

Your Role

Setting the Scene

Every scene begins with an opening narration by the Opposing Forces. Usually one Opposing Force will take the lead here – “whoever was most recently the Slayer” is a good default if nothing else suggests itself – but it's explicitly a collaborative affair. Take a moment to discuss the situation the Slayer finds themselves in. You can even do it in character and have a little Evil Council of Evil sidebar, if you want to; just don't drag it on too long, or else the Slayer might get bored!

The essential elements of opening a scene are as follows:

- ☠ Engage the senses. Action-oriented video games are all about flash and spectacle, and you capture that at the table by focusing on what the Slayer sees, hears – maybe even what they can smell, though you should be aware of the other players' gross-out thresholds if you're going to go there.
- ☠ Move the plot forward. If the Slayer prevailed in the previous scene, the staging of the next scene should demonstrate progress toward the Slayer's goals. If the Slayer lost, the advancement of the Opposing Forces' schemes takes center stage.
- ☠ Dangle an obvious objective or point of interest. The Slayer has the option to investigate, but they should never have to play Twenty Questions to figure out what they should be asking about.
- ☠ Establish the threat. If there's nothing standing between the Slayer and their objective, it's obviously a trap – and the Slayer knows this, so there's rarely any point in playing coy. This is also the *only* time you get to introduce a greater threat without the Slayer explicitly prompting for one, so you might as well exploit it!
- ☠ Set the dominoes tumbling. Events should already be in motion when the Slayer arrives on the scene, and all that's necessary for things to turn out badly is for them to do nothing.

From here, your role shifts to a reactive one: the Slayer acts, and you respond. Let's take a look at what those responses look like.

Introducing Threats

Your most basic reaction is to add more threats to the mix. In game terms, a "threat" is anything the Slayer can fight and at least theoretically kill or destroy. Things the slayer *can't* kill are obstacles instead (see below).

Your Role

Since you can introduce threats as a Routine Reaction, in principle you can just bury the Slayer under a pile of infinite monsters. In practice, that doesn't work out for two reasons: first, because the Slayer can get rid of any number of lesser threats as a Routine Action, and second, because repeating yourself is boring.

For lesser threats, the appropriate time to introduce them usually boils down to the “of course” factor. Of course the room is full of zombies. Of course a truckload of cyborg soldiers would arrive at that exact moment. *Of course* these guys are here to ruin your day. Obviously you're not trying to annoy the other players, but from an in-character perspective, lesser threats are often very annoying!

Greater threats, meanwhile, happen because the Slayer asked for it – literally! Introducing a new greater threat is a great response to nearly any Light Action, but it's particularly well suited the second and third Light Actions on each Slayer playsheet. These ones are your miniboss material – though as discussed above, it's up to the Slayer whether you're going to have a boss fight.

Getting in the Way

Your second reactions, both Heavy and Routine, are about putting obstacles in the Slayer's path. As a Routine Reaction, these are mostly passive obstacles: they're there, but the Slayer can choose to engage or not. As a Heavy Reaction, they're more obtrusive – something the Slayer *has* to deal with right now, whether they want to or not. You can take whatever steps you need to enforce that, up to and including literally dropping the Slayer in a hole.

Obstacles will usually require more consideration than threats. Any Slayer can blow up bad guys, but what sorts of more general obstacles they're equipped to deal with is going to depend a lot on their weapons and idioms. If you want to give the Slayer a chance to throw off, hit them with an obstacle they've got just the thing for. On the flip side, an obstacle with no obvious solution in the Slayer's toolkit can help to encourage lateral thinking. Just be ready to offer hints if you go with the second one!

Whatever form they take, an obstacle actually needs to obstruct the Slayer's goals. If it's not something the Slayer needs to deal with eventually, it's just flavour text. Flavour text has its place, but it's not what this reaction is for. This does mean that to pose effective obstacles, it's necessary for the Slayer to have clear goals, and for the Opposing Forces to know what those goals are. Don't be afraid to call a time-out and ask the Slayer what they're trying to accomplish, if it's not obvious.

Your Role

Lore and Worldbuilding

Your third Routine and Heavy Reactions don't put anything directly in the Slayer's path. Rather, they're your tools for shaping the world around the Slayer. As a Routine Reaction, every Opposing Force has a specific prompt – always starting with the word “describe” – that fleshes out the world in a way that reflects your themes. As a Heavy Reaction, the “reveal” option makes it personal, directly showcasing your role in the world in a way that causes problems for the Slayer.

In both of its incarnations, this reaction's role is to *establish facts*. That makes it your go-to reaction for making sure that later reactions – particularly Heavy Reactions – are adequately justified: if you set up the badness with this reaction before bringing it home, nobody can say you didn't warn them!

If there are any unfilled slots under **Your [Whatever]** on your Opposing Force playsheet, the Heavy version of this reaction is a great time to fill one in.

Flavour Text

Just like the previous set of reactions is about facts, your fourth Routine and Heavy Reactions are about flavour. The Routine version puts the finishing touches on somebody else's narration, whether that's the Slayer or another Opposing Force. It's how you stay involved while letting another player take the lead; in conjunction with your mood and aesthetic, it's how you foreshadow your involvement even when your influence isn't directly present.

The Heavy version is also about setting the mood, but in the exact opposite way: you completely hijack the story and monologue for a bit. You won't necessarily have many chances to use it; it's sharing a limited resource with all the other Heavy Reactions, so when the opportunity does come your way, I recommend hamming it up. Don't worry about going over the top – video games are not known for subtle acting.

Depending in the sort of Opposing Force you're playing, the Heavy version may be difficult to justify as in-character speech. Some Opposing Forces aren't in the habit of speaking at all, much less delivering monologues. That doesn't mean this reaction is off the table for you. If your group is okay with it, you can step into the role of a nameless narrator – or if nothing else works, resort to a mysterious voice over an intercom. It's a popular trope in *Gone to Hell's* source material for a reason!

Your Role

Dialogue Prompts

Every Opposing Force can engage the Slayer in a brief dialogue as a Routine Reaction. Both “brief” and “dialogue” are key words here: if it's going to take a while, or if you just want to monologue for a bit, that's a Heavy Reaction!

Unlike the Slayer's leading questions, the Opposing Forces' dialogue prompts are always Routine. This is because they don't change who's directing the action: when you engage the Slayer in dialogue, you're prompting for more of whatever they're already doing. It's an invitation for the Slayer to expand on whatever they just did, and ideally provide some insight into the “why” of the action as well as the “what”.

This might result in further action on the Slayer's part, in-character banter with one of your mouthpiece characters, or some combination of the two – it's really up to the Slayer how they want to handle it. Either way, it doesn't use up the Slayer's next action.

If the consequences and motivations of whatever the Slayer just did are obvious to everyone, there's no need to use this reaction, because there's nothing to expand on. Drop into dialogue mode you, personally, think there's something worth exploring further there.

Like the flavour text reactions, you can resort to OOC questioning or the voice-over-an-intercom approach if you need to.

Hurting the Slayer

You've probably noticed that there's something pretty important missing in all the previous discussion: attacking the Slayer. You can introduce threats and put them in the Slayer's path, but how do you use them to directly hurt the Slayer?

The short answer is that you don't – at least, not directly. You can hurt the Slayer's *objectives* easily enough, but you can't lay a finger on the Slayer themselves unless they allow it by taking an appropriate Light Action. Usually this will be the fourth Light Action on each Slayer playsheet, though sometimes others may play the role as well.

When that happens, there's no specific reaction for adding insult to injury. If the Slayer's mistake attracted hostile attention, that's introducing threats. If it forced them into a bad position, that's obstructing their path. If you just want to make the description of the injury extra gruesome, that's interjecting details. Let the way the Slayer describes the triggering Light Action guide your response

Your Role

Grounding the Action

Each Opposing Force playsheet has its own selection of Light Reactions. It's easy to think of Light Reactions as celebrating the Slayer being awesome, and some of them are definitely about that. Mostly, however, they're about bringing things back down to earth. The Slayer just did something totally over the top: how does the world react to that? What are the consequences of violently upsetting the status quo? This isn't always bad for the Slayer, but sometimes it's definitely a mixed blessing.

Light Reactions are never mandatory; you can always use a Routine Reaction in response to the Slayer's Heavy Action if none of the available Light Reactions seem to fit.

Ending the Scene

When the Slayer takes a third Heavy or Light Action, it's time to step back into the leading role and wrap things up. Just like starting a scene, ending it is a collaboration between all the Opposing Forces. As when setting the scene, one Opposing Force will generally take the lead when ending it, but this time flip it around: whoever's going to be the Slayer *next* usually leads. This is the perfect opportunity to sprinkle in some hints of what you'd like to deal with during your turn in the driver's seat.

How the scene actually ends is usually going to be obvious from context. If the Slayer triggered the end of the scene by taking three Heavy Actions, the baddies get their butts kicked, while a third Light Action means the Slayer gets the short end of the stick. In the latter case, the gloves come off a little with respect to directly harming the Slayer (they did just take a Light Action, after all!), but you still can't maim or kill them unless that wouldn't be a career-ending injury for them – they need to be capable of acting in the next scene.

Unless you've explicitly cleared it with the group during your pre-game discussion, you should avoid screwing the Slayer over by turning three Heavy Actions into a “victory” that just makes everything worse. In some games that'll be totally appropriate, but it's not the sort of thing you randomly spring on people. Alternatively, if you'd like the *possibility* of sour victories to exist, but you'd prefer not to be the one to decide, you can check out the optional rules for [Diceful Scene Resolution \(p. 65\)](#).

One slightly subtle consequence of these rules is that since the scene-ending triggers are tied to specific reaction types, you can decline a trigger simply by not taking the relevant reaction. You shouldn't do so often, since it messes with the token economy, and you *definitely* shouldn't do it to deprive the Slayer of a victory they're clearly gunning for, but you're not required to cut short a scene that's still got legs just because a trigger came up.

Your Role

Things To Avoid

I'm going to close out this chapter with a few “don'ts” for Opposing Forces:

- ☠ If two Opposing Forces come into conflict during a scene, always focus on how it affects the Slayer. Don't let it turn into a non-interactive cutscene!
- ☠ Unless you're the only Opposing Force in play, don't feel obligated to react to every single thing the Slayer does. It's 100% okay to sit a reaction phase out if you've got nothing to add. Just don't make a regular habit of it!
- ☠ Don't permanently kill off a named non-Slayer character somebody else introduced without asking first. It's bad form.
- ☠ Don't forget: what goes around comes around. In *Gone to Hell*, that's completely literal, since whatever you put on the Slayer as an Opposing Force is something you're going to have to deal with yourself when it's your turn to be the Slayer. Be the evil you want to see in the world.

Opposing Force Playsheets

Opposing Forces in *Gone to Hell* fall into one of five main archetypes:

- ☠ **THE HORDE** (p. 24) – Everything from literal zombie plagues to the armies of a colonising empire; basically, if it wants to eat your brain – metaphorically or otherwise! – it goes here. **Media Inspirations:** The Hellspawn (*Doom*), The Flood (*Halo*), The Borg (*Star Trek*)
- ☠ **THE SYSTEM** (p. 26) – The ones who think they can profit from the apocalypse; traditionally a cyberpunk megacorp or a paramilitary death cult, but it's flexible. **Media Inspirations:** The Union Aerospace Corporation (*Doom*), The House of Hades (*Hades*), The Patriots (*Metal Gear Solid*)
- ☠ **THE CIPHER** (p. 28) – The enigmatic architects who've foreseen everything that's transpired, or possibly just a bunch of judgemental alien pricks. **Media Inspirations:** The Maykrs (*Doom*); The First Kingdom (*Darksiders*); The Chozo (*Metroid*)
- ☠ **THE RIVAL** (p. 30) – A playsheet for games with three or more players, representing the jerkass rival who follows you around making everything worse. **Media Inspirations:** Vergil (*Devil May Cry*); Adam and Eve (*Nier: Automata*); Shadow the Hedgehog (*Sonic the Hedgehog*)
- ☠ **THE WORLD** (p. 32) – A hostile reality that wants to subsume or overwrite our own. Use as an alternative to THE HORDE, or pair them up for extra fun! **Media Inspirations:** Dark Aether (*Metroid Prime*); Castle Dracula (*Castlevania*); The Hiss (*Control*)

This section will be updated with links to additional and fan-created Oppsing Force playsheets as they become available – watch this space!

The Horde

Your Name: _____ Your Player: _____

You are the apocalypse. Some might think they can fight you, or control you, but in the end all they are is meat.

Your Nature (choose one or more): An alien virus; an invading army; a rampant AI; an ontological infection; the literal forces of Hell

Your Aesthetic (choose one or more): Fire and brimstone; faceless uniforms; flesh melded with machinery; disturbing symmetry; tentacles and too many eyes

Your Mood (choose one or more): Gruesome; desolate; disciplined; feral; obscene

Your Hunger

The essential act of the Horde is to take – freedom, memory, dignity, lives. Tell us what gets your juices flowing:

Your Agendas

As you play, let these principles guide you:

- ☠ Inflict pain
- ☠ Enforce hierarchy
- ☠ Self-sabotage through brutality
- ☠ Display the majesty of the apocalypse
- ☠ Consume
- ☠ _____

Taking Reactions

Each time the Slayer takes an action, each Opposing Force may react. Some reactions may be taken once *in total* per Slayer action, not once per Opposing Force; if this is the case, the Opposing Forces should work out amongst themselves who gets to take it. After each reaction, the last Opposing Force to react asks the Slayer “what do you do?”

Also, you may always ask questions or offer suggestions to help another player out when they're stuck. This does not count as your reaction.

Heavy Reactions — When the Slayer takes a Light Action, you may:

- ☠ Introduce a new greater threat – a giant war machine; an overwhelming swarm of petty foes; a former ally, now your loyal servant
- ☠ Cut off the Slayer's escape routes
- ☠ Reveal what you've already consumed
- ☠ Monologue about your own glory
- ☠ *If the Slayer has taken at least three Light Actions this scene*, describe how things get catastrophically worse, and end the scene

The Opposing Forces may collectively take at most one Heavy Reaction per Slayer action.

Routine Reactions — In response to any Slayer action, you may:

- ☠ Introduce new lesser threats – disposable footsoldiers; suborned, enslaved, or zombified locals; something that's about to explode
- ☠ Obstruct the Slayer's path with your varied horrors
- ☠ Describe the creeping advance of your consumption
- ☠ Interject details into another player's narration according to your mood and aesthetic
- ☠ Engage the Slayer in a brief dialogue based on whatever they just did. The Slayer can either respond in character, or expand on their most recent action to illustrate their response. Either way, responding doesn't count as an action.

You may also take a Routine Reaction without waiting for the Slayer to act if the game's pace flags or the Slayer seems to be stalling for time.

Light Reactions — When the Slayer takes a Heavy Action, you may:

- ☠ Foreshadow greater horrors to come
- ☠ Add an ironic twist to the Slayer's victory
- ☠ Present an opportunity, with a terrible price
- ☠ Ineffectually lash out
- ☠ *If the Slayer has taken at least three Heavy Actions this scene*, describe how the Opposing Forces are pushed back or thrown into disarray, and end the scene

The Opposing Forces may collectively take at most one Light Reaction per Slayer action.

The System

Your Name: _____ Your Player: _____

The way people talk, you'd think it was the end of the world out there! No, even this can be made to serve your purposes. Everything is under control.

Your Nature (choose one or more): A failing empire; a corporate oligarchy; a paramilitary death cult; a glorified philosophers' club; the Slayer's evil monster dad

Your Aesthetic (choose one or more): Decaying opulence; jargon and paperwork; fashionable uniforms; chrome and plastic; skulls

Your Mood (choose one or more): Bleak; dehumanising; conspiratorial; debauched; mundane

Your Instruments

You have tools at your disposal that give you power over the apocalypse. Tell us what they are – and the price that was paid for them:

Your Agendas

As you play, let these principles guide you:

- ☠ Wield influence
- ☠ Preserve the status quo
- ☠ Self-sabotage through overconfidence
- ☠ Demonstrate the truth of your ideology
- ☠ Control



Taking Reactions

Each time the Slayer takes an action, each Opposing Force may react. Some reactions may be taken once *in total* per Slayer action, not once per Opposing Force; if this is the case, the Opposing Forces should work out amongst themselves who gets to take it. After each reaction, the last Opposing Force to react asks the Slayer “what do you do?”

Also, you may always ask questions or offer suggestions to help another player out when they're stuck. This does not count as your reaction.

Heavy Reactions — When the Slayer takes a Light Action, you may:

- ☠ Introduce a new greater threat – an elite kill team; a fortified superweapon; stolen power, poorly controlled
- ☠ Put innocents in danger, through negligence or by design
- ☠ Reveal the full extent of your hubris
- ☠ Lecture about the greater good
- ☠ *If the Slayer has taken at least three Light Actions this scene*, describe how things get catastrophically worse, and end the scene

The Opposing Forces may collectively take at most one Heavy Reaction per Slayer action.

Routine Reactions — In response to any Slayer action, you may:

- ☠ Introduce new lesser threats – a not-so-elite kill team; booby traps; magic or technology gone haywire
- ☠ Obstruct the Slayer's path with hostile infrastructure
- ☠ Describe the human cost of the apocalypse
- ☠ Interject details into another player's narration according to your mood and aesthetic
- ☠ Engage the Slayer in a brief dialogue based on whatever they just did. The Slayer can either respond in character, or expand on their most recent action to illustrate their response. Either way, responding doesn't count as an action.

You may also take a Routine Reaction without waiting for the Slayer to act if the game's pace flags or the Slayer seems to be stalling for time.

Light Reactions — When the Slayer takes a Heavy Action, you may:

- ☠ Report what the Slayer's actions have cost
- ☠ Take credit for the Slayer's victory
- ☠ Retaliate by destroying or withholding resources
- ☠ Sputter in shock at the Slayer's recklessness
- ☠ *If the Slayer has taken at least three Heavy Actions this scene*, describe how the Opposing Forces are pushed back or thrown into disarray, and end the scene

The Opposing Forces may collectively take at most one Light Reaction per Slayer action.

The Cipher

Your Name: _____ Your Player: _____

You've been planning for the apocalypse since before the people facing it were born. All this has happened before.

Your Nature (choose one or more): Immortal precursors; alien ghosts; an ancient secret society; a huge brain in a jar; actual, no-shit angels

Your Aesthetic (choose one or more): Crystals and holograms; rust-streaked metal; crowns and wings; expressionless masks; rune-scrawled stone

Your Mood (choose one or more): Cryptic; ethereal; grandiose; contemptuous; creepy

Your Laws

You're bound by the laws of your nature – things your agents always do, never do, or are driven to do. Describe them here:

Your Agendas

As you play, let these principles guide you:

- ☠ Uphold your traditions
- ☠ Manipulate from the shadows
- ☠ Self-sabotage through dogmatism
- ☠ Bring forth revelations
- ☠ Judge



Taking Reactions

Each time the Slayer takes an action, each Opposing Force may react. Some reactions may be taken once *in total* per Slayer action, not once per Opposing Force; if this is the case, the Opposing Forces should work out amongst themselves who gets to take it. After each reaction, the last Opposing Force to react asks the Slayer "what do you do?"

Also, you may always ask questions or offer suggestions to help another player out when they're stuck. This does not count as your reaction.

Heavy Reactions — When the Slayer takes a Light Action, you may:

- ☠ Introduce a new greater threat – an instrument of your judgement; a break from reality; a dangerous artifact in careless hands
- ☠ Force the Slayer to prove their worth
- ☠ Reveal plans long since set in motion
- ☠ Pontificate about the meaning of the Slayer's struggle
- ☠ *If the Slayer has taken at least three Light Actions this scene*, describe how things get catastrophically worse, and end the scene

The Opposing Forces may collectively take at most one Heavy Reaction per Slayer action.

Routine Reactions — In response to any Slayer action, you may:

- ☠ Introduce new lesser threats – weird energies; hidden agents; servitors armed with bullshit space magic
- ☠ Obstruct the Slayer's path with puzzles and illusions
- ☠ Describe the otherworldliness of the apocalypse
- ☠ Interject details into another player's narration according to your mood and aesthetic
- ☠ Engage the Slayer in a brief dialogue based on whatever they just did. The Slayer can either respond in character, or expand on their most recent action to illustrate their response. Either way, responding doesn't count as an action.

You may also take a Routine Reaction without waiting for the Slayer to act if the game's pace flags or the Slayer seems to be stalling for time.

Light Reactions — When the Slayer takes a Heavy Action, you may:

- ☠ Pronounce judgement on the Slayer
- ☠ Warn of what the Slayer's victory will unleash
- ☠ Give ground and change the terms of engagement
- ☠ Offer backhanded praise
- ☠ *If the Slayer has taken at least three Heavy Actions this scene*, describe how the Opposing Forces are pushed back or thrown into disarray, and end the scene

The Opposing Forces may collectively take at most one Light Reaction per Slayer action.

The Rival

Your Name: _____ Your Player: _____

Your whole life has been building to this moment. There's a reckoning coming, and the end of the world means there's nowhere to run.

Special: This playsheet is recommended for games with three or more players – many of the Rival's reactions need another Opposing Force to play off of.

Your Nature (choose one or more): A former ally; a crazed ideologue; a lost sibling; a spurned admirer; an evil clone

Your Aesthetic (choose one or more): Scars and cybernetics; a shining aura; a weapon just like the Slayer's; a cloak to dramatically cast aside; numerous belts

Your Mood (choose one or more): Furious; tragic; austere; theatrical; absurd

Your Damage

What exactly is your beef with the Slayer? Air your grievances here:

Your Agendas

As you play, let these principles guide you:

- ☠ Prove your superiority
- ☠ Take what the world owes you
- ☠ Self-sabotage through obsession
- ☠ Display the shortcomings of the Slayer's ethos
- ☠ Scorn



Taking Reactions

Each time the Slayer takes an action, each Opposing Force may react. Some reactions may be taken once *in total* per Slayer action, not once per Opposing Force; if this is the case, the Opposing Forces should work out amongst themselves who gets to take it. After each reaction, the last Opposing Force to react asks the Slayer "what do you do?"

Also, you may always ask questions or offer suggestions to help another player out when they're stuck. This does not count as your reaction.

Heavy Reactions — When the Slayer takes a Light Action, you may:

- ☠ Introduce a new greater threat – yourself, or something you've unleashed
- ☠ Personally intervene to make a bad situation worse
- ☠ Reveal that you reached the Slayer's objective first
- ☠ Mock the Slayer's personal inadequacies
- ☠ *If the Slayer has taken at least three Light Actions this scene*, describe how things get catastrophically worse, and end the scene

The Opposing Forces may collectively take at most one Heavy Reaction per Slayer action.

Routine Reactions — In response to any Slayer action, you may:

- ☠ Introduce new lesser threats – hoodwinked followers; subjugated horrors; something you've led to this place
- ☠ Obstruct the Slayer's path with the fallout of your actions
- ☠ Describe how the apocalypse reflects the Slayer's heart
- ☠ Interject details into another player's narration according to your mood and aesthetic
- ☠ Engage the Slayer in a brief dialogue based on whatever they just did. The Slayer can either respond in character, or expand on their most recent action to illustrate their response. Either way, responding doesn't count as an action.

You may also take a Routine Reaction without waiting for the Slayer to act if the game's pace flags or the Slayer seems to be stalling for time.

Light Reactions — When the Slayer takes a Heavy Action, you may:

- ☠ Question the Slayer's motives
- ☠ Steal a portion of the Slayer's glory
- ☠ Be forced into a momentary alliance
- ☠ Gracelessly retreat with promises of future reckoning
- ☠ *If the Slayer has taken at least three Heavy Actions this scene*, describe how the Opposing Forces are pushed back or thrown into disarray, and end the scene

The Opposing Forces may collectively take at most one Light Reaction per Slayer action.

The World

Your Name: _____ Your Player: _____

The apocalypse is only the beginning. One world must die for another to be born: you are that world, and you will not be denied.

Your Nature (choose one or more): A broken dimension; a hellish fortress; a parasitic timeline; the dream of an elder god; the new law

Your Aesthetic (choose one or more): Locks and chains; impossible angles; gratuitous lens flares; knife-edged silence; quivering meat

Your Mood (choose one or more): Inchoate; oppressive; glorious; disorienting; hateful

Your Demands

The dross of the old world will be burnt away to forge the iron of the new. Tell us what you require of those who dwell in you:

Your Agendas

As you play, let these principles guide you:

- ☠ Make unreasonable demands
- ☠ Make that which is not yourself into yourself
- ☠ Self-sabotage through unreason
- ☠ Whisper the promises of the new age
- ☠ Be
- ☠ _____

Taking Reactions

Each time the Slayer takes an action, each Opposing Force may react. Some reactions may be taken once *in total* per Slayer action, not once per Opposing Force; if this is the case, the Opposing Forces should work out amongst themselves who gets to take it. After each reaction, the last Opposing Force to react asks the Slayer "what do you do?"

Also, you may always ask questions or offer suggestions to help another player out when they're stuck. This does not count as your reaction.

Heavy Reactions — When the Slayer takes a Light Action, you may:

- ☠ Introduce a new greater threat – an embodied avatar; a force of your nature; an unwilling vessel
- ☠ Plunge the surroundings into your depths
- ☠ Reveal the consequences of defying your laws
- ☠ Grant visions of the world to come
- ☠ *If the Slayer has taken at least three Light Actions this scene, describe how things get catastrophically worse, and end the scene*

The Opposing Forces may collectively take at most one Heavy Reaction per Slayer action.

Routine Reactions — In response to any Slayer action, you may:

- ☠ Introduce new lesser threats – your stolen glories; your willing acolytes; your native beasts
- ☠ Obstruct the Slayer's path with intrusive manifestations of yourself
- ☠ Describe how the apocalypse heralds your coming
- ☠ Interject details into another player's narration according to your mood and aesthetic
- ☠ Engage the Slayer in a brief dialogue based on whatever they just did. The Slayer can either respond in character, or expand on their most recent action to illustrate their response. Either way, responding doesn't count as an action.

You may also take a Routine Reaction without waiting for the Slayer to act if the game's pace flags or the Slayer seems to be stalling for time.

Light Reactions — When the Slayer takes a Heavy Action, you may:

- ☠ Display signs and symbols acknowledging the Slayer's power
- ☠ Give the Slayer an unasked-for gift
- ☠ Permit the Slayer to choose their fate
- ☠ Abruptly recede, leaving no evidence of what just transpired
- ☠ *If the Slayer has taken at least three Heavy Actions this scene, describe how the Opposing Forces are pushed back or thrown into disarray, and end the scene*

The Opposing Forces may collectively take at most one Light Reaction per Slayer action.

Slayer Playsheets

Gone to Hell includes three basic Slayer archetypes:

- ☠ **THE AVENGER (p. 35)** – The classic rage-fuelled killmonster. This is considered to be *Gone to Hell*'s default Slayer, and makes for a straightforward introduction to the game. **Media Inspirations:** The Doom Slayer (*Doom*), Ellie (*The Last of Us Part II*), Kratos (*God of War*), Senua (*Hellblade: Senua's Sacrifice*)
- ☠ **THE HUNTER (p. 37)** – A no-nonsense professional who's here to do a job. This playsheet typically results in less gonzo, more deliberately paced stories. **Media Inspirations:** Samus Aran (*Metroid*), Master Chief (*Halo*), YoRHa No.2 Type B (*Nier: Automata*), Alucard (*Castlevania*)
- ☠ **THE THRILLSEEKER (p. 39)** – On the other hand, if your group wants *all* the gonzo you can muster, this is the playsheet for you. **Media Inspirations:** Bayonetta (*Bayonetta*), Dante (*Devil May Cry*), Marisa Kirisame (*Touhou*), Sonic the Hedgehog (*Sonic the Hedgehog*)
- ☠ **THE SURVIVOR (p. 41)** – A regular person who just happened to be in the wrong place at the wrong time. Go with this playsheet if you want to dial up the grit. **Media Inspirations:** Gordon Freeman (*Half Life*), Jill Valentine (*Resident Evil*), Isaac Clarke (*Dead Space*), Chell (*Portal*)
- ☠ **THE FOOL (p. 43)** – A morally uncomplicated hero who might possibly have wandered into the wrong genre – but don't try to tell *them* that! **Media Inspirations:** Ruby Rose (*RWBY*), Link (*The Legend of Zelda*), Hat Kid (*A Hat in Time*), Kirby (*Kirby's Dream Land*)

This section will be updated with links to additional and fan-created Slayer playsheets as they become available – watch this space!

The Avenger

Your Name: _____ Your Epithet: _____

For you, the apocalypse is personal. Somebody's responsible for this, and that somebody needs to die. You're coming for them, and heaven help anyone who gets in your way.

Your Look (choose one or more): Bulky armour; ragged clothing; spikes and chains; rippling muscles; scars and tattoos

Your Attitude (choose one or more): Earnest conviction; grumpy impatience; wry cynicism; grim determination; frothing rage

Your Weapons (choose one or more): All the fucking guns; a roughly forged sword; fire, and lots of it; your own enhanced physiology; whatever you can lay hands on

Your Idiom (choose one or more): Capturing your enemies' weapons; upgrading your physical enhancements; recovering mementos of your past; taking the strength of your defeated foes; getting so angry you spontaneously develop super powers

Your Legend

Answer these questions:

☠ What have the forces of the apocalypse taken from you?

☠ How have your trials made you more than human?

☠ What's the one thing you'd give anything to protect?

Your Agendas

As you play, let these principles guide you:

- ☠ Destroy your targets
- ☠ Protect the innocent
- ☠ Let your actions speak for you
- ☠ Strike fear into the hearts of your enemies
- ☠ Rip and tear



Taking Action

Any time the Opposing Forces ask “what do you do?”, describe what you do. Your actions are divided into three types: *Heavy Actions*, which require you to spend a token and return it to the pile; *Light Actions*, which let you pick up a token from the pile and add it to your supply; and *Routine Actions*, which do neither of those things. After each action, the Opposing Forces get to react.

Also, you may always ask questions or offer suggestions to help another player out when they're stuck. This does not count as your action.

Heavy Actions — Spend a token to:

- Annihilate a single greater threat in an ungodly display of carnage
- Wrest open a path to any objective you can see
- Resolve a complex problem through escalation of force
- Power up according to your idiom; write a new Heavy Action and add it to the Slayer playsheet for the rest of the session, or recover a previously crossed off one
- Ask the Opposing Forces “what here is my highest priority target?” They'll set an objective marker.
- _____
- _____

Routine Actions — You may always:

- Casually destroy any lesser threats within reach
- Perform improbable feats of strength and athletic prowess
- Simplify a problem by breaking something important
- Catch a reprieve according to your idiom; write a new Routine Action and add it to the Slayer playsheet for the rest of the session, or recover a previously crossed off one
- Ask the Opposing Forces “what's my best way out of here?” They'll update your map.
- _____
- _____

Light Actions — Gain a token when you:

- Get thrown back or forced to make a tactical retreat
- Walk into an obvious trap
- Impulsively destroy something you really ought not have destroyed
- Run out of ammunition or momentum; cross off one Routine or Heavy Action from the Slayer playsheet
- Ask the Opposing Forces “what don't I know that's about to screw me over?” They'll clue you in.

Doing Other Stuff

Between actions, you can ask the Opposing Forces what you see, talk to non-Slayer characters (if you're the talkative sort), and perform incidental tasks to investigate and move about your environment. This doesn't count as your action unless you ask one of the three questions the Opposing Forces are bound to answer honestly – or unless you're stalling for time!

The Hunter

Your Name: _____ Your Epithet: _____

Some people confront the apocalypse because they have something to protect, or something to prove, or because they have no choice. You? You do it because it's your goddamn job.

Your Look (choose one or more): Sleek armour; dapper finery; an immaculate uniform; a concealed face; a long coat

Your Attitude (choose one or more): Detached curiosity; smug composure; stoic angst; trenchant courtesy; deadpan snark

Your Weapons (choose one or more): Modern military hardware; a transforming multi-weapon; familiars or combat drones; a finely wrought blade; determination

Your Idiom (choose one or more): Assimilating alien magic or technology; learning forbidden techniques; copying your enemies' special abilities; escalating your response; improvising with whatever's handy

Your Legend

Answer these questions:

☠ Why has your mission brought you here?

☠ What line won't you cross in pursuit of your mission?

☠ What personal connection threatens your objectivity?

Your Agendas

As you play, let these principles guide you:

- ☠ Pursue the mission
- ☠ Minimise civilian casualties
- ☠ Find out what they're hiding from you
- ☠ Keep it strictly business
- ☠ Have a plan to kill everyone you meet

☠ _____

Taking Action

Any time the Opposing Forces ask “what do you do?”, describe what you do. Your actions are divided into three types: *Heavy Actions*, which require you to spend a token and return it to the pile; *Light Actions*, which let you pick up a token from the pile and add it to your supply; and *Routine Actions*, which do neither of those things. After each action, the Opposing Forces get to react.

Also, you may always ask questions or offer suggestions to help another player out when they're stuck. This does not count as your action.

Heavy Actions — Spend a token to:

- Neutralise or evade a single greater threat with precision and grace
- Discover or create a secret path that takes you where you need to be
- Reveal that you already have a complex problem's solution in hand
- Power up according to your idiom; write a new Heavy Action and add it to the Slayer playsheet for the rest of the session, or recover a previously crossed off one
- Ask the Opposing Forces “what here is your hidden weakness?” Whatever they tell you will be true.
- _____
- _____

Routine Actions — You may always:

- Neutralise or evade any lesser threats within reach
- Demonstrate your mastery of the skills of your trade
- Redirect a problem by changing the rules of engagement
- Catch a reprieve according to your idiom; write a new Routine Action and add it to the Slayer playsheet for the rest of the session, or recover a previously crossed off one
- Ask the Opposing Forces “what here is most useful to me?” They'll point you in the right direction.
- _____
- _____

Light Actions — Gain a token when you:

- Ineffectively assault a superior foe
- Realise that where you've ended up isn't where you intended to be
- Attempt a clever solution that just makes the problem worse
- Suffer injury or equipment damage; cross off one Routine or Heavy Action from the Slayer playsheet
- Ask the Opposing Forces “how is this more complicated than it seems?” They'll explain.

Doing Other Stuff

Between actions, you can ask the Opposing Forces what you see, talk to non-Slayer characters (if you're the talkative sort), and perform incidental tasks to investigate and move about your environment. This doesn't count as your action unless you ask one of the three questions the Opposing Forces are bound to answer honestly – or unless you're stalling for time!

The Thrillseeker

Your Name: _____ Your Epithet: _____

In the midst of so much death, you've never felt more alive. This whole apocalypse business sounds like just the challenge you've been looking for – bring it on!

Your Look (choose one or more): Designer clothes; exposed skin; leather and studs; impractical hair; bondage chic

Your Attitude (choose one or more): Calculated coolness; theatrical pomp; sensual swagger; bubbly optimism; gruesome glee

Your Weapons (choose one or more): Blades and bullets; super-speed; cinematic martial arts; body-horror transformations; a kickass laser sword

Your Idiom (choose one or more): Taking trophies from your enemies; drawing from places of power; inventing new techniques on the fly; unlocking your true form; revealing you could always do that and just didn't feel like it

Your Legend

Answer these questions:

☠ How is your strength tied to the forces of the apocalypse?

☠ Be honest – how is this mess really kind of your fault?

☠ What signature weapon or technique of yours has a name and legend of its own?

Your Agendas

As you play, let these principles guide you:

- ☠ Charge headlong into danger
- ☠ Let no insult go unanswered
- ☠ Disrespect authority
- ☠ Show the world what you're made of
- ☠ Just come out to have a good time

☠

Taking Action

Any time the Opposing Forces ask “what do you do?”, describe what you do. Your actions are divided into three types: *Heavy Actions*, which require you to spend a token and return it to the pile; *Light Actions*, which let you pick up a token from the pile and add it to your supply; and *Routine Actions*, which do neither of those things. After each action, the Opposing Forces get to react.

Also, you may always ask questions or offer suggestions to help another player out when they're stuck. This does not count as your action.

Heavy Actions — Spend a token to:

- Dispatch a single greater threat with an extravagant special move
- Overcome a series of impassable obstacles through death-defying stunts
- Sort out a complex problem by cutting through the bullshit – figuratively or otherwise!
- Power up according to your idiom; write a new Heavy Action and add it to the Slayer playsheet for the rest of the session, or recover a previously crossed off one
- Ask the Opposing Forces “what here is most valuable to you?” They'll give up the goods.
- _____
- _____

Routine Actions — You may always:

- Elaborately dispatch any lesser threats within reach
- Dance through danger without a hair out of place
- Render a problem moot by causing a more pressing one – for yourself and others
- Catch a reprieve according to your idiom; write a new Routine Action and add it to the Slayer playsheet for the rest of the session, or recover a previously crossed off one
- Ask the Opposing Forces “how can I get your attention?” They'll tell you the truth.
- _____
- _____

Light Actions — Gain a token when you:

- Take your best shot and have your target totally no-sell it
- Get sidetracked by something shiny
- Do something foolish or self-destructive out of pride
- Get beat like a drum; cross off one Routine or Heavy Action from the Slayer playsheet
- Ask the Opposing Forces “what's crept up on me while I was distracted?” It's always some damn thing!

Doing Other Stuff

Between actions, you can ask the Opposing Forces what you see, talk to non-Slayer characters (if you're the talkative sort), and perform incidental tasks to investigate and move about your environment. This doesn't count as your action unless you ask one of the three questions the Opposing Forces are bound to answer honestly – or unless you're stalling for time!

The Survivor

Your Name: _____ Your Epithet: _____

Whoever said expect the worst and you'll never be surprised probably wasn't talking about the end of the world. You're in way over your head, but the only way out is through.

Your Look (choose one or more): Personal protective equipment; pouches and bandoliers; street clothes; a depersonalising jumpsuit; a thousand-yard stare

Your Attitude (choose one or more): Stony resolve; cheerful cruelty; exasperated dismay; creeping paranoia; sheer panic

Your Weapons (choose one or more): Conventional firearms; speed and stealth; poorly understood gadgetry; your fellow survivors; moral compromise

Your Idiom (choose one or more): Repurposing abandoned tools; hoarding weapons and supplies; gaining useful allies; recovering records left by past survivors; stumbling upon the solution while running away

Your Legend

Answer these questions:

☠ Why do you have to keep going?

☠ What haunts you?

☠ What truth lies waiting for you to uncover?

Your Agendas

As you play, let these principles guide you:

- ☠ Search for answers
- ☠ Defend whatever's left
- ☠ Propose theories about what happened
- ☠ Display your hard-won scars
- ☠ Do what has to be done by you

☠

Taking Action

Any time the Opposing Forces ask “what do you do?”, describe what you do. Your actions are divided into three types: *Heavy Actions*, which require you to spend a token and return it to the pile; *Light Actions*, which let you pick up a token from the pile and add it to your supply; and *Routine Actions*, which do neither of those things. After each action, the Opposing Forces get to react.

Also, you may always ask questions or offer suggestions to help another player out when they're stuck. This does not count as your action.

Heavy Actions — Spend a token to:

- Drive back a single greater threat, and escape with your life
- Exploit a path opened by your enemies in their effort to destroy you
- Overcome a complex problem with the help of a fellow survivor
- Power up according to your idiom; write a new Heavy Action and add it to the Slayer playsheet for the rest of the session, or recover a previously crossed off one
- Ask the Opposing Forces “what chance do I have to hurt you?” There's always a chance.
- _____
- _____

Routine Actions — You may always:

- Desperately drive back any lesser threats within reach
- Struggle free at the last moment
- Postpone a problem by giving something up: resources, safety, or maybe just your dignity
- Catch a reprieve according to your idiom; write a new Routine Action and add it to the Slayer playsheet for the rest of the session, or recover a previously crossed off one
- Ask the Opposing Forces “where can I get to from here?” There are always options.
- _____
- _____

Light Actions — Gain a token when you:

- Give it your best shot, and it's not enough
- Escape from the frying pan and into the fire
- Realise that something – or someone – you put your trust in has failed you
- Suffer physical or mental trauma; cross off one Routine or Heavy Action from the Slayer playsheet
- Ask the Opposing Forces “how could this possibly get worse?” There's always worse to come.

Doing Other Stuff

Between actions, you can ask the Opposing Forces what you see, talk to non-Slayer characters (if you're the talkative sort), and perform incidental tasks to investigate and move about your environment. This doesn't count as your action unless you ask one of the three questions the Opposing Forces are bound to answer honestly -- or unless you're stalling for time!

The Fool

Your Name: _____ Your Epithet: _____

You've always had a talent for finding trouble, but this one takes the cake. The end of the world? Not if you have anything to say about it!

Your Look (choose one or more): Battered armour; youthful fashion; practical working clothes; zippers and buckles; a stylish hat

Your Attitude (choose one or more): Heedless excitement; keen diligence; unshakable faith; carefree innocence; perpetual bewilderment

Your Weapons (choose one or more): A legendary blade; a magical companion; an assortment of unlikely tools; impossible resilience; the power of friendship

Your Idiom (choose one or more): Collecting mysterious artifacts; awakening to your destiny; befriending the enemy; putting inadvisable things in your mouth; ~~stealing~~ *borrowing* anything that's not nailed down

Your Legend

Answer these questions:

☠ How did you get mixed up in all this?

☠ What unusual talent do you possess?

☠ Why have the forces of the apocalypse taken a personal interest in you?

Your Agendas

As you play, let these principles guide you:

- ☠ Help those in need
- ☠ Go for the obvious target
- ☠ When in doubt, cause a ruckus
- ☠ Prove yourself worthy of trust
- ☠ Be a big damn hero

☠

Taking Action

Any time the Opposing Forces ask “what do you do?”, describe what you do. Your actions are divided into three types: *Heavy Actions*, which require you to spend a token and return it to the pile; *Light Actions*, which let you pick up a token from the pile and add it to your supply; and *Routine Actions*, which do neither of those things. After each action, the Opposing Forces get to react.

Also, you may always ask questions or offer suggestions to help another player out when they're stuck. This does not count as your action.

Heavy Actions — Spend a token to:

- Overcome a single greater threat by exploiting a poorly guarded weakness
- Take an unexpected path to reach your destination
- Sweep away a complex problem by setting something bigger than you in motion
- Power up according to your idiom; write a new Heavy Action and add it to the Slayer playsheet for the rest of the session, or recover a previously crossed off one
- Ask the Opposing Forces “what here is being overlooked?” They'll hand you an opportunity.
- _____
- _____

Routine Actions — You may always:

- Tenaciously overcome any lesser threats within reach
- Take a risk just to see what happens, and get away mostly unscathed
- Tackle a problem with an unconventional or inappropriate tool
- Catch a reprieve according to your idiom; write a new Routine Action and add it to the Slayer playsheet for the rest of the session, or recover a previously crossed off one
- Ask the Opposing Forces “who here is in trouble?” There's always someone in need.
- _____
- _____

Light Actions — Gain a token when you:

- Try something that really seemed like it ought to have worked (it didn't)
- Get caught poking your nose where it doesn't belong
- Fail to anticipate the obvious consequences
- Experience a moment of self-doubt; cross off one Routine or Heavy Action from the Slayer playsheet
- Ask the Opposing Forces “how are my enemies one step ahead?” It turns out you're not sneaky!

Doing Other Stuff

Between actions, you can ask the Opposing Forces what you see, talk to non-Slayer characters (if you're the talkative sort), and perform incidental tasks to investigate and move about your environment. This doesn't count as your action unless you ask one of the three questions the Opposing Forces are bound to answer honestly -- or unless you're stalling for time!

Powering Up

Most of the actions on the Slayer playsheets are pretty self-explanatory, but the “power up” and “catch a reprieve” options that let you make up new actions to add to the playsheet can be tricky, especially if *Gone to Hell* is your first exposure to the genres it's emulating. Rather than assuming that everybody reading this document already knows what a video game powerup system looks like and how to construct one, I'm going to take this chapter to describe one way to handle it.

Everything that's discussed here should be considered strictly advisory. Depending on the source material your game draws from, you may decide to handle power-ups in a totally different fashion. You might not use new actions at all, reserving power-ups for restoring actions that have been crossed off – or you might be writing down new actions in every scene!

For Routine Actions

Whenever you run into something that lines up with the Slayer's idiom, you can add a new Routine Action to the Slayer playsheet. The next chapter discusses the anatomy of Routine Actions in much greater detail; as a brief introduction, the standard Routine Actions on every Slayer playsheet break down like so:

- ☠ How the Slayer deals with lesser threats
- ☠ How the Slayer engages with their environment in general
- ☠ How the Slayer finds a new angle on a problem
- ☠ How the Slayer recovers and obtains minor powerups
- ☠ How the Slayer asks for a hint

New Routine Actions give the Slayer additional ways of handling one or more of the above. They don't have to line up one-to-one with existing actions, but thinking of them that way can make it easier to come up with new ones on the fly.

Dealing With Lesser Threats

Every Slayer has the option to destroy any lesser threats within reach as a Routine Action, though some playsheets provide other options – for example, THE HUNTER can also evade. New actions of this type either create additional options, or modify the conditions under which those options can be used. Some examples might include:

- ☠ Destroy a lesser threat within line of sight using my sniper rifle
- ☠ Send lesser threats within reach into panicked flight with my battle cry
- ☠ Distract any lesser threats that can see me using my holographic decoy

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- ☠ Take out a lesser threat without giving away my position by turning invisible
- ☠ Purify any lesser threats within reach without harming their human hosts using my exorcism technique

Dealing with lesser threats can also cross the line into environmental manipulation or finding a new angle by doing something useful with a threat rather than evading or destroying it. This could look like any of the following:

- ☠ Turn lesser threats within reach into ice statues using my freeze ray
- ☠ Convert a lesser threat into a loyal minion using my magic brand
- ☠ Use a lesser threat as a hypersonic projectile with my magnetic accelerator
- ☠ Trade places with a lesser threat using my teleportation rune
- ☠ Have my robot buddy take out lesser threats within *its* reach

These actions take the form “[do something to] lesser threat(s) [under some condition] by/using/with [method]”.

Engaging With the Environment

The most straightforward way of giving the Slayer new ways to engage with the environment is to grant a new mode of movement. Examples include:

- ☠ Perform death-defying aerial stunts with my jetpack
- ☠ Pass through walls and other thin barriers with my phase desynchroniser
- ☠ Reach distant vantage points and pull unsecured objects or creatures toward me with my grapple beam
- ☠ Run on water and leap impossible distances with my lightfoot technique
- ☠ Travel hidden paths by shifting into the Shadow Realm

Another, slightly less obvious option is to change how the Slayer engages with the environment by *not* engaging with certain features of it. In their most basic form, these actions let the Slayer claim immunity to a specific danger or environmental condition, like:

- ☠ fire
- ☠ extreme cold
- ☠ deadly poison
- ☠ underwater
- ☠ something scenario specific; e.g., life-draining shadow energy

Powering Up

These actions will usually represent a protective suit, chemical treatment, fortifying magical glyph, body-hardening meditative practice, or something to that effect. Technically the Slayer needs to burn a Routine Action to activate this protection when it's needed, though in practice the Opposing Forces may give them a free pass and assume it's always active. Conversely, the Opposing Forces may decide as part of a Heavy Reaction that it's temporarily worn off or been overloaded!

These actions take the form “[do something unusual] by/using/with [method]”.

Finding a New Angle

There are a couple of ways to approach finding a new angle. The first and most basic gives the Slayer a new toy to play with that grants a specific set of problem-solving tools – e.g., a gun, gadget, gauntlet, or martial arts technique that works by:

- ☠ telekinetically manipulating unsecured objects
- ☠ remotely controlling non-hostile technology
- ☠ transforming your limbs into a variety of industrial tools
- ☠ projecting a pair of linked portals onto any two surfaces
- ☠ sculpting the nearby terrain

Some of these options may cross the line into “engaging with the environment” as well as “finding a new angle”, depending on how you approach them. That's okay – like I said earlier, thinking of each new action as a 1:1 counterpart with a standard action on the Slayer playsheet is just a convenient shorthand. A given action doesn't have to be restricted that way if it doesn't make sense for it to be.

The second and more comprehensive option is what you might call an “alt mode”: the Slayer transforms into or assumes the role of something that gives them a new set of capabilities to play with. Variations on this theme include:

- ☠ transforming into a bird, wolf, or other animal
- ☠ deploying a remote-controlled drone
- ☠ possessing or mind-controlling a lesser threat or non-Slayer character
- ☠ shrinking to one-tenth your usual size
- ☠ curling up into a ball and rolling away

These effects are mostly narrative, but the Opposing Forces might determine that certain other actions work differently until the Slayer changes back. If the Slayer spends enough time fooling around in an alt mode to invoke the “stalling for time” rule, the Opposing Forces can knock them out of it as a Routine Reaction.

These actions take the form “Find a new angle on a problem by/using [method]”.

Powering Up

Powering Up

The standard Routine Action for powering up already reflects the Slayer's idiom(s), so adding a second one will be unusual. Normally it will only make sense to do so if the Slayer suddenly acquires a new way to power up mid session. (Maybe they get turned into a vampire?) The option *does* exist if such a scenario ever comes up, though!

These actions take the form “Catch a reprieve by/using [method]”.

Asking For a Hint

New actions of this type supplement the final Routine Action on the Slayer playsheet by granting an additional question you can ask the Opposing Forces and be guaranteed to get a straight answer. This might represent:

- ☠ a technological scanner
- ☠ a trick of extrasensory perception
- ☠ a radio link to a helpful advisor
- ☠ a magic divining crystal
- ☠ a noisy fairy companion

Taking this option multiple times will usually expand the capabilities of the existing information-gathering method rather than adding new methods. Most extra questions will be something along the following lines:

- ☠ “what am I missing here?”
- ☠ “what's about to happen here?”
- ☠ “what here is the biggest threat to me?”
- ☠ “what's interesting about [the thing that I'm looking at]?”
- ☠ “where should I go next?”

These actions take the form “Use [method] to ask the Opposing Forces [question]”.

For Heavy Actions

Heavy Actions follow a similar pattern to Routine Actions, so all of the previous discussion applies here too. Your new Heavy Action would just have bigger effects: removing greater threats rather than lesser ones, wiping away problems rather than finding new angles, and so forth.

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However, the standard Heavy Actions on most Slayer playsheets are already very flexible, so that approach will often feel unsatisfying. Another approach is to create new Heavy Actions that break the rules in some way, letting the Slayer do things that don't obviously fall within the scope of any existing Heavy Action. You can think of these as *Gone to Hell's* equivalent of those rule-breaking special moves in a video game that require you to charge up a meter or expend some limited resource.

A few examples:

Environmental Control

Spend a token to create a particular environmental condition spanning the entire scene. This action lets the Slayer exercise a moment of Opposing Force-like control over the staging of the scene. Possible effects include:

- ☠ calling for sustained aerial bombardment from off-screen allies
- ☠ revealing that you've rigged the whole area with deadly traps
- ☠ teleporting both yourself and your enemies to an arena of your choosing
- ☠ conjuring a violent thunderstorm with the force of your wrath
- ☠ setting everything everywhere on fire

Actions of this type just state the thing the Slayer does – there's no special phrasing.

Mass Destruction

Spend a token to take out *all* the lesser threats in the scene, regardless of whether they're within reach, as well as inflict variable amounts of collateral damage depending on how the action is described. This could represent:

- ☠ a “smart” weapon
- ☠ a swarm of hunter-killer drones
- ☠ a superspeed or time-stop technique
- ☠ a purification or exorcism ritual
- ☠ a really big bomb

Actions of this type take the form “Destroy/banish/etc. all lesser threats in the scene by/using/with [method]”.

Powering Up

Perfect Defence

Spend a token to completely no-sell, well, just about anything. This one requires a fair bit of collaboration with the Opposing Forces in order to set up a sufficiently ridiculous attack or peril that simply surviving it is dramatic enough to be worth the token. If you absolutely *need* the Slayer to be able to shrug off a nuclear bomb to the face, though, this is the action for you. Possible justifications include:

- ☠ a limited-use force field
- ☠ an impossible parry
- ☠ a time-manipulation technique
- ☠ the ultimate body-reinforcing martial art
- ☠ getting blown to pieces, then rapidly regenerating/reassembling yourself

Actions of this type take the form “ignore any single attack by/using/with [method]”.

Scale Up

Spend a token to change the scale of the conflict for the rest of the scene. The effects of this action are mainly descriptive, changing what counts as an obstacle or a threat from the Slayer's perspective: things that formerly constituted greater threats might be treated as lesser threats, and things that were simply out of the Slayer's league may now be approachable as greater threats. It may also modify how other actions work, at the Opposing Forces' discretion. This might involve:

- ☠ bodily transforming (e.g., into a dragon, a demon, some sort of werewolf)
- ☠ boarding a vehicle (e.g., a tank, a giant robot, a particularly scary horse)
- ☠ gaining a small army (e.g, summoning duplicates, deploying drones, hacking or mind-controlling numerous lesser threats)
- ☠ entering an altered state where only certain entities are capable of threatening you (magical girl transformation sequence optional)
- ☠ growing very large (self-explanatory)

If the Slayer uses this effect as a scene-ending Heavy Action, they receive the benefits of increased scale for the next scene instead. Actions of this type take the form “change the scale of the conflict by/using/with [method]”.

Powering Up

The Power of Friendship

If you're playing a game where making friends out of enemies is genre appropriate, you can represent this with a power up action. The Slayer gains a new Heavy Action reflecting the sort of aid their new ally is able to provide. That aid might boil down to a re flavoured version of one of the above options, though in practice it will usually emerge from the particulars of the scenario and exactly what it is you're befriending.

This option is best used as the final Heavy Action that ends a scene, particularly if the thing you're befriending is a greater threat – otherwise, you'd be doubling up on powering up and removing a greater threat with a single action. In fact, it's one of the few situations where ending a scene by powering up has a totally obvious interpretation!

If you want to use this option on the Rival (i.e., when they've introduced themselves into a scene as a greater threat), discuss it with the Rival's player first. This may be a good way to go if the Rival's player is exiting the game after this session, or wants to switch to a different Opposing Force playsheet – possibly a secret mastermind who's not happy with the Rival's change of heart? Otherwise, it may require some plot gymnastics to explain why the Rival is simultaneously the Slayer's ally and an active Opposing Force.

Actions of this type take the form “call on [name of your new friend] to [the thing your new friend does]”.

Starting With Extra Actions

In most cases it won't be necessary to start with any extra actions for your group's Slayer concept to work. Nearly every option that's discussed in this chapter can also be represented by writing in an extra entry under **Your Weapons** or **Your Idiom** and rolling the effects in under one or more of the playsheet's standard actions. This won't give you some of the formal benefits of defining it as an action, like messing with the token economy or being able to damage it as a Light Action, but if you don't care about any of that stuff it's definitely the simpler way to go.

That said, if there's something you absolutely need to make your Slayer concept work that doesn't fit as a weapon or idiom or can't reasonably be covered by your Slayer playsheet's standard actions, there's no rule *against* pencilling in a new move or two before the start of the first scene. There's only one Slayer, and everybody gets a turn to be them eventually, so you don't really have to worry if it's balanced!

Powering Up

Limits on New Actions

There's no formal cap on the number of actions that can be added to the Slayer playsheet in this way. For most games I recommend a soft limit of three or four such actions, with any new actions beyond that replacing an existing one that hasn't been used in a while. That's explicitly *not* a rule, though; for some scenarios (and some Slayers), accumulating a list of special tricks as long as your arm is totally appropriate!

In any event, I'd limit it to no more than one new action per scene, unless there's a really good explanation.

Creating Your Own Playsheets

Unless you skipped straight here, you've no doubt noticed that large portions of the included playsheets follow a pretty strict formula. I've tried to make it as simple as possible to homebrew your own playsheets, and in this chapter I'm going to expand on some of the finer points of that formula.

Note: this discussion assumes you're already familiar with all of the playsheets included in this document, so if you haven't read them yet, go back and do so now!

For Everybody

Every playsheet starts with a high-level concept. I start by coming up with at least three different examples of that concept from popular media and finding the common thread; ideally, these examples should be from first-person shooters, spectacle fighters, or – to a somewhat lesser extent – survival-horror games and Metroidvanias, since that's what will mesh best with the game's existing material, but your source material could be just about anything.

You'll want your go-to examples to be as different as possible from one another while still sticking to your central theme, or else you're going to have a hard time filling out some of the following sections, particularly the “choose one or more” bits. Once you've got them firmly in your mind, the next steps depend on what kind of playsheet you're creating – an Opposing Force, or a Slayer.

For Opposing Forces

Every Opposing Force playsheet begins with a trio of pick-lists: **Your Nature**, **Your Aesthetic**, and **Your Mood**. Aim for around five entries on each list.

Your Nature is the most straightforward of the three: a basic statement of what the Opposing Force's deal is. This is the one where players are least likely to exercise the “or more” clause, so it's okay if they're mostly mutually exclusive, but be on the lookout for interesting pairings. Each entry should be around 3–4 words long; occasional outliers are okay, but if they're consistently longer, you're probably overspecifying.

Unless the Opposing Force is a singular being like *THE RIVAL*, **Your Aesthetic** isn't just a fashion statement: it also establishes what sorts of descriptive cues you can use to signify that a given place or situation is under that Opposing Force's influence. Mutually exclusive options are less okay here – try to make sure that every possible pairing is a distinctly interesting option in its own right.

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Finally, **Your Mood** sets the tone when this Opposing Force's player is in the narrative driver's seat. It doesn't necessarily reflect the attitude of any particular agent of the Opposing Force, though it totally can if it's the sort of Opposing Force the Slayer can talk to. The fatal temptation here is to break out a thesaurus and just find five different ways of saying the same thing, so mix it up!

Your Thing

Every Opposing Force has its own unique gimmick, from THE HORDE's hungers, to THE SYSTEM's mechanisms of control, to THE RIVAL's bewildering array of psychological hangups. These are filled in during play, so you don't need to come up with anything right now, but you should put some thought into exactly how what's being asked for reflects the Opposing Force's core theme.

The secret trick is that each Opposing Force's Thing is the expression of its fifth Agenda: THE CIPHER has laws by which it may judge, THE SYSTEM has instruments through which to exert its control, and THE WORLD's demands define its nature. You may find it works better for you to skip ahead and figure out the Opposing Force's Agendas now, then come back and figure out its Thing afterward.

Your Agendas

An Opposing Force's Agendas are a set of basic storytelling prompts to help its player figure out how it should react to the curveballs the Slayer throws at it. They break down like so:

- ☠ The first two Agendas are the Opposing Force's hammer and nail: what broad goal does it chase after in the absence of any more specific objective, and how does it instinctively go about doing that? THE HORDE inflicts pain to enforce hierarchy. THE SYSTEM wields influence to serve its masters' interests. THE WORLD imposes its demands to make that which is not itself into itself. This document isn't terribly consistent about which one comes first and which one comes second – it depends on which order flows better!
- ☠ The third Agenda is always the Opposing Force's fatal flaw. How does it constantly screw itself over? Above anything else, this is the weakness that lets the Slayer win. Write down the phrase “self-sabotage through”, followed by a simple attitude or behavioural tendency.
- ☠ The fourth Agenda is the most purely player-facing of the lot. The others tell you what the Opposing Force does, but this one tells you how to present those actions to your audience. THE CIPHER knows more than you. THE RIVAL is the Slayer's twisted mirror. THE SYSTEM desperately wants to be right.

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- The fifth and final Agenda is usually the hardest to come up with: a one-word statement (always a verb) of the Opposing Force's most fundamental act. If you're playing this Opposing Force and you have *one second* to decide what to do, it's this. As noted previously, this Agenda is key that unlocks the Opposing Force's Thing, so you can tackle the two in whatever order works best for you.

Heavy Reactions

Heavy Reactions are how the Opposing Force brings the pain. There are exactly five, as follows:

- The first Heavy Reaction is always introducing a new greater threat – that is, the sort of thing the Slayer needs to pay a token to get rid of. What exactly constitutes a greater threat can vary a lot, but it should be something that can plausibly be fought and killed, or at least neutralised; provide at least three brief examples. It's the direct counterpart to the Slayer's first Heavy Action option, though the third will sometimes be applicable as well.
- The second Heavy Reaction is the Opposing Force's default way of introducing a big hairy problem or obstacle that needs to be dealt with *right now*. Like the previous reaction, the Slayer will often need to spend a token to deal with it. The Slayer's second and third Heavy Actions deal with this sort of thing.
- The third Heavy Reaction reveals far-reaching badness in keeping with the Opposing Force's nature. Unlike the previous two reactions, there isn't necessarily any immediate threat to the Slayer, but the information that's revealed may totally recontextualise their goals. This one always starts with the word “reveal”.
- The fourth Heavy Reaction is the one where the Slayer has to listen to you monologue. Everybody loves a good villain monologue – what would this Opposing Force rant about?
- The final Heavy Reaction is a boilerplate scene-ending trigger; just copy and paste it from one of the existing Opposing Force playsheets.

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Routine Reactions

Routine Reactions are the workhorses of the playsheet. They're troublesome, but not terribly harsh; “in response to any Slayer action” includes Heavy Actions, and you don't want a Routine Reaction on your Opposing Force playsheet that can completely reverse a Heavy Action's victory!

- ☠ The first Routine Reaction introduces new lesser threats – the sort of thing that the Slayer is going to have to burn an action to deal with, but not necessarily a token as well. Like greater threats, these should be something the Slayer can plausibly neutralise or kill; provide three examples.
- ☠ The second Routine Reaction is how the Opposing Force generically makes the Slayer's life more difficult. This is the passive or reactive counterpart to a threat's active inconvenience. Always begins with the phrase “obstruct the Slayer's path with” (or occasionally “by”).
- ☠ The third Routine Reaction sets up the basic narrative responsibility of this Opposing Force's player: to describe some specific facet or dimension of the ongoing apocalypse. Always begins with the word “describe”.
- ☠ The fourth and fifth Routine Reactions are the same for every Opposing Force.

Light Reactions

Light Reactions have the least formal structure, which gives you an opportunity to inject some extra personality. The first four Light Reactions typically consist of some combination of the following options, in no particular order. No Opposing Force playsheet will have all of them, and some may have multiple versions of the same one.

- ☠ Acknowledge the Slayer's awesomeness in a backhanded or passive-aggressive way
- ☠ Impose a “yes, but”: the Slayer gets what they want, but this other bad or weird thing happens as well
- ☠ Toss in a “yes, and”: the Slayer gets what they want, plus an extra benefit that's of dubious utility or carries some significant downside
- ☠ Foreshadow the long-term consequences of the Slayer's actions
- ☠ Provide a narrative prompt for some aspect of the Slayer's personality or history this Opposing Force is interested in exploring

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- ☠ Let the Slayer choose what sort of badness they'll face next
- ☠ Throw a tantrum and sulk

The final Light Reaction is another boilerplate scene-ending trigger – time to copy and paste!

For Slayers

Like Opposing Forces, every Slayer's playsheet begins with a series of pick-lists: **Your Look**, **Your Attitude**, **Your Weapons** and **Your Idiom**. Each one should have around five options. That might not seem like a lot, but remember that the group can write their own entries when the playsheet is actually used; your goal isn't to exhaust every possibility, but to provide a solid direction for the group's brainstorming.

Your Look is probably the easiest – just steal bits of costumery from the examples you came up with in the first step. These can be both self-contained looks and individual touches of colour. Try to make sure that at least *most* of the options are amenable to being paired up, and watch for fun or unexpected combinations.

Your Attitude is the one pick-list where you shouldn't worry about having lots of seemingly incompatible entries. Slayers contain multitudes; picking two wildly incompatible attitudes and figuring out how to reconcile them is part of the fun!

Your Weapons is where the Slayer's basic problem-solving tools are established. You don't need to worry about any give entry providing a complete toolkit, since the group can pick as many as they want when statting out their Slayer, so your priority should be to get a good mix of straightforward options and weird ones.

Finally, **Your Idiom** describes what the Slayer's powerups and health pickups are going to look like. Try to provide at least a little bit of in-character justification for each entry, but you don't need to be terribly realistic about it – *Gone to Hell* isn't particularly subtle about the fact that it's a tabletop video game. Most of the entries should be able to justify powering up in some fashion, but it's okay if one or two are pure recovery options.

Your Legend

This section consists of a set of three brief backstory questions. They should be the sorts of questions that can be answered in a single sentence – we're not interested in making any group that uses this playsheet write a book here! The trick is making sure that all of the questions are equally applicable to all, or at least most, of the media examples you have in mind. If you can't come up with any such questions, it's possible your examples aren't as closely related as you thought they were.

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Your Agendas

Like Opposing Forces, a Slayer's agendas follow a particular pattern. You can adjust or rearrange if your playsheet concept warrants it, but try to stick mostly to the following set:

- ☠ The first Agenda is a thing the Slayer does proactively. It's the primary driver that motivates them to fight against the forces of the apocalypse.
- ☠ The second Agenda is a thing the Slayer does reactively. It may complicate or complement the first Agenda, depending on the Slayer, but it's not something they actively pursue – it just seems to *keep coming up*.
- ☠ The third Agenda is how the Slayer fits into their social context and relates to any non-Slayer characters they might encounter.
- ☠ The fourth Agenda is the image the Slayer strives to cultivate. This may be different from the image they actually present!
- ☠ The final agenda is a pithy overarching mission statement, and also – by convention – a meme reference. The meme reference is optional; the mission statement is not.

Heavy Actions

Heavy Actions are how the Slayer gets shit done. Spending a token is basically an “I win” button, at least in terms of what's immediately in front of the Slayer, and these actions should reflect that.

- ☠ The first Heavy Action removes a greater threat from the equation, where “greater threat” is defined as “a thing the Opposing Forces used a Heavy Reaction to introduce”, and describes how the Slayer goes about doing so. Removing a threat often means killing it, but not always; THE HUNTER, for example, also has the option to evade, and for THE SURVIVOR, just getting away in one piece counts as a win!
- ☠ The second Heavy Action lets the Slayer get where they need to be regardless of what's standing in their way. Its limitations are implicit in its methods; for example, THE AVENGER wrests open a path through brute force, which might not always be the brightest idea.

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- ☠ The third Heavy Action is the Slayer's optimal problem-solving strategy. When they do this thing and pony up a token, it Just Works. Like the second Heavy Action, there might be built-in limitations or requirements; THE SURVIVOR needs help to make it happen, and THE FOOL's methods have a built-in tendency to get out of hand!
- ☠ The fourth Heavy Action is a boilerplate powerup action; just copy and paste it from one of this document's playsheets.
- ☠ The final Heavy Action is a leading question that prompts the Opposing Forces to tell the Slayer how they can win. Note that it's completely possible for this question to be the third Heavy Action that triggers the end of the scene, so the nature of the question should be such that its answer could plausibly lead to immediate victory.

Routine Actions

Routine Actions represent the Slayer's core competencies – things this particular Slayer can always do and expect to succeed, unless they've recently gotten the stuffing beat out of them. They're still things that cost, in terms of giving the Opposing Forces a chance to react, but they don't draw on limited resources.

- ☠ The first Routine Action takes lesser threats off the table – that is, threats the Opposing Forces didn't need a Heavy Reaction to introduce. All of the same considerations that apply to the first Heavy Action apply here, too.
- ☠ The second Routine Action describes how the Slayer engages with their environment in more general terms. More than any other action, this is the Slayer's core: THE HUNTER is a master of their trade, THE AVENGER is brutally strong and fast, and THE FOOL is just annoyingly hard to kill! What does this Slayer do?
- ☠ The third Routine Action is how the Slayer finds a new angle on a problem. This is usually going to be the setup for another action's knockdown, so the specifics will depend on the Slayer's strengths: THE HUNTER changes the problem's context, but THE AVENGER reduces the problem to a nail for their favoured hammer.
- ☠ Like its Heavy counterpart, the fourth Routine Action is boilerplate text.
- ☠ The final Routine Action is basically a lighter version of the final Heavy Action; rather than asking the Opposing Forces to do the creative heavy lifting, it just asks for a nudge in the right direction. What kind of leading question goes here depends on how to this Slayer goes after their goals: THE AVENGER is all about about the destination, while THE THRILLSEEKER brings the action to them!

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Light Actions

Light Actions generate the fuel for *Gone to Hell's* engine, and they all do it the same way: by looking the Opposing Forces in the eye and saying “please hurt me”. The Slayer's choice of action determines what form the hurting takes. You don't need to specify any particular consequences here – that's what the Opposing Forces' Heavy Reactions are for.

- ☠ The first Light Action is what failing to remove a threat looks like. It's usually going to be some variation of “your attack didn't work”, suitably flavoured.
- ☠ The second Light Action is how the Slayer gets off track. It can be a literal sidetrack, or just the most common way the Slayer gets trapped or bogged down.
- ☠ The third Light Action is how the Slayer's own actions most frequently screw them over. Self-sabotage isn't an agenda for Slayers like it is for Opposing Forces, but they always have the option!
- ☠ The fourth Light Action is what getting “wounded” looks like for this Slayer. This doesn't necessarily mean physical injury: the worst thing that can happen to THE HUNTER is to be deprived of their cool toys, THE THRILLSEEKER's deepest wounds are to their pride, and THE SURVIVOR has a tendency to end up with all sorts of fascinating mental trauma.
- ☠ The final Light Action hands the Opposing Forces a blank cheque to add new obstacles on top of existing ones. Like the final Heavy Action, this could be the action that ends the scene, so make sure the leading question is something whose answer could be a catastrophe in its own right.

Optional Rules

The preceding chapters should give you the tools you need to handle most situations. Here are some extra rules for a few edge cases that are likely to come up.

Longer Scenes

The pace of *Gone to Hell* is mostly determined by the the action economy within each scene. The Slayer can take at most five Heavy or Light actions before hitting a scene-ending trigger, and will often reach one before that, which puts a cap on the number of significant events that can occur in each scene. An enthusiastic Slayer can burn through them in a real hurry!

If you're interested in longer individual scenes, your first impulse might be to bump up the number of actions of a particular type that are needed to end a scene, to four or even five. That doesn't always work out in practice, though: requiring a very large number of the same type of action may strain the Slayer's creative resources.

A better option is to institute a rule that the Slayer can't take two of the *same type of action* in a row. Here “type” refers to Heavy, Routine, or Light. There's still nothing to stop the Slayer from taking nothing but Heavy Actions (or, conversely, nothing but Light Actions) whenever the opportunity arises, but they'll have to do other stuff in between, thus preventing scenarios where a scene is over in three cycles flat. This rule can be relaxed during boss fights and high-tension scenes.

Grittier Games

As noted in the [Your Role chapter \(p. 10\)](#), the token economy also determines the Slayer's expected ratio of wins and losses. I'm going to cover some options for adjusting that here.

As noted in the previous section, fiddling with the scene-ending triggers isn't the best way to adjust the pace of the game. However, it's a *great* way to adjust the tone. By default, the Slayer can theoretically emerge victorious in every scene if you're careful to always break even with your tokens. For a game where the Slayer is obliged to take some losses, you can use different thresholds for victory and disaster: for example, it might take three Heavy Actions to emerge victorious, but only two Light Actions to end a scene in catastrophe – or four Heavy Actions to win and three Light Actions to lose, for slightly less tension.

Optional Rules

This can be extended to even larger imbalances, but even a one-point difference is enough to ensure that the Slayer will lose fairly often. In particular, if the Slayer ends a scene with zero tokens, it becomes *impossible* to emerge victorious in the following scene. Even with the free token to start the scene, you can't gather enough tokens to win without triggering a loss in the process. A bigger imbalance expands that guaranteed-loss threshold accordingly.

Removing the free token at the start of each scene will have the same effect on the token economy as unbalanced scene-ending triggers, but it feels harsher, so it's best reserved for games on the grimmer end of the scale. If you decide to institute unbalanced scene-ending triggers *and* remove the free token at the same time... well, it's your funeral!

Fluffier Games

All of the preceding advice can be applied in reverse to achieve a game where the Slayer literally never loses: either skew the scene-ending triggers in favour of victory (e.g., three Heavy Actions to win, but four Light Actions to lose), or increase the number of free tokens awarded at the start of each scene to two.

Variable Grittiness

If your group is prepared to put in some extra work, you can decide whether to use unbalanced scene-ending triggers on a scene by scene basis. Just bear in mind that if the imbalance you decide on is bigger than the number of tokens the Slayer finished the previous scene with, the next scene becomes unwinnable! This can create an incentive for the Slayer to accept some early losses and hang onto a few extra tokens, just in case.

Doubling Up on Opposing Forces

If you're playing with a very large group, or if a smaller group has a specific scenario in mind where some of the Opposing Force playsheets don't fit, you can allow multiple players to choose the same Opposing Force. There are two specific changes to the usual setup process that need to happen here:

- ☠ Each player handles the choose-one-or-more and fill-in-the-blank sections of their copy of the doubled-up Opposing Force playsheet individually.
- ☠ After those sections are finished on both playsheets, the players should confer and decide whether they're playing as different factions of the same Opposing Force, or as two unrelated Opposing Forces that just happen to have similar *modi operandi*. (They're treated as separate Opposing Forces for rules purposes regardless of what they decide, though!)

Optional Rules

- ☠ Erasing and re-writing an Agenda becomes non-optional for the doubled-up Opposing Forces, and each player must erase and re-write a *different* Agenda. The end result should be that the two copies of the Opposing Force playsheet have three Agendas in common and two that differ.

I don't recommend doubling up like this in two-player games, nor that three or more players pick the same Opposing Force. If you've come up with a premise where that would actually be a good idea, I'd love to hear about it!

Two-Slayer Co-op

Sometimes you might feel like playing with multiple Slayers – you know, get a little of that two-player co-op action going. That's totally doable, but it complicates the process of play a fair bit. Here are the high points:

- ☠ During the setup phase, the group can collaboratively create both Slayers, or divide into two roughly equal-size groups to create one Slayer each.
- ☠ The two Slayers share a single pool of tokens; if either one takes a Light Action, the token goes into the same pool, and both spend from the same pool to take Heavy Actions.
- ☠ Both Slayers can take actions in each action-reaction cycle, but they may only take one Heavy or Light Action between them. The other can take a Routine Action to help, hinder or react to the main action. I recommend using some sort of tangible marker – an action figure works well! – and passing it back and forth after each cycle to keep track of whose turn it is to take a Heavy or Light Action.
- ☠ Both Slayers share in the benefits of each Heavy Action and the consequences of each Light Action.
- ☠ Rotating the Slayer role becomes a two-step process. First, whoever's been playing a Slayer longest hands their Slayer playsheet to the other Slayer player. Second, the other Slayer player (i.e., the one who's been playing a Slayer for the shorter amount of time) hands their Slayer playsheet to the next Opposing Forces player in the scene order. Thus, each player gets to play as both Slayers, one after the other.
- ☠ If one of the Slayers is suborned or turns coat, it's generally best to handle that by removing their playsheet from the game and treating them as an additional greater threat option for an appropriate Opposing Force thereafter. If it makes sense story-wise, you can instead take a moment to rewrite them as [THE RIVAL \(p. 30\)](#) and swap them for one of the existing Opposing Forces.

Optional Rules

- ☠ Slayer-on-Slayer PVP is beyond the scope of these rules. If your game goes there, you're on your own!

The game's narrative flow strongly depends on having at least as many Opposing Forces as Slayers, so two-Slayer co-op is recommended for groups with at least four players. (This may require doubling up on Opposing Forces – see above.) If you're thinking about running a six-player group with *three* Slayers, you're a braver soul than I.

Branching Paths

An alternative way to handle multiple Slayers in a single game is to take a page from those video games where multiple protagonists are pursuing the same or related goals, but via different routes that only occasionally intersect. In this variant, the role of the Slayer doesn't rotate, but the narrative spotlight does.

- ☠ Each player should create their own Slayer, rather than collaborating on a single Slayer for the whole group.
- ☠ At the end of each scene, rather than handing off your Slayer playsheet, the “camera” simply shifts to the next player's Slayer to see what they're up to.
- ☠ Unlike the co-op variant, each player maintains their own separate supply of tokens. You can only gain and spend tokens during scenes where the spotlight is on your Slayer.
- ☠ If your Slayer happens to show up during a different Slayer's spotlight scene, they're treated as a non-Slayer character. Any Opposing Force (including you) can incorporate them into their reactions just like any other non-Slayer character.
- ☠ You retain veto power if an Opposing Force other than you wants something horrible to happen to your Slayer during a scene where they're a non-Slayer character.

Note that your Slayer will never directly face your own Opposing Force, since you can't play both roles at once. Put some thought into why this should be the case story-wise.

I don't recommend this variant for groups larger than three. Partly this is because there are only three Slayer archetypes in the core game, but mostly it's because every additional narrative branch multiplies the amount of information you need to keep track of. It's by no means unmanageable, but if you decide to pull a *Game of Thrones* at your table, don't say I didn't warn you!

Optional Rules

Downtime Scenes

Gone to Hell's basic format is a headlong rush into endless peril where something is trying to kill you in every scene. If you'd prefer to take a breather now and then, you can institute **downtime scenes**, which work like this:

- ☠ After each player has been the Slayer once, the next scene is a downtime scene. This might represent returning to a safe location after completing an objective, or just finding a temporary refuge in the midst of danger.
- ☠ A downtime scene doesn't count as any particular player's turn – it's outside the regular scene rotation. You can continue with whoever was playing the Slayer most recently, or pass the Slayer role from player to player as needed.
- ☠ There are no threats or scene-ending triggers in a downtime scene, and the Slayer can't spend or earn tokens. The whole scene is played out in freeform question-and-answer mode, and ends by mutual agreement.
- ☠ At the end of the scene, recover any crossed-off actions on the Slayer playsheet, and optionally erase any custom actions that are no longer needed to free up space on the playsheet.
- ☠ Reset the Slayer's token pool to one, and start the next scene!

A downtime scene is a great opportunity to take stock of the Slayer's next objective, interact with NPCs without something horrible breathing down your neck, and brainstorm ideas for the following scenes. It's also a good time to decide whether anything that happened during the previous set of scenes warrants answering any unanswered questions from the **Your Legend** section of the Slayer playsheet, or filling in any remaining blanks on the Opposing Force playsheets.

Finally, if you're using the [branching paths variant \(p. 64\)](#) in your game – and if it makes sense to do so – you can use a downtime scene to have different players' Slayers meet up!

Diceful Scene Resolution

If your group wants a little more uncertainty in their lives than the basic rules of *Gone to Hell* provide – or if you just like to roll dice! – you can try the following rules on for size. For this variant, you're going to need three or four dice in each of two colours, where each colour represents a particular type of Slayer action. You can use any colours you want, but I'm going to assume for convenience that blue dice correspond to Heavy Actions, and red dice correspond to Light Actions.

Optional Rules

Use the normal scene-ending triggers: the Opposing Forces can end the scene when the Slayer takes a third Heavy Action or a third Light Action. However, before describing the outcome, pick up a number of blue dice equal to the number of Heavy Actions the Slayer took this scene, and a number of red dice equal to the number of Light Actions the Slayer took this scene, and roll them all together.

Don't add any results up: instead, look for the *single highest die* of each colour. If there's a tie for the highest roll, discard all dice showing the high roll, and repeat until a clear winner emerges, or until one colour runs out of dice. Treat a colour with no remaining dice as having a high roll of zero.

Finally, compare which colour has the most (remaining) dice with which colour is showing the highest roll, like so:

- ☠ *Mostly blue dice, blue high:* The Slayer achieves a straightforward victory. Describe how the opposing forces are forced back or thrown into disarray.
- ☠ *Mostly red dice, blue high:* The Slayer is saved by outside forces. Describe how good fortune or unexpected allies rescue the Slayer from certain doom.
- ☠ *Mostly red dice, red high:* The Slayer suffers a straightforward defeat. Describe how things get catastrophically worse.
- ☠ *Mostly blue dice, red high:* The Slayer suffers a shocking reversal. Describe how the Slayer gets screwed by forces beyond their control.

Depending on the tone your group is aiming for, the reversal outcomes (i.e., mostly red, blue high and mostly blue, red high) can represent simple good or bad luck, but you also have the option of going for a full-on Shocking Twist. Maybe talk that one out first, though!

Breaking Ties

In scenes where the Opposing Forces declined a scene-ending trigger, or if certain other optional rules are in play (see below), it's possible to end up with the same number of dice of each colour. When this happens, treat the colour corresponding to the Slayer's final action for the scene as having the most dice. For example, if there are the same number of blue and red dice and the Slayer's final action was Heavy, read the "mostly blue" lines on the results table.

There's also a slight possibility of getting a tie for the highest roll, in the specific scenario that you're rolling three dice of each colour and *all six dice* line up into matching sets. If this happens, the session ends immediately with a bullshit sequel hook.

Optional Rules

With Unbalanced Scene-Ending Triggers

If you're also using the optional rules for [unbalanced scene-ending triggers \(p. 61\)](#), they'll need some adjusting to play nice with diceful scene resolution. Rather than requiring a different number of actions for each trigger, unbalance the dice by throwing in an extra die corresponding to the direction you want to skew the results: an extra blue for victory, or an extra red for tragedy. Other ways of adjusting the game's tone, like messing with the number of tokens awarded per scene, can be used as-is.

Changelog

If you're terribly curious how the game has been revised over time, you've come to the right place.

Version 0.7, 2020-10-19

- ☠ *Gone to Hell* now has a logo and visual design, courtesy of [Natalie Ash](#).
- ☠ Updated [the introduction \(p. 4\)](#) to more clearly spell out certain design goals.
- ☠ Revised the [summary of play \(p. 7\)](#) for consistency with later remarks on who usually leads when setting and ending scenes.
- ☠ Re-wrote portions of [Your Role \(p. 10\)](#) to have a less adversarial tone, and added missing discussion of Light Reactions.
- ☠ Moved the “disrespect authority” Agenda to [THE THRILLSEEKER \(p. 39\)](#) – its presence in *THE AVENGER* was an artefact of an earlier version of the game and should have been fixed long ago!
- ☠ Gave [THE AVENGER \(p. 35\)](#) a new Agenda of “let your actions speak for you” to replace it.
- ☠ Updated various Slayer pick-lists to be less sci-fi centric.
- ☠ Further adjustments to [THE HORDE \(p. 24\)](#), [THE SYSTEM \(p. 26\)](#), and [THE CIPHER \(p. 26\)](#) for added flexibility.
- ☠ Moved away from fixed lists of questions for the Opposing Forces' final Routine Reaction in favour of generic dialogue prompts. While the question lists were flavourful, a lot of players were confused by them, and thought you *had* to use a question from the list verbatim, or that the questions didn't need to relate to what the Slayer is actually doing. May revisit this later!
- ☠ Reorganised the [Powering Up section \(p. 45\)](#) and added a new Heavy Action option for [wielding the power of friendship \(p. 51\)](#).
- ☠ Added more examples to the [playsheet creation section \(p. 53\)](#) to better integrate playsheets that were added late in the writing process, like *THE WORLD* and *THE FOOL*.

Changelog

- 🦴 Tweaked the [Optional Rules section \(p. 45\)](#) to disentangle the scene-pacing options from the tone-adjusting options.
- 🦴 Removed extraneous print-only style definitions from the HTML version.
- 🦴 The PDF version now includes semantic tagging and an explicit reading order for better compatibility with screen readers.

Version 0.6, 2020-06-18

- 🦴 Expanded the preamble of the [The Game chapter \(p. 5\)](#) to actually explain the game.
- 🦴 Revised the former grab-bag of miscellaneous gameplay notes into a proper [Your Role chapter \(p. 10\)](#).
- 🦴 Made numerous (albeit largely minor) adjustments throughout to improve clarity and reduce redundancy with material contained in the newly added chapter (see previous bullet).
- 🦴 Further wording adjustments to the tie-breaking rules for [Diceful Scene Resolution \(p. 65\)](#).
- 🦴 Reformatted table of contents in PDF version to use two-column layout in order to avoid breaking it across multiple pages.
- 🦴 Colour coded inline cross-references in PDF version; some readers reported it was difficult to tell which bits of text were clickable.

Version 0.5, 2020-05-03

- 🦴 Expanded media inspirations for all Slayer playsheets.
- 🦴 Adjusted the pick-list options and Agendas for THE AVENGER, THE HUNTER and THE THRILLSEEKER to make the playsheets more flexible.
- 🦴 Swapped Ruby Rose for Marisa Kirisame in the list of media inspirations for THE THRILLSEEKER, and moved Ruby to...
- 🦴 ... [THE FOOL \(p. 43\)](#), a newly added Slayer playsheet.
- 🦴 Added [THE SURVIVOR \(p. 41\)](#), a playsheet contributed by Arthur Hill.

Changelog

- ☠ Changed the playsheet names from all-caps to smallcaps for better readability and improved compatibility with screen readers (apparently some screen reader apps were sounding out the all-caps playsheet names one letter at a time).
- ☠ Repaired missing page break between Agendas and Reactions on Opposing Force playsheets in the PDF version.
- ☠ Fixed missing language attribute in the HTML version.
- ☠ More typographic fixes.

Version 0.4, 2020-04-23

- ☠ Additional commentary explaining how Routine Actions/Reactions relate to the gameplay loop and narrative plausibility.
- ☠ Clarified that the Slayer is, in fact, allowed to power up or ask a question as their third Heavy Action and trigger the end of the scene by doing so.
- ☠ Added a chapter outlining one way to handle [powering up \(p. 45\)](#).
- ☠ Moved the [Optional Rules section \(p. 61\)](#) to the end of the document; it was getting large enough to be unwieldy where it was, and putting the playsheets before the optional rules reduces forward referencing.
- ☠ Implemented a less confusing tie-breaking method for [diceful scene resolution \(p. 65\)](#).

Version 0.3, 2020-04-18

- ☠ Added optional rules for [diceful scene resolution \(p. 65\)](#).
- ☠ Added guidelines for [creating and customising playsheets \(p. 53\)](#).
- ☠ Renamed THE ESTABLISHMENT to THE SYSTEM because having one Opposing Force whose name was literally twice as long as all the others was unreasonably annoying to me.
- ☠ Added “Return to Table of Contents” links to HTML version by request.
- ☠ Fixed missing character set declaration in HTML version. Whoops!
- ☠ More typographic fixes.

Changelog

Version 0.2, 2020-04-15

- ☠ Added a fifth Opposing Force playsheet: [THE WORLD \(p. 32\)](#).
- ☠ Tweaked [THE HUNTER \(p. 37\)](#) to make it more flexible for characters who aren't straight Samus Aran clones; the third question under **Your Legend** has been made more general, the “neutralise or evade” option has been extended to greater threats as well as lesser, and the “demonstrate your mastery of stealth and acrobatics” Routine Action is now “demonstrate your mastery of the skills of your trade”.
- ☠ Revised the discussion of the game's token economy to make it more clear that breaking even on victories is an intentional mechanic, and updated your options on how to adjust that.
- ☠ Added an optional rule for [variable grittiness \(p. 62\)](#).
- ☠ Added optional rules for [downtime scenes \(p. 65\)](#).
- ☠ More consistent and less redundant phrasing when addressing players. (e.g., rather than “Opposing Forces player”, just say “Opposing Force” – it should be clear from context when I mean the player!)
- ☠ Switched to non-justified/ragged right paragraph alignment in the PDF version for better readability.
- ☠ Dialed back abuse of the word “generally”.
- ☠ Various typographic fixes.

Version 0.1, 2020-04-12

- ☠ The first “official” playtest draft! For changes earlier than this, you'll have to refer to the changelog for *Doomguy*, if I ever get around to posting one.
- ☠ Acknowledgements section should be more complete now – please let me know if I missed you!
- ☠ Added numerous customisation options to both Opposing Force and Slayer playsheets.
- ☠ Scrubbed most of the *Doom*-specific setting assumptions out of the Opposing Force playsheets, making adjustments to Agendas and Reactions as necessary.

Changelog

- ☠ Updated the wording of the Taking Reactions section of the Opposing Forces playsheets to make it clearer who gets to react and when.
- ☠ There are now multiple Slayer playsheets to choose from; modified the order of the setup instructions accordingly.
- ☠ Setup instructions now include an optional step for modifying Agendas.
- ☠ Added a variety of [optional rules \(p. 61\)](#) and [general gameplay advice \(p. 10\)](#).
- ☠ 30% less gratuitous swearing.