



GAME MASTER'S GUIDE



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ABOUT *IN NOMINE*

Steve Jackson Games is committed to full support of the *In Nomine* system. Our address is SJ Games, Box 18957, Austin, TX 78760. Please include a self-addressed, stamped envelope (SASE) any time you write us! Resources now available include:

Pyramid www.sjgames.com/pyramid. Our online magazine includes new rules and articles for *In Nomine*. It also covers all the hobby's top games — *AD&D*, *Traveller*, *World of Darkness*, *Call of Cthulhu*, *Shadowrun* and many more — and other SJ Games releases like *GURPS*, *INWO*, *Car Wars*, *Toon*, *Ogre Miniatures* and more. And *Pyramid* subscribers also have access to playtest files online, to see (and comment on) new books before they're released.

New supplements and adventures. *In Nomine* continues to grow, and we'll be happy to let you know what's new. A current catalog is available for an SASE. Or check out our Web site (below).

Errata. Everyone makes mistakes, including us — but we do our best to fix our errors. Up-to-date errata sheets for all *In Nomine* releases, including this book, are always available from SJ Games; be sure to include a SASE with your request. Or download them from the Web — see below.

Q&A. We do our best to answer any game question accompanied by a SASE.

Gamer input. We value your comments. We will consider them, not only for new products, but also when we update this book on later printings!

Internet. Visit us on the World Wide Web at www.sjgames.com for an online catalog, errata and hundreds of pages of information. We also have conferences on Compuserve and AOL. You can find specific information about this book at www.sjgames.com/in-nomine/gmg.

Mailing List. Much of the online discussion of *In Nomine* happens on our e-mail list. To join, send mail to majordomo@lists.io.com with "subscribe in_nomine-l" in the body.

In Nomine Online. We also support online roleplaying communities for *In Nomine*. If you'd like to start a MOO or similar Internet environment for gaming *In Nomine*, please check out our policy information at www.sjgames.com/in-nomine/angelmush.html.

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MOOD

People will bring to a game certain assumptions about angels and demons. The mood you set will determine whether your game is deep and suspenseful or action-packed and campy. The three most important factors in determining mood are *brightness*, *contrast*, and *humor*. Each is discussed below. Remember that nothing prevents you from varying them between adventures – though a certain amount of consistency is a good idea in a continuing campaign.

How Superiors are portrayed has a lot to do with mood – see pp. 103-110 for alternate ways to present each Archangel and Demon Prince.

CONTRAST

Heaven casts the War as Good vs. Evil; Hell portrays it as Individuality vs. Tyranny. Usually, angels represent the forces of Light, demons the forces of Darkness. But neither side can necessarily be painted in monochrome hues; angels can be vicious bastards, demons can be sympathetic. And both may at times question whether they're on the right side. Contrast determines how much real (or apparent) difference there is between Heaven and Hell.

At one extreme is a black-and-white world, where the line between Good and Evil is clearly drawn, and angels and demons never cross it, unless they are switching sides. This doesn't mean angels are necessarily the *nice* ones . . . perhaps Heaven really *is* a ruthlessly authoritarian regime, and Hell really does represent independent thought and free will. But angels always act angelic, and demons always act demonic . . . whatever that means in your campaign.

At the other extreme is a world of solid gray, where being an angel or a demon says nothing about one's disposition. Heaven and Hell simply represent two different points of view . . . and while they purport to be diametrically opposed, they may really differ only in their scenery. Being an angel or a demon is more like being a member of a political party than representing a moral alignment. Celestials on both sides span the entire range from Good to Evil, Selfish to Selfless . . . and they're much more likely to sympathize with the other side.

The sharper the contrast, the more difficult it becomes to play a game with mixed angelic and diabolical PCs. The blurrier the lines, the more angels and demons have in common – they may often get along with the other side better than with rivals on the same side.

Whether contrast makes the setting grim and depressing or bright and cheery depends on another mood factor: Brightness.

BRIGHTNESS

Brightness may be the single most important mood setting, since it determines the overall feel of your campaign. Brightness is a measure of how optimistic your campaign world is. Does Good triumph over Evil in the end, or are the good guys fighting a hopeless battle?

“Bright” doesn't necessarily mean “angelic.” This depends partly on contrast (above) but also on how you portray Heaven and Hell in your campaign. If demons are freedom fighters and angels are automatons, then a “bright” setting is one in which the diabolicals confound Heaven and are liberating humanity from mindless obedience to a dictatorial God, and a “dark” setting is one in which free will is crushed as angels purge all traces of independent thought from the Symphony. (See *In Nomine Backwards*, p. 63.) Brightness and darkness are measures of whether *humanity* is “winning” or “losing.”



In a very dark setting, the world is a miserable place; either the “good” side is losing, and badly, or (in a low-contrast campaign) Archangels and Demon Princes are *all* cruel tyrants, and their Servitors have few options for doing the right thing. A very dark campaign should feature the worst aspects of life on Earth: poverty, drug abuse, rape, murder, urban wastelands, and overwhelming despair. Campaigns like this can be very depressing, but some players like angst in large doses.

At the other extreme is a very bright setting, in which humanity is benefiting from the War . . . if only by the fact that it's not affecting them much. If angels are the good guys, then they're kicking Hell's ass; if angels are the bad guys, they're ineffectual buffoons. If the contrast is very low, then celestials on both sides conspire to keep extremists from taking over the Symphony.