

## ALL FOR ONE

*Régime Diabolique**Le Mousquetaire Déshonoré*  
*Partie Trois: Ranson de Sang*

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*All For One: Règime Diabolique*  
*Le Mousquetaire Déshonoré*  
*Partie Trois:*  
*Rançon de Sang*

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# Rançon de Sang



## Introduction

*Rançon de Sang* is the third of four adventures in the *Le Mousquetaire Désbonoré* campaign. This adventure is designed for moderately experienced characters, although beginning or advanced characters can be easily accommodated. It is not necessary to run *Désir Mortel* or *Le Baiser de la Mort* (the previous adventures in the *Le Mousquetaire Désbonoré* campaign) before running this adventure, although a GM and players will get much more out of playing *Rançon de Sang* as a continuation of those adventures.

In *Rançon de Sang* the characters learn more about the villain behind the murders of two musketeers. Their research into Delmar Boulanger seems to hit a dead end until Le Faucon, a mysterious spy, offers them new information. The daughter of a retired musketeer has been kidnapped, and it seems that Boulanger may be plotting to use her to bait her father into a duel. The characters must find and rescue the captive, directly thwarting Boulanger's plan for the first time, and this will lead to the final adventure in the campaign, *Le Mousquetaire Final*.

This adventure is divided into three Acts, each of which should take a single session's play to finish, although some Acts may take longer or shorter depending upon the players' actions.

In **Act 1: Parisian Investigations**, the characters learn more about Delmar Boulanger from Athos, a famous musketeer that recalls the story of Boulanger's disgrace and (supposed) death. He also knows the name of the magistrate that inquired into the Boulanger matter. Unfortunately that magistrate is currently out of favor with the King and is imprisoned in the Bastille. The characters' investigations also pique the interest of Cardinal Richelieu, who arranges a meeting with them.

In **Act 2: A Woman in Peril**, the characters receive information from the mysterious agent Le Faucon. She tells them about the kidnapping of an ex-musketeer's

daughter, Jeannette d'Aronde, a crime that has Boulanger's fingerprints all over it. This information leads the characters to a pirate ship in Bordeaux, where they learn that Jeannette is being held in an estate just outside the city.

In **Act 3: A Daring Rescue**, the characters must infiltrate a manor well defended by mercenaries to rescue Jeannette. Unfortunately, Boulanger is not with the mercenaries and the characters must wait to face him another day.

## Running *Rançon de Sang* as part of a campaign

At its core, *Le Mousquetaire Désbonoré* is a tale of revenge involving former King's Musketeer Delmar Boulanger. Boulanger was thrown out of the company after being caught in a heinous crime. He blames four musketeers for his ouster and resulting disfigurement -- his refusal to leave quietly resulted in the loss of one of his eyes. Boulanger has spent more than a decade learning to fight with one eye, while simultaneously plotting his revenge. Each adventure in the campaign involves Boulanger taking revenge on each of the four musketeers before the characters finally confront him.

This adventure finally reveals Boulanger's crime, how he was disfigured, and the outcome of his *ad hoc* trial. He has already killed two of the affected musketeers, another died before he could exact revenge, so only one remains: Baron Hercule d'Aronde, who lives in New France, but circumstances have allowed Boulanger to bait him back to France for a duel.

Unlike the previous adventures, *Rançon de Sang* can be divided into two adventures, allowing for adventures in between if desired. While **Act 2** and **Act 3** are assumed to take place in autumn, **Act 1** can be run immediately after the events of *Le Baiser de la Mort*. This makes it convenient for inquisitive characters to look



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into “Delmar” as soon as possible rather than having “Gamemaster fiat” hold the investigation off for a couple of months. Should you decide to put some time between **Acts 1** and **2**, you may wish to slightly increase the power of the supporting cast to compensate, depending upon how the players have spent their experience points in the interim.

## Running Rançon de Sang

While you’ll get the most out of *Rançon de Sang* if you run it as the third part of the *Le Mousquetaire Désbonoré* campaign, you can certainly run it as a standalone adventure. In this case, the adventure begins with the characters being summoned to Lieutenant Jean-Marc de Guerre’s office to investigate the deaths of two musketeers that were friends of one of the character’s father’s (see **A Musketeer’s Child** sidebar). The name “Delmar” has come to the unit’s attention through Joubert’s former contacts (possibly Le Faucon).

Using information gained from Athos, the characters uncover what happened to Boulanger over a decade ago. They are also led to Boulanger’s current plot by Le Faucon. Unless you plan on running *Le Mousquetaire Final* after this adventure, you may want to create a final scene with Boulanger (in this case they can intercept him during his duel with d’Aronde). You’ll need to create your own character sheet for Boulanger, as there is something special planned for him in *Le Mousquetaire Final*.

## Adventure Background

When the King’s Musketeers were formed in 1622, Delmar Boulanger was among the first members of the unit. The second son of a baron, he had gotten himself in trouble repeatedly with his short temper and callous nature. His father hoped a stint in the army would change Delmar. It did: rather than being a hot-headed youth with a short temper, he became a hot-headed youth with a short temper who was also an excellent swordsman and a crack shot.

M. de Tréville, captain of the King’s Musketeers, worried about Boulanger’s lack of discipline despite his obvious skills, but Lieutenant Hercule d’Aronde believed that Boulanger could be made into a productive and obedient soldier. Specifically, d’Aronde believed that Boulanger’s skills would prove useful on the Musketeers’ secret missions for the King, to protect the kingdom from the black arts and supernatural threats. Tréville eventually agreed, especially since those chosen for such missions tended to have short life-spans.

Corporal Boulanger joined Sergeant Francois Joubert, Private Roger Dupin, and several other musketeers (including one of the character’s fathers – see **A Musketeer’s Child** sidebar) under the command of d’Aronde.

## A Musketeer’s Child

If you decide to run the final two adventures of the *Le Mousquetaire Désbonoré* campaign without playing through *Désir Mortel* and/or *Le Baiser de la Mort*, then you will need to select one of the characters to be the child of the fourth musketeer upon which Delmar Boulanger wishes to take revenge. This becomes important in the next and final adventure of the *Le Mousquetaire Désbonoré* campaign, *Le Mousquetaire Final*.

The character’s father is deceased, having retired from the company a few years ago, succumbing to an unrelated illness, old injury, or accident (none of which were of Boulanger’s design). Roger Dupin took a personal interest in the development of his old friend’s child—and Dupin, one of the four musketeers marked by Boulanger, was killed by him in *Désir Mortel*. In *Le Baiser de la Mort* Francois Joubert was the second musketeer killed, while Boulanger exacts his vengeance against the third, and final living, musketeer, Hercule d’Aronde, in this adventure.

At this point in the campaign, it’s fine for the affected character to know that a mysterious “Delmar” is involved in the deaths of two of his late father’s friends. What the character should not know at this point (and which becomes very relevant in the next adventure) is that Delmar Boulanger has decided not to let Fate take his revenge away from him. If he cannot destroy the man who took his eye, he will destroy his child...

The group faced many dangers, including the Beast of Gévaudan, before being assigned to what was to be Boulanger’s last mission during the Second Huguenot Rebellion.

The musketeers were sent to the northern coast of the provinces of Guyenne and Gascony to ferret out whether the Huguenots were using black magick to protect La Rochelle and the islands of Ré and d’Oléron. Some French seamen reported seeing a giant sea creature attack several royal vessels, leaving rebel ships untouched. The musketeers did discover that black magick was involved, and in the course of the investigation they faced the enormous sea creature, and in their battle with it, Boulanger saved d’Aronde’s life.

Unfortunately, Boulanger was not destined to go home a hero. He, along with the rest of his band, had been staying at a home owned by a loyal gentleman farmer. Boulanger lusted after his host’s daughter, and when she resisted his advances, he did not take “no” for an answer. The young woman’s father and brother came to her defense, upon which Boulanger swiftly and ruthlessly slaughtered them for interfering.

The other musketeers discovered what had happened. Boulanger falsely claimed self-defense, upon which one



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of the musketeers (the character's father) scoffed at his story, calling him a liar. Insulted, Boulanger challenged the musketeer to a duel, which ended when the other musketeer gained the upper hand by slashing Boulanger up his face, blinding him in his right eye. Only d'Aronde's intervention saved Boulanger from being run through.

Feeling an obligation to Boulanger for saving his life, as well as having taken him under his wing, d'Aronde allowed the wounded musketeer to limp away, essentially giving him a head start to flee before reporting his crimes. Boulanger headed south, intending to go to Spain. Disgraced and in great pain from his injury, he convinced himself of his own lies, believing himself innocent of wrongdoing, and that his ex-companions had treated him unjustly. He vowed revenge.

Despite his injury, he managed to save the witch Rosario from being burned. Rosario was part of an Andorran coven working for Cardinal Richelieu to summon the sea beast at La Rochelle. Having been abandoned by the Cardinal and rescued by Boulanger, Rosario treated Boulanger's wounds and pledged herself to him, offering him magickal aid as he plotted his revenge.

It wasn't enough for Boulanger simply to kill his ex-comrades: he wanted to defeat them in personal duels. It has taken him ten years of retraining himself to be as skilled with his left hand as he was with his right (his injury now preventing him from using his old stances and moves). He also created a secret hideout in the cave of a beast he'd defeated as a musketeer and had Rosario integrate herself into a local traveling troupe to move supplies and add muscle when necessary. With his base of operations secure, Boulanger was ready for revenge.

He moved first against Roger Dupin, confident that he could defeat him. Next he moved against Francois Joubert. Knowing that he could not defeat Joubert in a fair fight, Boulanger turned to magick. While Rosario could not leave her cover, she provided Dupin with another Andorran witch, Zaneta, to go to Mont-Saint-Michel with Boulanger and summon a succubus to "even the odds." Of course, Boulanger was wary about trusting two witches on his side and dispatched Zaneta when her work was finished (Rosario believes, or more accurately allows herself to believe, that Zaneta was killed by the Cardinal's Inquistors).

The other two ex-comrades proved more problematic. One of the musketeers had died, while the other, d'Aronde, had become a Catholic priest. When Boulanger went to Lyon to challenge him, Père d'Aronde refused to fight him, even offering himself up for execution. But this was not enough for Boulanger; he wanted a duel with d'Aronde, and nothing less would suffice.

Discovering that d'Aronde had a daughter from before he became a priest, Boulanger hired Remy de Rouge, a pirate captain and smuggler operating out of Bordeaux, to kidnap Jeannette and hand her over to the merchant Bartram Morillon. She would remain Morillon's "guest" at his Bordeaux residence until Boulanger came to fetch her (Remy and Morillon believe that Jeannette is being held for ransom, not revenge). Boulanger then sent

word to d'Aronde that, unless he wanted his daughter to be slaughtered, he should travel to "where I [Boulanger] was dishonored" and duel Boulanger like a musketeer of old. Having no other choice, d'Aronde has begun the journey.

Meanwhile, the characters are in Paris investigating a "Delmar." They soon learn Boulanger's story from the musketeer Athos as well as former prévôt Nicolas Bourget. They also learn that the Cardinal is now interested in their investigation. Unfortunately, the trail is thus far producing nothing but dead ends.

Fortunately, one of the characters' acquaintances comes to their aid. Le Faucon, a mysterious agent, has learned of Jeannette d'Aronde's kidnapping by Remy de Rouge, the characters soon find their way to the Morillon estate where Jeannette is being held. Le Faucon believes that Boulanger is likely to kill Jeannette no matter what happens, so it is up to the characters to free her. Unfortunately, the rescue only serves as a distraction as Boulanger takes his revenge.

## Act 1: Parisian Investigations

In *Désir Mortel* or *Le Baiser de la Mort* the characters discovered that someone is killing older musketeers. In the latter adventure they also uncovered his name, "Delmar." In this act, the characters investigate and finally discover the link between Delmar Boulanger and a band of four musketeers.

By default, this Act takes place in early September, although it can certainly be earlier if the characters wish to inquire about Delmar as soon as they return to Paris from Mont Saint-Michel (right after the events of *Le Baiser de la Mort*). Weather-wise this makes little difference, as the average temperature in Paris varies little between July and September and the city receives the same amount of rainfall.

For this adventure the temperature is in the mid-60s and Paris is besieged by moderate to heavy rains. Note that matchlock weapons are practically useless in rainy conditions and, in any case, King's Musketeers generally don't carry their arquebuses within the city.

After the events of *Le Baiser de la Mort* (or after being tasked by Lieutenant de Guerre, if you're using the standalone option), the characters will likely want to learn more about "Delmar." The Lieutenant knows little, as Delmar left the unit before "he" joined, and Tréville is unavailable, as he is currently involved with the French forces pushing the Habsburgs back across the border to the Spanish Netherlands.

If the characters ask around, they may hear snippets that Delmar was a musketeer who died during the Second Huguenot Rebellion of 1625. The characters can get more information from a rather famous



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source, the Comte de la Fère, who is better known to the King's Musketeers as Athos (see **Scene 2: A Musketeer's Recollection**). From Athos, they will learn about Prévôt Bourget, who now resides in the Bastille. **Act 1** stands alone as the characters won't know which way to turn after meeting with the ex-prévôt. This is planned, as the characters are prompted in **Act 2** by information given to them by Le Faucon.

## Scene 1: The Hôtel de Tréville

The adventure starts in the early evening, with the characters heading to the Hôtel de Tréville, Captain M. de Tréville's home and the *de facto* headquarters of the King's Musketeers, after they have performed their requisite guard duty in the Louvre. The characters are likely to head into the hôtel to drink, relax, and perhaps find companionship for the evening, although some may prefer to head to the barracks (in the Louvre) or their private apartments. This matters little as long as at least one of the characters chooses to go to the hôtel (and if none of them do, then Athos contacts them through a servant).

The Hôtel de Tréville sits on the Rue du Vieux Colombier in Saint-Germain, requiring the characters to walk across the Seine over the Le Pont Neuf, a bridge unadorned with shops and thus providing an excellent view of the Notre Dame de Paris. It is assumed they are walking unless they are staying at the barracks, in which case their horses are stabled at the Louvre.

It is raining heavily and the open sewage drains are overflowing, kicking up the smell and coating the boots of walking characters (not to mention the spray from a passing carriage). The characters also have to watch for bedpans being dumped into the street or else something more substantial than rain pelts their hats and cloaks. Read or paraphrase the following aloud:

*It is early evening as you step out of the Louvre, and the hard rain pelts your hats and cloaks as you head towards the Hôtel de Tréville. If you could see it the sun would be dipping beneath the horizon, but the grayness of a cloud-filled sky offers only darkness as the heavy rain cause the raw sewage to overflow as it runs down the open drains. The aristocrats heading in and out of the Louvre barely notice the weather as their wagons spray water, mud, and sewage on less fortunate passersby.*

*Fortunately your journey to the hotel is as uneventful as a walk through Paris can be, as the weather discourages Parisians from venturing out, outside of the odd beggar, prostitute, and street performer.*

## Paris in 1636

The Paris of 1636 is almost unrecognizable to its modern counterpart. It is not yet the "city of lights," nor does the Eiffel Tower dominate the skyline. The King resides in the Louvre, with Richelieu's residence, the Palais Royal, right next door. The Bastille still stands at the east end. Most of the city is still contained within the walls of Phillip Augustus II and Charles V (although Louis XIII is currently enlarging the western portion of the wall on the right bank), with no sign of the wide boulevards that would be cut through the city in another two centuries.

In short, Paris is still a very medieval city, with all that such entails. Fully one-tenth of the population is unemployed, with little prospect for work. Streets are small, cramped, and poorly marked, making it difficult to travel through the city quickly or unmolested. Only begrudging efforts at a sewer system have been started; most sewage flows openly down the center of streets, dumping into the tributaries of the Seine, as well as the main river itself. The Seine, of course, is where most residents draw their drinking water.

One way to discern whether a character is noble or common is the presence of *la boue de Paris*. This "mud," primarily composed of raw sewage, fills the streets of Paris and can easily stain one's shoes and clothes. Nobles avoid the mud by traveling by coach. Commoners cannot afford such a luxury and must deal with stepping through it, often being sprayed by passing hooves or wheels. (You may want to penalize a character that walks to a social occasion a -1 or -2 penalty due to his stained shoes, stockings, and coat, not to mention the smell).

When the characters move through Paris you should do your best to convey to them that the city is hardly "romantic" and that there are numerous opportunities to defend a lady's honor, fight off robbers, or chase a pickpocket through the streets. Walking through the streets of Paris is anything but a pleasant diversion. And then there are the tunnels below the city...

One thing to keep in mind about Parisian terminology is that the part of the city that the Louvre and the Bastille sit on is known as the Right Bank, while the side that the Hôtel de Tréville sits is known as the Left Bank. The Left Bank is the "safer" side, home to many colleges. The Right Bank, while the administrative center, is starting to see an increase in unsavory neighborhoods and criminal elements. In the center of the Seine is the Ile de Cité, the oldest part of Paris which contains the High Court and the cathedral of Notre Dame.



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## Female Musketeers & the Wooing Contest

The wooing contest can take interesting turns if one of the characters is female. If the character is pretending to be male, then she may be drawn into a wooing contest with interesting results if she wins. If she's openly a woman, then you can either run this scene as written by swapping genders in the appropriate places, or make her the target of the wooing contest. In this case, her Willpower becomes the Difficulty number. For added fun, you can make one of her suitors clearly repulsive but gifted with charm while the suitor she fancies is a bit tongue-tied.

*When you finally get to Tréville's hotel, you can hear the singing and carousing within its walls. Several musketeers also loiter outside and a crowd is gathered in the courtyard, where you can hear the familiar sounds of steel on steel.*

Prior to meeting Athos there are a few opportunities for the characters to display their prowess and perhaps earn a Style point or two. Use the following scenes or make some up on your own.

## A Wet Challenge

As the characters approach the hôtel courtyard (which is landscaped as a practice field), one musketeer stands out from the rest: Gaspard du Montvert, a decent swordsman who has been flexing his fencing muscles since the death of master swordsman Roger Dupin (in *Désir Mortel*). Currently he's besting other musketeers in "friendly" duels and he decides to make sport of one of Dupin's former students (the characters). aloud:

*As you approach the courtyard you see a number of musketeers standing out of the rain as they watch two musketeers fencing each other. It's obvious that one of the musketeers is toying with the other, allowing him to feel as if he's gained an advantage before turning the tables. As you get closer you realize that the better swordsman is Seigneur Gaspard du Montvert, the son of a count. He is obviously relishing the moment as he feints his opponent to over-extend his thrust, allowing du Montvert to knock him to the wet, muddy ground. The crowd erupts in laughter as the young nobleman spreads his arms.*

*"Is there no one to challenge me on this dreary evening? I daresay my mood matches the clouds."*

*He turns to see you and his eyes light up.*

*"Ah! You there! One of the late Dupin's finest? Care to prove to us why Dupin's technique failed him when it mattered?"*

*The crowd laughs, but for many it is an uncomfortable laughter as Roger Dupin was well-liked within the unit. Many of your brothers-in-arms turn to see your reaction.*

Obviously, Montvert is itching for a fight and has insulted the memory of a respected musketeer to acquire one. As such it will be difficult for characters to resist without gaining the Bad Reputation flaw, as if he'd lost a social duel; characters with appropriate Motivations and Flaws may earn a Style point.

*Assuming that a character agrees to duel Montvert, the contest is a tagging duel with the winner being the first to tag three times -- while Montvert gets frustrated if he's losing, he'll keep his cool and accept the loss honorably). Finally, the slippery and wet conditions imposes a -2 penalty on all actions. At the GM's discretion, if both duelists make their third tag in the same round then the wounds can be declared "simultaneous," requiring a fourth tag to win.*

## A Wooing Contest

Characters with an eye for companionship (or the Lustful flaw) may catch the attention of Brigitte Ferrar, the daughter of a local brewer. Brigitte is very attractive and several musketeers have attempted to woo her, but thus far, all have failed.

Brigitte sets her eyes on one of the characters, either the most attractive or the most charismatic. She'll flirt with him, making it known in both speech and body language that she favors him. Whether or not the character responds favorably is of no consequence, as he soon finds that he has a competitor for her attentions.

Richard Argent is a young, suave musketeer with a silver tongue. He offers Brigitte a rose and declares his affection for her. When she protests that there is another, Richard challenges the character to a wooing contest - a character that backs off acquires the Bad Reputation flaw.

If the character accepts the challenge, then he must win a battle of charm against Argent. This is an extended opposed Con (Seduction) test with a Difficulty 3 (this is what is required to impress Brigitte). The first character to achieve 4 successes wins. A character whose tally drops below 0 automatically loses. Unlike foregoing the challenge, losing the wooing contest does not impose the Bad Reputation flaw.

The winner of the contest gets a rewarding kiss from Brigitte and a promise of companionship when the character has time to spend with her. He'll also have the admiration of his peers on his impressive charm.



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## A Knife-Throwing Competition

A makeshift board with an obvious representation of a Cardinal's Guard is placed on a wall, with musketeers taking turns throwing daggers at it. An appropriate character could get drawn into a dagger-throwing competition, or pulled into a gambling match on the contest. Should a character participate, then the character that makes the best Melee roll gets closest to the bullseye. A character may also perform a trick, throwing the dagger into an, *abem*, vital spot on the board.

## Scene 2: A Musketeer's Recollection

Assuming that the characters have been asking about "Delmar," they will eventually come to the attention of Athos. Select a character for Athos to encounter -- if none of the characters are conveniently available, then this scene can play "off-camera" with one of the characters' lackeys. Read or paraphrase the following aloud:

*Having stepped out of the pouring rain, you are now standing inside the hôtel, shaking the rain off your hat and squeezing your tabard dry. Another musketeer walks up behind you and taps you on the shoulder. You turn and are stunned to see that it is none other than Athos, a legend amongst your unit. He stares at you intensely, taking your measure for a few moments, before he speaks.*

*"You are asking about Delmar? I can only assume you must mean Delmar Boulanger. Gather your associates and join me for a drink."*

*With that he turns and walks to one of the hotel's drinking rooms. You get the feeling that he's going to get started without you.*

Assuming that the character fetches his companions and joins Athos, they will find the legendary musketeer sitting at a table, mug in hand. While the room is quite full of musketeers, servants, and potential companions, no one dares approach his table. The characters know by reputation that Athos always drinks alone unless he invites company, which isn't often. Once the characters are seated, a serving wench puts mugs of ale in front of them. Athos takes another swallow before he speaks. Read the following aloud:

*"You've been asking about Delmar Boulanger. Although the Captain is not here, I think he'd agree that you deserve the truth... at least as much of the truth as I know. Actually, you all probably know Boulanger better than I do, given your circumstances."*

Athos lets that sink into the characters' heads before he continues. He takes another sip first.

*"You serve on one of the Captain's special bands, do you not? You investigate the... unnatural? Whatever you call it, Boulanger was one of you, and once served the Captain the same way, along with Dupin, Joubert, and (he looks at the affected character) your father. They served under Lieutenant Hercule d'Aronde."*

*"Don't look so surprised. We all know that the enemies of France take numerous forms and you're not the only musketeers that have been sent on... interesting missions. Suffice it to say that d'Aronde's band was sent on one such mission during the last Huguenot Rebellion. From what I understand, Boulanger was killed on that mission, but I know little else. The Captain swore the band to secrecy and d'Aronde retired soon thereafter. I wish I could give you more assistance now that Dupin and Joubert are dead. They were both good men and a credit to the Musketeers."*

*With that, he takes another drink.*

Athos is actually playing a bit coy. While a bit uncharacteristic for him, Athos has decided to have a little fun. He'll wait until the characters begin to leave or he'll excuse himself, imparting these last words of wisdom just before he and the characters part ways.

*"Why the long looks? I told you that I could give you no more assistance. I did not say that there was no one who could. When d'Aronde's band returned, the King assigned Prévôt Nicolas Bourget to judge their actions. Bourget was once a trusted friend of the King back then and oversaw many of the more... delicate matters in which the King's Musketeers were involved. I am quite sure that Bourget would remember the particulars of the case and, if Boulanger truly has risen from the dead, he may be convinced to loosen his tongue."*

Astute players may note that Athos said "Bourget was once a trusted friend." Should the characters inquire about this or ask where they may find Prévôt Bourget, Athos finishes his drink and places the empty mug on the table.

*"You can always find Bourget at home. He resides in the Bastille."*

In other words, Bourget is a royal prisoner. If asked why, Athos merely shrugs.

*"He fell out of favor with the King or, perhaps more accurately, with the Prime Minister."*

Athos believes that Cardinal Richelieu wants information that Bourget has, but the former prévôt stubbornly refuses to give him what he wants. Richelieu has obvi-



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ously turned the King against him but Bourget's continued incarceration must mean that Bourget remains loyal. Athos cautions the characters against going to the Bastille, as news will travel fast to the Cardinal that a band of musketeers went to see Bourget. Still, he won't dissuade them, and perceptive characters may even see a glimmer of pride in the older musketeer's eye. Athos is proud that the tradition of fiercely righteous musketeers continues.

Assuming that the characters decide to go to the Bastille (**Scene 4: A Matter of Judgment**), they will have to cross the city on a brutally rainy day (**Scene 3: Parisian Diversions**). If the characters ask Athos for aid, he will politely decline as he has his own mission to complete, muttering something about "getting there before Porthos gets into trouble again."

## *Scene 3: Parisian Diversions*

If the characters go to the Bastille then they'll have to get to the other end of the city. Travel by horseback is the most common method, although wealthy musketeers may take a carriage instead. As noted in the **Paris in 1636** sidebar, traveling through the cramped city streets is a dirty and smelly proposition, especially as it is raining buckets upon the city. Mounted characters are still likely to get the Parisian mud on their legs, boots, and cloaks as the horses kick it up trotting through the semi-flooded streets.

It's likely that the characters will get caught in a few "diversions" along the way, especially once they cross over onto the Right Bank. A couple examples are given here -- feel free to make up your own. Keep the characters' Motivations and Flaws in mind so that these encounters offer potential Style points.

### *A Damsel in Distress*

A Cardinal's Guard with too much free time on his hands is entertaining a barmaid. Unfortunately, he's gotten so drunk that she's lost interest in his clumsy advances, but the guardsman is too drunk to take "no" for an answer. Read or paraphrase the following aloud:

*As you make your way through the winding, muddy streets you see a young woman in a disheveled dress stumble out of a side entrance to a local tavern and trip in the mud, which sends her sprawling across an alley. Three members of the Cardinal's Guard emerge behind her, with the oldest amongst them laughing heartily. He appears to have wine stains on his cloak.*

*"Do you see that, seigneurs? She dares insult me and call me drunk when she can't even stand on her own two feet! Look at her now, all dirty*

*and the stench of the city all over her. Let's say we clean her up a bit, no?"*

*"Please, no!" She pleads as she staggers to her feet; she's obviously been drinking as well. "Just leave me alone!"*

*One of the guardsmen trips her again as they all laugh. It's obvious that they have no intentions of granting her request.*

Should the characters attempt to intervene, then the lead guardsman, Sergeant Alexandre Champlain, tells them to mind their own business. If the characters press the issue then the guardsmen draw their rapiers. They are tipsy and feeling arrogant; a few lessons from the sober musketeers will convince them to remind the musketeers about the law against dueling as they scamper away. The woman, Cecile, thanks them for their kindness and offers to treat them well the next time they find themselves in her tavern.

### *The Clown and the Outpurse*

The characters pass a clown entertaining a crowd even in the Parisian rain. They may also catch a glimpse of something more sinister. Read or paraphrase the following aloud:

*You pass a crowd congregating around a street entertainer who is using the muck and rain as part of his act. The entertainer is garishly dressed as a clown as he incompetently juggles fruit for the audience. The audience seems thoroughly entertained as they stand in the rain in order to watch his antics.*

Have the characters make Perception tests at a Difficulty rating of 3. Those that succeed notice two young Parisians, a teenage boy and girl (street urchins), making their way through the crowd, cutting purses and stuffing the booty into pockets sewn into their clothes. If approached, they will attempt to flee. The clown and the two thieves are siblings; the clown is in his early 20s, and keeps an assortment of knives and a staff on his person. He'll only engage the characters if he feels that his siblings' lives or freedom are at risk.

## *Scene 4: A Matter of Judgment*

The Bastille Saint-Antoine is an imposing fortress on the east end of Paris. Its eight tall towers, level with rectangular building's roof, stand as a symbol of royal power and serve as a warning to would-be invaders, although it is no longer used as a fortress. Instead, Louis XIII has turned the Bastille into a prison for political prisoners



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– and Cardinal Richelieu ensures that there is no lack of inmates.

Prisoners are often arrested without even knowing the charges, assuming charges even exist. Most don't even know how long they are expected to stay. All that it takes to get locked up in the Bastille is a *lettres-de-cachet* (secret warrant) from the King. Read or paraphrase the following aloud:

*The rain continues to pour as you make your way to the Bastille. As you cross the drawbridge, two guards ask you your business here.*

The guards are simply making a routine inquiry. In spite of its reputation (which is nothing compared to what it will be in a few more decades), for some the Bastille is actually a quite comfortable, low-security prison. The characters will know that most prisoners' cells are more like suites and rarely locked; all cells are furnished from the prisoners' own homes. Wealthy prisoners even have their servants with them. Meals are quite sumptuous and prisoners roam freely about the prison. It's a far cry from what one would expect of a typical French prison.

Nicolas Bourget is not difficult to find. Indeed, should the characters ask the guards for his location they'll tell the characters to follow the music of the violin, or a guard might direct them to Guillaume Constant, Bourget's valet. Guillaume is a tall, middle-aged man with a sophisticated look about him, although. He is dutiful to a fault to Bourget, but the characters will note a certain tenseness about him, as well as the occasional furtive glance into the shadows or above his head, as if he sees something the characters do not.

When the characters meet him, he is currently going over the menus for tomorrow with the head chef. Once the characters introduce themselves Guillaume leads them to Bourget's suite. As they approach, they can hear the sound of a violin playing -- Bourget is an accomplished violin player and he enjoys performing for the other inmates. Read or paraphrase the following aloud:

*For a prison, you walk into a surreal scene. Expensive curtains and rugs line the walls and floors of a spacious suite. Several paintings adorn the walls between the curtains, with numerous candles lighting the main room. Gathered on rather ornate couches and chairs are several well-dressed nobles. A few guards are here as well, but by their disposition they seem to be more interested in being entertained rather than actually guarding anyone.*

*Standing in front of them is a short balding man just past his prime with spectacles perched on his nose. His portly frame is richly adorned, and he paces the area in front of the audience, expertly playing a most beautiful piece. When he finishes, the audience erupts in applause. They stand, each offering praise before leaving, some of them with*

*their chairs. A couple of guards actually lift one of the couches to take back to another inmate's cell. As the room quiets down, a distant scream can be heard echoing below from a nearby floor grate, followed by a clanking of chains and a wracking moan that goes on for an uncomfortably long time before it is abruptly cut off ends -- a grim reminder that the lowest level of the Bastille is, after all, a torture chamber, a fact well-known to all.*

*Wincing at the sounds of the tortured, Bourget puts down his violin, half-heartedly waving at the grate and shrugging as if in apology to the characters, and then eyes you curiously. "King's Musketeers? To what do I owe this pleasure? The last time I'd been visited by the King's Musketeers it was to lock me in this horrid place. I pray that you are here to see me out?"*

Unfortunately, the characters are not. Once informed of this fact, Bourget sighs and asks Guillaume to get him a drink as well as something for his guests -- the servant pauses for a moment, and whispers something into Bourget's ear. Bourget blanches, and then nods hurriedly, shooing Guillaume off to fetch the drinks. He then collapses in a chair by a small window and asks the characters what he can do for them. If the characters ask him about whatever Guillaume told him, he shakes his head, muttering something like "*it is of no consequence. The Cardinal has seen fit to pass sentence upon Menardin, a fellow prisoner... he and I play ... or used to play, I should now say ... backgammon frequently to pass the time. But that is not why you are here, I suspect.*"

When asked about his time as a prévôt, he remains tight-lipped, glancing distractedly beyond the characters as if someone was behind them -- until a character suggests that Delmar Boulanger is seeking revenge. Read or paraphrase the following aloud:

*The former prévôt shakes his head. "I told d'Aronde that his kindness would come back to haunt him. Seigneur Boulanger deserved a hanging for what he did, but d'Aronde robbed us of that opportunity. He decided to play judge... and now a sentence is being levied against him and his comrades.*

*"But I get ahead of myself. Lieutenant d'Aronde did lead a band of musketeers to Ile de Ré during the last Huguenot Rebellion. The King feared that the rebels were using black magick to sink French vessels. According to the Lieutenant's report, that was exactly the case. A group of witches, from Andorra I believe, summoned and controlled a monstrous beast that swam beneath the water. The musketeers encountered the creature during their investigation, and it attempted to kill them. Boulanger saved d'Aronde from certain death during*



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the fight. The beast had d'Aronde gripped in one of its tentacles as it opened its maw to devour him. Boulanger kicked a barrel of gunpowder into the beast's mouth, and shot it with a pistol, causing it to explode. D'Aronde was released, and the creature sank dead beneath the waves.

"Unfortunately, Boulanger was quite the beast himself. While d'Aronde's band was investigating, they stayed at a number of houses in a local village... one dare not refuse a request from a King's Musketeer. Unfortunately Boulanger took an unhealthy liking to the daughter of a gentleman farmer at whose house they were staying. She did not feel the same for him -- but that did not matter to Boulanger. He demanded her attentions anyway and when her father and brother protested, he shot them both dead. It is only because his guns were discharged that the rest of the family escaping into the street, and Boulanger followed them out with his sword drawn.

"Fortunately, (the character's father) came running at the sound of the gunshots and intercepted Boulanger. He protested his innocence, claiming he'd only shot the men in self-defense. (The character's father) disputed his facts, so Boulanger challenged him. From what I understand it was an epic duel, ending when (the character's father) slashed Boulanger down the right side of his face, blinding his eye.

"Lieutenant d'Aronde and Dupin intervened and stopped the fighting. D'Aronde informed Boulanger that he was no longer welcome in France, and if he returned, it would be the duty of every Frenchman to execute him.

"I was not as generous as d'Aronde. When they gave their reports to me I was furious at the Lieutenant's action, believing that he had allowed some personal sense of honor to interfere with justice. D'Aronde argued that Boulanger had done many great things for France and, in spite of his crimes, deserved a second chance, even if it were somewhere else.

"I won the day. On my recommendation the King demanded that d'Aronde resign. As for Boulanger, the King was also horrified that one of his elite soldiers could be capable of such crimes and ordered us all to keep quiet and the reports were burned. For all intents and purposes, Boulanger died on that mission."

If the characters ask Bourget why he is imprisoned, the ex-prévôt shakes his head.

"I was appointed to the post against the Cardi-

nal's wishes, as he knew that he had no hold over me. For several years he tried to pry the secrets I'd learned from me. He was especially furious that I would not answer his questions about Lieutenant d'Aronde's mission and I know he sent several of his guards and Inquisitors to purge that region of heretics and witches.

"He accused me of being in league with the rebels, or at least offering them support. Eventually he poisoned the King's ear enough to have me removed from my position. Ironically I believe that the King sent me here to protect me, as the Cardinal wouldn't dare harm me here... apparently not the case for anyone who befriends me, it seems..."

If the characters ask Bourget why the Cardinal has no hold over him, Bourget merely shrugs and explains that he's Reformed, or "what you would call a Huguenot." The Cardinal's religious position means nothing to him, and he believes that royal authority trumps the prime minister's authority. While Bourget had nothing to do with the various Huguenot Rebellions, the Cardinal did his best to find "ties," and because of the trumped-up evidence the King has had Bourget interred here since 1630.

If asked about d'Aronde's whereabouts, Bourget recalls little. He believes that d'Aronde had a family farm in Brittany, but that is all he remembers. He soon brings the interview to a close, strongly suggesting that the characters should leave before some ill befalls them within the walls of the Bastille.

## *Scene 5: An Offer They Shouldn't Refuse*

As Athos warned, news of the characters' visit with Bourget indeed travels fast: the Cardinal now wishes to interview them himself. Toward that end he has sent a band of his guards to escort them to his office. Read or paraphrase the following aloud:

*As you leave the Bastille and make your way back across the city, you become aware of two members of the Cardinal's Guard riding up behind you. After a few moments, more of the Cardinal's Guard appears in front of you. They are intent on blocking your passage, as the leader of them holds his hand up and speaks.*

*"Forgive our alteration of your schedule, Seigneurs, but the Cardinal wishes to see you. Please come with us."*

It should be fairly obvious to the characters that the Cardinal's Guard won't take "no" for an answer. If the



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characters resist, then the Cardinal's guardsmen will subdue them and drag them to the Cardinal's Palace. If the characters flee, then the Cardinal's Guards pursue them. They'll only break off their pursuit once the characters are in sight of the Hôtel de Trévillé or the Louvre.

In either case, remember that Paris is not an open field. There are plenty of opportunities for tricks and modifiers. Fleeing characters have to deal with apple carts and congestion as well as the slippery conditions. Characters looking for a fight are sloshing around in muddy, flooded streets and must negotiate barrels, carriages, tables, and other items strewn around the street. Clotheslines abound in the alleys, as does discarded trash and the ever-present threat of a bedpan shower.

Of course, the characters may choose to go quietly, in which case the Cardinal's Guardsmen escort them to the Cardinal's Palace for the next scene. The Gamemaster might consider giving each of the players a Style point for having their characters reluctantly complying with the Cardinal's request.

### Scene 6: A Meeting with the Cardinal

Cardinal Richelieu grows concerned about the characters might be discovering, given their actions at Mont Saint-Michel (in the previous adventure), as well as their interest in Bourget. Even if the characters haven't played through *Le Baiser de la Mort*, their meeting in the Bastille is enough to get his attention. Read or paraphrase the following aloud:

*The Cardinal's Guard escorts you inside the Cardinal's Palace, pausing momentarily as servants dab the rain and muck from your clothes. You are taken into a rather large room that overlooks the Louvre across the street. The room is lined with paintings of various Biblical events and accented with red curtains. A giant crucifix adorns the wall behind the lone desk in the room.*

*Cardinal Richelieu is sitting at this desk, engrossed in writing a letter. Despite his importance in both church and state, he seems rather small and vulnerable in the immense emptiness of the room. Several servants quietly place chairs, one for each of you, in front of the desk. As the feet of the chairs tap on the marble floor the Cardinal finally looks up and beckons you forward.*

*"Ah, the King's Musketeers! Please come in. I thank you for your prompt response to my invitation."*

The Cardinal orders refreshments to be brought to the characters as they enter. He has a pleasant demeanor, but the characters cannot help but notice the predatory nature behind his smile. He calls them by name and con-

gratulates them on their previous work for France (he has full knowledge of their previous adventures unless they were specifically hidden from him). He especially thanks them for their work on Mont Saint-Michel, if applicable, as they prevented a renegade inquisitor from bringing harm to the nation and casting a pallor over its loyal clergy.

Currently, he's concerned that they may be in league with Bourget, who is an enemy of the state. He wants to know why they visited him and what they learned from him (he's worried that the characters may be connecting him to the monster that protected the Huguenots, a monster he unleashed). The Cardinal is also worried that the characters may believe that he is responsible for the plague on Mont Saint-Michel as well.

The Cardinal is especially interested as to whether Boulanger is working with any witches. While his men did their best a decade ago to kill any remaining members of the coven that he indirectly hired during the Huguenot Rebellion, the Cardinal is concerned that one of them still may be at large. He makes this explicit. Read or paraphrase the following aloud:

*"It has come to my attention from the Abbot of Mont Saint-Michel that there were two rituals used on the island and that they were unrelated to each other. According to my guardsmen, it is possible that witchcraft was used against a former musketeer, Francois Joubert. Have you any information on this witch?"*

Once the Cardinal is satisfied that they can't conclusively connect him to anything, he thanks them for their time and grants them leave. If they've given him reason for concern, then he'll start making plans to deal with them. The characters should leave this meeting feeling a bit unnerved.

On the plus side, characters who think to ask or inquire for help from the Cardinal find that he has excellent records. If asked, the Cardinal puts his records at their disposal. An extended Investigation (Research) test at Difficulty 2 is required, with each roll taking half an hour. After 6 successes, the characters discover that d'Aronde had a family estate near Brest in Brittany, but he sold it a year ago, giving most of the proceeds to the Church. If the characters ask the Cardinal about d'Aronde directly, then the Cardinal knows exactly where he is: he is now a priest at the Basilica of Saint Martin-de-Ainay in Lyon.

### Scene 7 (Optional): A Meeting in Lyon

With the war going on, M. de Trévillé isn't likely to allow the characters to go on expeditions to Brest or Lyon. Still, if the characters insist, they may be able to talk the Captain into allowing them to speak with d'Aronde or his daughter, especially if they mention Boulanger. At



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the very least d'Aronde deserves to know that Boulanger may be after him (although the Captain believes that a letter would be enough).

If the characters go to Lyon they'll find Hercule d'Aronde, a somewhat portly priest whose best physical days are behind him, living at the Basilica. D'Aronde became a priest five years ago after his wife died of pneumonia. He sold his estate after the marriage of his daughter, Jeannette d'Aronde. She lives in Lisbon with her husband Paulo Escobar, a successful merchant who is making a fortune with new markets in the New World.

D'Aronde has little use for the King's Musketeers as even a decade later his wound has yet to fully heal. Still, he'll politely greet them. D'Aronde is genuinely sad to hear about Dupin and Joubert's deaths, calling them both good men. Still, if Boulanger wishes to kill d'Aronde then he'll find an easy target. D'Aronde would consider it Divine justice and make no move to defend himself. He'll also not go into hiding or do anything other than serve God in the Basilica.

## Act 1: Supporting Cast

### Gaspard du Montvert

Ally 3

<b>Archetype</b> Swordsman	<b>Motivation</b> Fame
<b>Style:</b> 2	<b>Health:</b> 5

#### Primary Attributes

<b>Body:</b> 3	<b>Charisma:</b> 2
<b>Dexterity:</b> 4	<b>Intelligence:</b> 2
<b>Strength:</b> 5	<b>Willpower:</b> 2

#### Secondary Attributes

<b>Size:</b> 0	<b>Initiative:</b> 6
<b>Move:</b> 9	<b>Defense:</b> 7
<b>Perception:</b> 6	<b>Stun:</b> 3

Skills	Base	Levels	Rating	(Average)
Acrobatics	4	3	7	(3+)
Athletics	5	3	8	(4)
Brawl	5	3	8	(4)
Firearms	4	3	7	(3+)
Melee	5	5	10	(5)
Ride	4	3	7	(3+)

#### Talents

Alertness (+2 to Perception), Flurry (Advanced: Total Attack at no penalty)

#### Resources

None

#### Flaw

Condescending (+1 Style point when he proves someone wrong or establishes his own superiority)

Weapons	Rating	Size	Attack	(Average)
Punch	0N	0	8N	(4)N
Arquebus	3L	0	10L	(5)L
Dagger	1L	0	11L	(5+)L
Rapier	2L	0	12L	(6)L

### Brigitte Ferrar

Follower 1

**Primary Attributes:** Body 2, Dexterity 2, Strength 1, Charisma 4 (5), Intelligence 2, Willpower 2

**Secondary Attributes:** Size 0, Move 4, Perception 4, Initiative 4, Defense 4, Stun 2, Health 4

**Skills:** Brawl 3, Con 7, Diplomacy 6, Empathy 7, Street-wise 7

**Talents/Resources:** Attractive (+1 Charisma rating when dealing with people)

**Flaws:** Short Temper (+1 Style point whenever her short temper causes trouble)

**Weapons:** Punch 3N

### Nicholas Argent

Ally 2

<b>Archetype</b> Soldier	<b>Motivation</b> Duty
<b>Style:</b> 0	<b>Health:</b> 5

#### Primary Attributes

<b>Body:</b> 2	<b>Charisma:</b> 4
<b>Dexterity:</b> 2	<b>Intelligence:</b> 3
<b>Strength:</b> 2	<b>Willpower:</b> 3

#### Secondary Attributes

<b>Size:</b> 0	<b>Initiative:</b> 5
<b>Move:</b> 4	<b>Defense:</b> 4
<b>Perception:</b> 5	<b>Stun:</b> 2



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Skills	Base	Levels	Rating	(Average)
Brawl	2	3	5	(2+)
Con	3	3	7	(3+)
Firearms	2	4	6	(3)
Melee	2	4	8	(4)
Ride	2	3	5	(2+)

## Talents

Charismatic (+1 Charisma rating)

Skill Aptitude (+2 Melee rating)

## Flaw

Overconfident (+1 Style point when forced to ask for help)

## Resources

Follower 0 (lackey)

Rank 0 (Musketeers; +1 Social bonus)

Weapons	Rating	Size	Attack	(Average)
Punch	0N	0	5N	(2+)N
Matchlock Musket	3L	0	9L	(4+)L
Rapier	2L	0	10L	(5)L

## Musketeer Knife-Thrower

Ally 2

Archetype Soldier Motivation Duty

Style: 1 Health: 5

## Primary Attributes

Body: 3 Charisma: 2

Dexterity: 3 Intelligence: 2

Strength: 3 Willpower: 2

## Secondary Attributes

Size: 0 Initiative: 5

Move: 6 Defense: 6

Perception: 4 Stun: 3

Skills	Base	Levels	Rating	(Average)
Brawl	3	4	7	(3+)

Firearms	3	3	6	(3)
Melee	3	5	8	(4)
Ride	3	3	6	(3)

## Talents

Accuracy (advanced: ignore up to a -4 penalty on called shots)

## Resources

Follower 0 (lackey)

Rank 0 (Musketeers; +1 Social bonus)

## Flaw

None

Weapons	Rating	Size	Attack	(Average)
Punch	0N	0	7N	(3+)N
Arquebus	3L	0	9L	(4+)L
Dagger	1L	0	9L	(4+)L
Rapier	2L	0	10L	(5)L

## Olivier d'Atbas de la Fère

Patron 4

Archetype Noble Motivation Redemption

Style: 4 Health: 9

## Primary Attributes

Body: 4 Charisma: 4

Dexterity: 4 Intelligence: 3

Strength: 5 Willpower: 5

## Secondary Attributes

Size: 0 Initiative: 7

Move: 9 Defense: 10

Perception: 8 Stun: 4

Skills	Base	Levels	Rating	(Average)
Brawl	5	4	9	4+
Diplomacy	3	3	7	3+
Empathy	3	3	6	3
Firearms	4	5	9	4+
Intimidation	3	3	7	3+



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Staredown			8	4
Melee	5	7	12	6
Swords			13	6+
Ride	4	4	8	4

## Talents

Charismatic (+1 to Charisma rating)

Parry (parry as a reflexive action)

Riposte (immediately follow a Parry with an Attack)

Savvy Fighter (+2 Defense bonus)

## Resources

Follower 2 (Lackey: Grimaud)

Rank 3 (Musketeer Ensign; +4 Social bonus)

Status 3 (Comte; +4 Social bonus)

## Flaw

Depressed (+1 Style point when his dire prediction comes true or something happens to crush his spirits)

Weapons	Rating	Size	Attack	(Average)
Punch	0N	0	9N	(4+)N
Arquebus	3L	0	12L	(6)L
Main gauche	1L	0	13L	(6+)L
Rapier	2L	0	15L	(7+)L
Wheellock	3L	0	12L	(6)L
Pistol				

## Cardinal's Guard Sergeant

Ally 3

Archetype Soldier Motivation Duty

Style: 4 Health: 6

## Primary Attributes

Body: 3 Charisma: 3

Dexterity: 3 Intelligence: 3

Strength: 3 Willpower: 3

## Secondary Attributes

Size: 0 Initiative: 6

Move: 6 Defense: 6

Perception: 6 Stun: 3

Skills	Base	Levels	Rating	(Average)
Brawl	2	4	6	(3)
Firearms	2	4	6	(3)
Intimidation	2	4	6	(3)
Melee	2	6	8	(4)
Ride	2	2	4	(2)

## Talents

Florentine

## Resources

Rank 2 (Cardinal's Guard Sergeant, +4 Social bonus (temporary bonus resource at Rank 3))

## Flaw

Fanatical (+1 Style point when his devotion causes harm)

## Cardinal's Guard

Ally 1

Archetype Soldier Motivation Duty

Style: 0 Health: 4

## Primary Attributes

Body: 2 Charisma: 2

Dexterity: 2 Intelligence: 2

Strength: 2 Willpower: 2

## Secondary Attributes

Size: 0 Initiative: 4

Move: 4 Defense: 4

Perception: 4 Stun: 2

Skills	Base	Levels	Rating	(Average)
Brawl	2	2	4	(2)
Firearms	2	2	4	(2)
Intimidation	2	2	4	(2)
Melee	2	3	5	(2+)
Ride	2	1	3	(1+)

## Talents

None



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## Resources

Rank 1 (Cardinal's Guards, +2 Social bonus)

## Flaw

Fanatical (+1 Style point when his devotion causes harm)

Weapons	Rating	Size	Attack	(Average)
Punch	0N	0	4N	(2)N
Musket	3L	0	7L	(3+)L
Rapier	2L	0	7L	(3+)L

## Cecile

Follower 0

**Primary Attributes:** Body 2, Dexterity 1, Strength 1, Charisma 2, Intelligence 2, Willpower 1

**Secondary Attributes:** Size 0, Move 3, Perception 3, Initiative 3, Defense 3, Stun 2, Health 3

**Skills:** Brawl 3, Empathy 3, Streetwise 4

**Talents/Resources:** None

**Flaws:** Short Temper (+1 Style point whenever her short temper causes trouble)

**Weapons:** Punch 3N

## Street Clown

Ally 2

<b>Archetype</b> Survivor	<b>Motivation</b> Survival
<b>Style:</b> 1	<b>Health:</b> 4

## Primary Attributes

<b>Body:</b> 2	<b>Charisma:</b> 4
<b>Dexterity:</b> 4	<b>Intelligence:</b> 1
<b>Strength:</b> 2	<b>Willpower:</b> 2

## Secondary Attributes

<b>Size:</b> 0	<b>Initiative:</b> 5
<b>Move:</b> 6	<b>Defense:</b> 6
<b>Perception:</b> 3	<b>Stun:</b> 2

Skills	Base	Levels	Rating	(Average)
Acrobatics	4	3	7	(3+)
Con	4	2	6	(3)
Larceny	4	2	6	(3)
Melee	2	2	4	(2)

Performance	4	3	7	(3+)
Streetwise	4	2	6	(3)
Survival	1	1	2	(1)

## Talents

Bold Attack (use Charisma for melee attacks)

Captivate (beguile opponents within 10 feet)

## Resources

None

## Flaw

Skinny (-2 penalty to Strength rolls, +1 Style point when his weak physique causes him difficulty)

Weapons	Rating	Size	Attack	(Average)
Dagger, concealed	0L	0	4L	(2)L
Quarterstaff	3N	0	7N	(3+)L

## Street Urchin

Ally 0

<b>Archetype</b> Survivor	<b>Motivation</b> Survival
<b>Style:</b> 0	<b>Health:</b> 3

## Primary Attributes

<b>Body:</b> 1	<b>Charisma:</b> 2
<b>Dexterity:</b> 2	<b>Intelligence:</b> 1
<b>Strength:</b> 1	<b>Willpower:</b> 2

## Secondary Attributes

<b>Size:</b> 0	<b>Initiative:</b> 3
<b>Move:</b> 3	<b>Defense:</b> 4
<b>Perception:</b> 3	<b>Stun:</b> 1

Skills	Base	Levels	Rating	(Average)
Con	2	1	3	(1+)
Larceny	2	1	3	(1+)
Melee	1	1	2	(1)
Streetwise	2	1	3	(1+)
Survival	1	1	2	(1)

## Talents



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None

## Resources

None

## Flaw

Young (+1 Style point when his age or size causes him difficulty)

## Weapons Rating Size Attack (Average)

Dagger, 0L 0 1L (0+)L  
concealed

*Nicolas Bourget*

Ally 5

Archetype Noble

Motivation Duty

Style: 5

Health: 7

## Primary Attributes

Body: 3

Charisma: 7

Dexterity: 3

Intelligence: 5

Strength: 2

Willpower: 5

## Secondary Attributes

Size: 0

Initiative: 7

Move: 5

Defense: 6

Perception: 8

Stun: 3

## Skills Base Levels Rating (Average)

Academics 5 4 9 (4+)

Brawl 2 2 4 (2)

Bureaucracy 5 4 9 (4+)

Diplomacy 7 4 11 (5+)

Firearms 3 2 5 (2+)

Intimidation 7 5 12 (6)

Investigation 5 5 10 (5)

Linguistics 5 2 7 (3+)

Melee 2 2 4 (2)

## Talents

Charismatic (+1 to Charisma Rating)

Well-Educated (knows all specializations in Academics)

## Resources

Status 1, Wealth 2

## Flaw

Fanatical (+1 style point when his devotion to the King causes him harm)

## Weapons Rating Size Attack (Average)

Punch 0N 0 4N (2)N

## Act 2: A Woman in Peril

The remainder of the adventure begins with the arrival of Le Faucon, whom the characters last met in *Le Baiser de la Mort* (if Le Faucon is unavailable because of the events of that adventure, then she can be recast as a French informant wishing to impart information about the daughter of a fellow musketeer). Le Faucon informs the characters that Jeannette d'Aronde has been kidnapped, information she believes may be of interest to them. The characters follow the trail to the city of Bordeaux and find Jeannette is being held there.

Boulanger has manipulated smuggler-pirate Remy de Rouge and Bordeaux smuggler-merchant Bartram Morillon into believing that Jeanette is a Portuguese noblewoman that Boulanger planned to ransom. The co-conspirators don't even know Boulanger's true name.

This act begins on a cool, breezy morning, with the weather warming to a mild, comfortable temperature as the day goes on. News of the retreating invasion force continues to be good and some semblance of normality is returning to Paris.

## Scene 1: The Return of Le Faucon

La Faucon contacts the characters by hiring a street lad to give them a message. The message reads simply:

*I have information that may be of interest to you.  
La Maison de Thé, an hour before noon.*

Should the characters ask, the boy reveals that his employer was a man in travelling garb who didn't give a name.

La Maison de Thé ("the Tea House") is a small outdoor restaurant (similar to the café that becomes popular in a few decades) overlooking the Seine. Assuming that the characters wish to meet the man that sent the message, read or paraphrase the following as they arrive.



## Rançon de Sang

*La Maison de Thé is a quaint restaurant that sits on the corner of two streets. Its main façade faces the Seine, where a number of tables and chairs are set, overlooking the river. The restaurant is bright and freshly painted, along with an assortment of fresh flowers and shrubs lining the establishment. As you get closer you can smell the brewing tea intertwined with the scent of other delicacies. The smells of the food cooking and the flowers help mask the scent of "la boue de Paris."*

*While informal, the restaurant obviously caters to a middle-class clientele. While it is late for breakfast and early for lunch, you can see a few influential Parisian gentlemen here enjoying tea and a light meal with attractive young ladies who likely aren't their wives. A smiling server asks you to select a table. He soon returns with a teapot and a cup for each of you.*

The waiter tells them what's on the menu for the day and takes their orders. As the characters sip their tea (or just glance about nervously), Le Faucon makes her move.

*A well-dressed noble woman steps out of a coach and approaches your table. She is a raven-haired beauty carrying a parasol in lace-gloved hands. Oddly, she is unescorted, although she doesn't seem to mind. The lady smiles broadly as she steps onto the restaurant patio.*

Have the characters make a Perception roll (Difficulty 2 – Le Faucon isn't being that coy with her disguise). Those that make it realize that the young lady is Le Faucon, a mysterious agent that has given the Captain of the Musketeers worthwhile intelligence for the last couple years. She was thought lost as an agent when her contact, ex-musketeer Francois Joubert, was killed earlier in the year. Obviously that appears not to be the case.

No sooner does Le Faucon get to the table than the server brings a chair for her. She politely thanks him and sits. She'll offer the following information, which you may wish to change if the characters are already familiar with d'Aronde's present circumstances.

*"It is good to see you all again," she says. "I'd heard that the situation in Mont Saint-Michel was resolved, but that is not why I'm here. I've come across information*

*that your Captain may be interested in, and you all are the closest thing I have right now to a contact within the King's Musketeers. I trust I did not choose poorly?"*

She continues if the characters respond appropriately.

*"I have learned that a Portuguese ship en route to the Azores was attacked by pirates a week ago, a rather odd circumstance as pirates usually attack ships coming back from the Orient rather than those going to them. These pirates took a young Frenchwoman captive by the name of Jeannette d'Aronde. Perhaps that name has meaning for you?"*

*"According to my source, the pirate ship that took her is the Sirène Bleue, captained by Remy de Rouge. Captain Remy is officially a privateer... at least when he attacks Spanish vessel, that is. Bordeaux is his usual port of call, and I'm certain that he took Jeannette there.*

*"Ordinarily I'd assume that Captain Remy was looking for a ransom paid for her release, but as Jeannette is Hercule d'Aronde's daughter, I fear that it's something worse. D'Aronde served with*





# All for One: Régime Diabolique Adventure # 04

## Lieutenant Jean-Marc de Guerre

As noted in the previous adventures in this campaign, Lieutenant Jean-Marc de Guerre is a woman disguised as a man in order to serve with the King's Musketeers. While M. de Tréville knows her secret, he respects her ability and service enough not only to allow her to remain with the company, but has also promoted her to lieutenant, a very respectable position. Of course, this requires that she maintains the charade of being a man.

This need not be the case if the Gamemaster has decided to allow women to serve openly with the King's Musketeers. In such circumstances the Lieutenant makes no effort to hide her femininity, going by her Christian name Marie de Fleur. If you are using *Richelieu's Guide to Expanded Characters*, you could choose to have Marie either serve openly as a King's Musketeer, or wear the white tabard as a Queen's Musketeer, the latter being preferable if there are Queen's Musketeers in the party.

Marie undergoes a personality shift if she is not disguising her identity. While she is still a dedicated and highly efficient Musketeer, Marie no longer feels the need to keep men at arm's length. She can be quite charming as long as her abilities aren't questioned. If they are, she gives the accuser the cold shoulder rather than get drawn into a duel.

A disguised Jean-Marc can be a source of amusing misunderstandings if she favors one of the characters, while a female Marie would have to deal with the prejudices of her male underlings. In either case, Jean-Marc is an excellent resource to help characters earn Style points.

*Francois Joubert. If Joubert's killer is behind this, we must see justice done.*

*"There is one more thing. Joubert mentioned that he had attended Jeannette's wedding. He also told me that Hercule performed the ceremony. If the former musketeer is now a man of the cloth, then he'll be no match for a swordsman."*

The characters may be confused as to why Captain Remy's authority to attack Spanish vessels extends to Portuguese vessels. This is because, since 1580, Portugal is ruled by the King of Spain even though it is technically still an independent nation (a similar arrangement exists between England and Scotland). Jeannette and her husband Paulo were on their way to the Azores to visit relatives; Paulo was wounded in the attack (whether he lives or dies depends on whether you want to play upon a character's motivations or flaws).

Le Faucon knows that Hercule d'Aronde is a priest in Lyon but she doubts that Jeannette is being taken there.

More likely she's been taken to a secure location to draw d'Aronde out (the characters may suspect this as well if they've already spoken to d'Aronde). She also believes that Jeannette's life is forfeit no matter what happens unless she is rescued.

Obviously, the characters need permission to leave Paris for more than three days. This requires a visit to their immediate superior, Lieutenant Jean-Marc du Guerre.

## Scene 2: Permission Granted...But There's a Catch

The characters need to go to Lieutenant de Guerre's office in the Hôtel de Tréville. They'll first meet his receptionist, Ensign Michel Dupree. The overworked ensign tells them that the lieutenant is very busy and asks them their business. Once he's satisfied that the characters have good enough reason to bother the Lieutenant, Ensign Dupree steps inside the room to ask. When he emerges, he opens the door to allow the characters to see his superior.

*Lieutenant Jean-Marc de Guerre stands with his back to you as he consults a paper in his left hand and moves a couple of pins on the large map of France on the wall. He nods approvingly to himself as he notes that the enemy is being pushed back toward France's borders. He speaks to the characters without turning.*

*"I am glad that you have come to me; it saves me the trouble of sending Thadeus to summon you. You've gained the Cardinal's attention, I'm afraid. I've not known him long but I do know him well enough to know that if he is interested in something, he'll pursue it until he gets what he wants."*

*He turns and places the paper on his desk as he looks at you. "So what brings you here?"*

The Lieutenant is in an agreeable mood today. Assuming that the characters make even the slightest case for rescuing Jeannette, saving d'Aronde, or facing Boulanger, Lieutenant de Guerre humors them and grants permission. In truth, the Cardinal's attention is making M. de Tréville nervous, and having the characters leave town for a while may relieve that pressure. The Lieutenant does offer a warning.

*"The Cardinal's attention does not end at the gates. He'll keep eyes on you once you leave Paris. Deal with them as you must, but it won't do for the King's soldiers to be killing each other, especially in light of the invasion. Do keep that in mind should matters become of a combative nature."*



## Scene 3: The Journey to Bordeaux

Assuming that the characters ride hard and routinely switch horses every day or two, then it's possible for them to reach Bordeaux within five days. As mentioned in the sidebar, Bordeaux is a city in decline, hit hard by the prohibition of trade with England. Government-sponsored massacres of Huguenots and sympathizers have done little to endear the Bordelais to the King, and as the King's representatives, the characters will get a chilly reception.

The weather is cooperating a bit more this time. While it's unseasonably chilly, the skies are clear. Unfortunately this only highlights the emptiness of the city, as it's easy to tell from the working chimneys that a good number of the buildings are unoccupied. The weather also enables more people to be about, but they all give the characters disgusted and fearful stares. In their minds, the presence of the King's Musketeers cannot be a good thing. It should be late evening by the time the characters arrive, with the sun only starting to set.

The characters are likely to enter Bordeaux by ferry, as the city sits on the other side of the Garrone River from the road to Paris. From this vantage point the characters can see the ships docked in the shadow of Chateaux de Trompette and the wall surrounding the city, making only the lofty gothic Bordeaux Cathedral and the northern Chateaux de Hotel clearly visible within the city. Just north of the city (or east given the characters' relative position) rest the crumbling remains of a Roman palace and amphitheater.

Once they enter Bordeaux, the characters likely do one of two things. They'll either head straight to port to look for the *Sirène Bleue* (see **Scene 4**), or they'll ask around about Remy de Rouge. Characters may make an Investigation test at Difficulty rating 3 (due to their status as King's Musketeers) to learn that Remy de Rouge is a frequent guest of importer Bartram Morillon, who lives in a large home not far from the dock.

If the characters visit Morillon before Remy, then the adventure can run very differently with Morillon doing his best to deflect the characters' interest (see **Act 3: Scene 1: Honored Guests**). Assuming that the characters do speak with Remy then you'll likely jump to **Act 3: Scene 2: The Soft Approach**, or **Act 3: Scene 3: The Hard Approach**.

## Scene 4: Catching the Sirène Bleue

Should the characters tip the ferryman, he'll tell them that the *Sirène Bleue* is in port today. He describes it as a brig (a small but fast ship), with a beautiful carving of a singing feather-clad woman, painted all in blue. The ferry docks on the downriver end of the docks so as to not get

### The Cardinal's Eyes

The Cardinal sends a band of his guards (one for each character) to follow them and see what they're investigating. This band should be led by any guardsman that the characters have met in previous adventures (including Act 1 of this adventure) to add a personal touch. This band serves to remind the characters that the Cardinal is starting to breathe down their necks.

There are no planned encounters with these Cardinal's Guards so that you can use them to spice up the rest of the adventure as you see fit. The characters may spend some time trying to "lose" them on the way to Bordeaux, or they may be unlikely rescuers should things go too badly for the characters. They may also conduct investigations on their own, causing complications when the characters least need them.

in the way of the shipping lane. Read or paraphrase the following if the characters head straight to the docks.

*As you ride toward the docks you notice several docked ships. Some look as though they haven't moved in weeks. Longshoremen give you nasty stares as they load and unload those few ships still in operation. None of these ships seem to be the Sirène Bleue, as none of them have a singing feathered blue woman on their bows.*

Allow the characters to make Perception tests with a Difficulty rating of 2. Those that make it see a ship with the sculpture of a blue woman on the front of it... but that ship is already moving away from the docks!

This scene is designed to let the players get creative. The *Sirène Bleue* hasn't gotten far yet, so characters may try to ride up and jump for it (hoping to catch a dangling rope), dive into the water and swim for it, or even commandeer a rowboat and head out to it. The brig has a crew of 25 (including Remy) and 12 cannons. Should the crew discover the characters swimming towards them, they may fire a warning shot or two (unless they realize that the characters are King's Musketeers).

Captain Remy has a full cargo and doesn't need any King's Musketeers meddling in his affairs. Still, he knows better than to fire upon them, as he might risk losing his *lettre de marque* from the King. He also has a hold full of wine bound for England, so he isn't too excited to be meeting them either. Once the musketeers are aboard the ship, however, Remy realizes that he can do away with them discreetly if he desires, dumping their bodies in the Bay of Biscay.

Captain Remy is a brash man in his mid-thirties who still has a handsome face; even the marks from a previously broken nose along with his stubble only enhance his rugged good looks. Befitting his name, Remy wears a



# All for One: Régime Diabolique Adventure #04

## An Unfriendly City

While well-known for its wine industry, Bordeaux is in the midst of an economic depression due to an inability to trade with England, the former primary purchaser of Bordeaux wines. While still an affluent city, Bordeaux survives on the accumulated wealth of its residents. Merchants with dwindling coffers often work with smugglers, continuing to illegally sell wine to banned customers. This effort, along with the devastation of La Rochelle, keeps the port of Bordeaux alive through the Thirty Years' War.

When presenting the Bordeaux of 1636, take cues from modern cities that are in decline. With business drying up, Bordeaux would be consolidating, with many abandoned or repurposed buildings. King Louis XIII is almost the enemy, as the residents think of themselves as *Bordelais* first and French second. The fact that the union cost them their biggest customer base feeds this notion. They sympathize with the English and the Huguenots, suffering persecutions and massacres during the rebellions; a good number of *Bordelais* are Protestants themselves.

Keep this in mind as the characters enter Bordeaux. Far from being hailed as heroes, the characters are greeted with angry stares and suspicion. Mothers pull their children off the streets. Drunken swordsmen finger their hilts, contemplating a challenge. It takes some arm-twisting to get innkeepers to offer rooms, even when they have plenty of space. Ship crewmen get nervous and disappear into their holds, ensuring that any contraband is well-hidden. Some ships cast off, just in case.

There's also the possibility that a group of *Bordelais*, strengthened by loss of family or hard drink (or both) may inflict themselves on the characters just to drive home the point that they aren't welcome.

red buff coat. He also carries a rapier and his most prized possessions: twin wheellock pistols (he also carries two flintlock pistols when expecting a fight, giving him four shots in battle). His bloodthirsty reputation is largely a ruse, although he won't hesitate to kill when necessary. In addition to his letters of marque, Captain Remy has the implicit support of the Bordeaux city government to smuggle wine to English ports. He is very personable but always looks out for himself and his crew.

Assuming that the characters aren't able to sneak aboard, they'll soon find themselves surrounded by 15-20 sailors, most brandishing belaying pins, knives, and small swords (guns are too inaccurate to fire into crowds and, in any case, the sailors don't want to risk damaging the ship). Unless the characters attack immediately, Captain Remy emerges and asks them why they've boarded his ship.

If the characters offer the true reason, then Remy has a

problem. He believes that he is getting part of Jeannette's ransom and does not want to lose it, as he was duped into thinking he was capturing a Portuguesenoblewoman for ransom and thus "supporting" the war effort in a shady sort of way. That said if he can be convinced that there is no ransom forthcoming (Jeannette herself has planted the seeds of doubt in his mind) and that Jeannette is likely to be killed no matter what the outcome, then he claims that the mastermind is a highwayman/burglar by the name of Achille Un-Oeil (who's description matches Boulanger). Un-Oeil's main contact in Bordeaux is Bartram Morillon, a merchant who lives in a large home in Bordeaux. Remy handed Jeannette over to him (he does not know that he is keeping her for now).

This scene can be completely roleplayed but, if you prefer to add a quantitative element, then the characters must make an extended opposed Diplomacy test. The characters need 4 successes to convince Remy to aid them -- if Remy gains 6 successes against them then he won't be convinced absent other means. Characters using Con or Intimidation may have a better chance assuming that what they are offering is useful to a pirate.

If the characters end up in a fight, the odds are stacked against them. They do, however, have an ace up their sleeve. The Cardinal's Guardsmen that have been following them are sighted along the river within a couple of rounds. This worries Remy, as he fears that there is a larger plot afoot. In this case he calls a truce and gives the characters the name of his contact before lofting them overboard.

## Act 2: Supporting Cast

### Le Faucon

Ally 4				
Archetype Spy		Motivation (up to GM)		
Style: 2		Health: 6		
Primary Attributes				
Body: 3		Charisma: 5		
Dexterity: 3		Intelligence: 4		
Strength: 3		Willpower: 3		
Secondary Attributes				
Size: 0		Initiative: 7		
Move: 6		Defense: 6		
Perception: 9*		Stun: 3		
Skills	Base	Levels	Rating	(Average)



# Rançon de Sang

Con	5	1	8	(4)
Diplomacy	5	3	8	(4)
Firearms	3	1	4	(2)
Larceny	3	1	4	(2)
Linguistics	3	4	6	(3)
Melee	5	2	6	(3)
Spying	4	4	8	(4)
<i>Alias</i>			9	(4+)
Stealth	3	4	7	(3+)
<i>Disguise</i>			8	(4)
Streetwise	3	3	6	(3)

## Talents

\*Alertness (+2 Perception rating)

Bold Attack (uses Charisma for Melee rolls)

Danger Sense (always retains full Defense rating)

## Resources

Contacts 1 (Varies, +2 Social bonus)

## Flaw

Paranoid (+1 Style point when she discovers someone working against her)

Weapons	Rating	Size	Attack	(Average)
Punch	0N	0	1N	(0+)N
Dagger	1L	0	8L	(4)L
Rapier	2L	0	9L	(4+)L
Wheellock	3L	0	8L	(4)L
Pistol				

*Lieutenant Jean-Marc de Guerre (Marie de Fleur)*

Patron 3

Archetype Swordsman Motivation Duty

Style: 6 Health: 6

## Primary Attributes

Body: 3 Charisma: 4

Dexterity: 4 Intelligence: 3

Strength: 4 Willpower: 3

## Secondary Attributes

## New Skill

### Spying

**Base Attribute:** Intelligence

Spying represents your character's talents at creating false identities, operating undercover, and acting without arousing suspicion. It does not include uncovering secrets—Diplomacy, Intimidation, Linguistics, and Streetwise are more appropriate.

Your character may specialize in the following:

\* Alias: The ability to create and maintain one or more false identities.

\* Bribery: The ability to exchange money for favors and influence, and accurately judge a person's price.

\* Forgery: The ability to create false documents.

\* Speed Read: The ability to quickly read a document and discern the salient facts.

\* Unobtrusive: The ability to hide in a crowd by blending in and acting like you belong.

<b>Size:</b> 0	<b>Initiative:</b> 7
<b>Move:</b> 8	<b>Defense:</b> 7
<b>Perception:</b> 6	<b>Stun:</b> 3

Skills	Base	Levels	Rating	(Average)
Athletics	4	3	7	(3+)
Bureaucracy	3	1	4	(2)
Con	4	2	6	(3)
Diplomacy	4	3	7	(3+)
Empathy	3	2	5	(2+)
Fencing: Anatomy	4	5	9	(4+)
Firearms	4	1	5	(2+)
Intimidation	4	2	6	(3)
Melee	4	2	6	(3)
Ride	4	2	6	(3)

## Talents

Flurry 2, Savvy Fighter

## Resources

Follower (Thadeus), Rank 4 (Lieutenant)

## Flaw

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Secret (+1 Style point when her gender causes problems)

Weapons	Rating	Size	Attack	(Average)
Punch	0N	0	4N	(2)N
Musket	3L	0	8L	(4)L
Pistol	3L	0	8L	(4)L
Rapier	2L	0	11L	(5+)L

## Ensign Michel Dupree

Ally 3

**Archetype** Noble **Motivation** Duty  
**Style:** 3 **Health:** 6

### Primary Attributes

**Body:** 3 **Charisma:** 4  
**Dexterity:** 2 **Intelligence:** 4  
**Strength:** 2 **Willpower:** 3

### Secondary Attributes

**Size:** 0 **Initiative:** 6  
**Move:** 4 **Defense:** 5  
**Perception:** 7 **Stun:** 3

Skills	Base	Levels	Rating	(Average)
Academics: Law	4	4	8	(4)
Brawl	2	2	4	(2)
Bureaucracy	4	4	8	(4)
Firearms	2	2	4	(2)
Linguistics	4	3	7	(3+)
Melee	2	3	5	(2+)
Ride	2	2	4	(2)

### Talents

None

### Resources

Rank 3 (Ensign-King's Musketeers)

### Flaw

None

Weapons	Rating	Size	Attack	(Average)
Punch	0N	0	5N	(2+)N
Pistol	3L	0	7L	(3+)L
Rapier	2L	0	7L	(3+)L

## Tavern Keeper

Follower 0

**Archetype** Merchant **Motivation** Greed  
**Style:** 0 **Health:** 2

### Primary Attributes

**Body:** 1 **Charisma:** 2  
**Dexterity:** 1 **Intelligence:** 2  
**Strength:** 2 **Willpower:** 1

### Secondary Attributes

**Size:** 0 **Initiative:** 3  
**Move:** 3 **Defense:** 2  
**Perception:** 3 **Stun:** 1

Skills	Base	Levels	Rating	(Average)
Brawl	2	1	3	(1+)
Diplomacy	2	2	4	(2)
Streetwise	2	2	4	(2)

### Talents

None

### Resources

None

### Flaw

Curious (+1 Style point whenever his curiosity gets him or his companions into trouble)

Weapons	Rating	Size	Attack	(Average)
Punch	0N	0	3N	(1+)N

## Ruffian

Follower 0

**Archetype** Everyman **Motivation** Survival  
**Style:** 0 **Health:** 3



# Rançon de Sang

Primary Attributes	
Body: 2	Charisma: 1
Dexterity: 1	Intelligence: 1
Strength: 2	Willpower: 2

Secondary Attributes	
Size: 0	Initiative: 2
Move: 2	Defense: 3
Perception: 3	Stun: 2

Skills	Base	Levels	Rating	(Average)
Brawl	2	2	4	(2)
Intimidation	1	1	2	(1)
Melee	2	2	4	(2)

Talents
None

Resources
None

Flaw
Short Temper (-2 penalty to Willpower rolls to keep his cool. +1 Style point when his short temper causes trouble)

Weapons	Rating	Size	Attack	(Average)
Punch	0N	0	4N	(2)N
Dagger	1L	0	5L	(2+)L

## Captain Remy de Rouge

Ally 3	
<b>Archetype</b> Adventurer	<b>Motivation</b> Greed
<b>Style:</b> 0	<b>Health:</b> 4

Primary Attributes	
Body: 3	Charisma: 4
Dexterity: 3	Intelligence: 3
Strength: 3	Willpower: 3

Secondary Attributes
----------------------

Size: 0	Initiative: 4
Move: 4	Defense: 4
Perception: 4	Stun: 2

Skills	Base	Levels	Rating	(Average)
Acrobatics	3	2	5	(2+)
Athletics	3	2	5	(2+)
Brawl	3	2	5	(2+)
Con	4	3	7	(3+)
Diplomacy	4	3	7	(3+)
Firearms	3	2	5	(2+)
Intimidation	4	3	7	(3+)
Melee	3	3	6	(3)

Talents
Charismatic (+1 Charisma rating)
Vigorous Defense (may be attacked twice in the same round without penalty)

Resources
Fame 1 (+2 Social bonus)

Flaw
Overconfident (+1 Style point whenever he is forced to ask for help or when his bravado gets him in over his head)

Weapons	Rating	Size	Attack	(Average)
Punch	0N	0	5N	(2+)N
Pistol	3L	0	8L	(4)L
Rapier	2L	0	8L	(4)L

## Pirate Crewman

Ally 1	
<b>Archetype</b> Adventurer	<b>Motivation</b> Greed
<b>Style:</b> 0	<b>Health:</b> 4

Primary Attributes	
Body: 2	Charisma: 2
Dexterity: 2	Intelligence: 2
Strength: 2	Willpower: 2

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## Secondary Attributes

**Size:** 0 **Initiative:** 4

**Move:** 4 **Defense:** 4

**Perception:** 4 **Stun:** 2

## Skills

Skills	Base	Levels	Rating	(Average)
Acrobatics	2	2	4	(2)
Athletics	2	2	4	(2)
Brawl	2	2	4	(2)
Firearms	2	2	4	(2)
Melee	2	2	4	(2)

## Talents

None

## Resources

Fame 1 (+2 Social bonus)

## Flaw

Overconfident (+1 Style point whenever he is forced to ask for help or when his bravado gets him in over his head)

## Weapons

Weapons	Rating	Size	Attack	(Average)
Punch	0N	0	4N	(2)N
Club	2N	0	6N	(3)N
Pistol	3L	0	7L	(3+)L
Small Sword	2L	0	6L	(3)L

## Act 3: The Hôtel Morillon

Bartram Morillon is a merchant who has made a lot of money acting as the middle man between Captain Remy and Boulanger, known to him as Achille Un-Oeil (or "Achille One-Eye"). He believes that Boulanger is simply a highwayman and burglar, primarily preying upon the Spanish north of the Pyrenees. As part of their agreement he is "hosting" Jeannette d'Aronde at his home in Bordeaux.

Seigneur Morillon is somewhat unsettled about his "guest." Boulanger claimed that she was a Portuguese noble being held for ransom (of which Morillon would get a cut). While Jeannette is Portuguese through mar-

riage, Morillon was unprepared for a French woman. Also, she claims her husband may have been killed during her capture, and that, in any case, their holdings are relatively modest, tied to land and trade. There doesn't seem to be enough for a worthwhile ransom. Nevertheless, Morillon doesn't want to cross Boulanger.

There are three ways that the characters may enter the Morillon estate, which sits a half-mile outside of Bordeaux. The first is as honored guests (**Scene 1**), in which the characters visit before realizing that Morillon has Jeannette. The second is the soft approach (**Scene 3**), in which the characters try to sneak inside the house to find and free Jeannette. The third is the hard approach (**Scene 4**), in which the characters utilize the "brute force" method. It's possible that the characters may shift amongst these three scenes as they assault the hotel. Once the characters get to Jeannette's room, the action moves to **Scene 5: The Final Surprise**.

A man of means, Morillon has several servants and a half-dozen house guards (not including the one guarding Jeannette). These are generally disguised as servants. He has a large home by Bordeaux standards, a two-story building with several rooms and a grand entrance hall. Jeannette is being held in the attic, which is actually quite large and comfortable. Her guard stands outside a door on the second floor that opens to a staircase on the third.

## Scene 1: Honored Guests

If the characters visit Morillon through the front door (possibly because they've heard that he has a connection to Remy de Rouge and little else) then he'll be suspicious but welcoming. Morillon's steward Colmar receives them, taking them to the dining room where Morillon is entertaining two "ladies." Characters that make a Perception test at a Difficulty rating of 3 note that a few "servants" are armed, or are within close reach to rapiers and pistols on the walls. Read or paraphrase the following:

*The steward leads you into a dining room where a large feast is spread on the table. A well-dressed portly man, Bartram Morillon, is entertaining two impressively dressed women whose approaches to style lead you to believe that they are courtesans. They giggle at the story Morillon is telling as he refills their glasses from the second bottle of wine at the table. He tells them that the next story has to wait as he turns his attention towards you.*

*"Bonsoir, Seigneurs! Please, sit down and have something to eat. The chicken you see there is from Bresse, the best in the world. The wine, unfortunately, is red, as Alain and Louisa have helped me empty the white. If you'd like, I can send Colmar to the basement for another bottle?"*

He'll wait until the characters answer him. Even if the



# Rançon de Sang

characters decline the bottle, he'll nod to Colmar. Colmar bows and leaves. The steward then walks around the house, telling the armed servants to prepare to defend the house. After Colmar leaves, Morillon continues:

*"To what do I owe the pleasure of a visit from the King's Musketeers? You are a long way from Paris and the front line, no?"*

If the characters ask about Captain Remy then Morillon is happy to inform them that the Captain is in Bordeaux, although he is likely to be leaving soon. Morillon even offers the use of a servant to take them to the *Sirène Bleue*. If the characters choose to accept his offer then move to **Scene 2: Street Fight**. Unfortunately for Morillon, as noted in **Scene 4**, he can't easily extract Jeannette to flee. Instead, he holes up in the attic with Jeannette, letting his armed guards protect him.

Suspicious characters may think that Morillon has something to do with the kidnapping. An appropriate opposed social skill test can reveal that Morillon is hiding something. Should the characters seem suspicious then Morillon summons his armed servants to "escort them out." Should the characters resist, proceed to the **Scene 4: The Hard Approach**.

Should the characters manage to force Morillon to surrender, he will tell them what he knows; see **Scene 3: The Soft Approach** for details.

## Scene 2: Street Fight

Should the characters accept Morillon's offer of a guide to Captain Remy's ship, he'll be happy to provide one. The guide is one of Morillon's armed guards -- and Morillon also sends another servant to run ahead and ensure that a welcoming party is waiting for the characters on the dock. As the *Sirène Bleue* is already leaving port, this party is a group of longshoremen loyal to Morillon.

There should be three longshoremen for each character. They surround the characters brandishing short swords, clubs, and other implements.

*As you reach the docks, your guide looks deflated as he points out that the Sirène Bleue is already heading away from the docks. You have little time to contemplate your next move, however, as a crowd of longshoremen suddenly appear around you. One of them points a small sword in your direction.*

*"Well, if it isn't the King's Musketeers! It's long past time that we showed the King how we felt about the deaths of our families by his hand."*

In truth, the longshoremen have been paid well to kill the characters. If any of them should be captured or interrogated, they will quickly reveal that Morillon paid them. This is rather obvious considering that, once the longshoremen attack, the servant draws a pistol and

shoots the closest character before running back to the Hôtel Morillon.

If the characters continue on toward the *Sirène Bleue*, go to **Act 2: Scene 4: Catching the Sirène Bleue**.

## Scene 3: The Soft Approach

Once the characters realize that Jeannette is being held in Morillon's home, they may try to infiltrate the house rather than use a frontal assault. Characters with the Disguise skill may attempt to gain access by pretending to be a merchant, customer, or servant.

While the house stands alone, it is close enough to other buildings that the characters can reach it by moving across the rooftops. This requires an appropriate Athletics (Climbing) test at an appropriate Difficulty (based on how the characters try to get up to the roof), and an Acrobatics (Balance) test at a Difficulty rating of 2 to maintain ones balance. Characters that leap from a neighboring roof to the house need to make an Athletics (Jumping) test at a Difficulty of 3.

There is only one attic window, locked, requiring a Larceny (Lockpicking) test at a Difficulty rating of 3 to pick, requiring one of the small window panes to be smashed in order to reach the lock. If the characters choose instead to go to the second floor, there are no locks, although the characters make noise smashing the window.

If the characters are coming up from below, they'll need to make appropriate Stealth tests to keep from being heard by the armed servants. One guard stands in front of the two doors that give access to the attic. He has orders to kill anyone that approaches him. The locks on the stairway door and the attic door require a Larceny (Lockpicking) test at a Difficulty rating of 4 to pick. Morillon keeps the keys to these locks on his possession.

If the characters threaten Morillon, he'll tell them what he knows.

*"I do have a guest... Achille Un-Oeil needed me to hold her for a ransom. I owe him, you see. Un-Oeil has been very good to me. I sell Spanish items that he... um... procures through less than orthodox means. He told me that he was going to ransom a Portuguese noblewoman and was willing to cut Captain Remy and me in. He assured me that no one was going to be hurt.*

*"Something seems very wrong. Senora d'Aronde is a Portuguese noblewoman, but only by marriage. As you can tell by her name she is French. Captain Remy also informed me that not only was her husband shot, but that they had little to offer for ransom, at least nothing tangible. I don't know why Un-Oeil wanted her so badly. I can only imagine that it is a tragic mistake.*

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*"If you want her, take her. It is not worth risking my life over. I planned to free her myself once Un-Oeil came back. I am expecting him in a few days. He insisted that she not be removed from the attic for any reason short of the house burning to the ground."*

Morillon asks only for his freedom in return. He plans on asking Captain Remy for passage if he needs to flee the city. If the characters ask for a description of Un-Oeil, they'll recognize him as Delmar Boulanger.

## Scene 4: The Hard Approach

The hard approach is exactly what it sounds like: the characters storm the house. Presuming that the servants see them coming, the guards (at least 2 for each character; adjust as cinematically appropriate) shoot at them as they approach. Once they get inside the guards stick with their swords so as to not unduly damage the house. The characters should face half the guards on the first floor and the rest on the second.

If Bartram Morillon was not expecting the characters, he leaves the courtesans and heads for the attic as quickly as possible (you can play this up for humor as a half-dressed Morillon stumbles out of a room while holding up his pants).

Storming the house has another potential problem: if the characters make a lot of noise storming the house, it's possible other Bordelais may join the fight to aid their fellow residents. In this case, you may wish to have the Cardinal's Guard arrive as support for the characters, if appropriate. Alternatively, this gives the characters more of an impetus to flee via the roof, making the final scene occur on the rooftops of Bordeaux.

## Scene 5: The Final Surprise

Jeannette is being kept in a soundproofed room (thanks to the witch Rosario's magick) on the third floor. She is a well-dressed, attractive young woman whose face is stained with tears. If the characters met her in Act 1, then she remembers them. In any case, she'll be jubilant, as the arrival of the King's Musketeers can only mean she's about to be freed.

If Morillon is here, he is found cowering in a corner, and he tells the characters to take Jeannette but begs them to leave him alive.

Jeannette tells them that she and Paulo were on their way to the Azores to visit his parents when their ship was attacked by pirates. Captain Remy seemed primarily interested in her, and Paulo was shot when he tried to protect her. At this point Jeannette breaks down in tears, as she doesn't know whether he is still alive.

Both Captain Remy and Morillon seem to think she's worth a ransom, but Jeannette can't imagine that her husband has enough money for a ransom. Most of their wealth is tied to investments in the New World.

Jeannette has also been screaming at passersby below her in the street, but the window is locked, requiring a Larceny (lockpicking) test at a Difficulty rating of 3 to pick. This is due to a silence ward etched onto the walls of the room, which can only be discovered if the characters peel back the wallpaper or make an Investigation (Search) test at a Difficulty rating of 4. Characters that see the carved-into-the-wood runes can make an Academics: Occult test at a Difficulty rating of 2 notice that there are two different wards at work. One is an Aeromancy ritual (for the silence), and the other Necromancy.

Should Jeannette leave the room or the characters attempt to destroy the Necromantic ward, then the spell springs, demonically-infused gargoyles appear (one for each character, minus





one), attempting to kill Jeannette. These gargoyles will not cease attacking until Jeannette is dead or they are destroyed.

## Act 3: Supporting Cast

### Bartram Morillon

Ally 2	
<b>Archetype</b> Noble	<b>Motivation</b> Greed
<b>Style:</b> 1	<b>Health:</b> 5

Primary Attributes	
<b>Body:</b> 2	<b>Charisma:</b> 3
<b>Dexterity:</b> 2	<b>Intelligence:</b> 3
<b>Strength:</b> 2	<b>Willpower:</b> 3

Secondary Attributes	
<b>Size:</b> 0	<b>Initiative:</b> 5
<b>Move:</b> 4	<b>Defense:</b> 4
<b>Perception:</b> 6	<b>Stun:</b> 2

Skills	Base	Levels	Rating	(Average)
Art: Appraisal	3	2	5	(2+)
Con	3	2	5	(2+)
Diplo-macy	3	4	7	(3+)
Empathy	3	2	5	(2+)
Firearms	2	1	3	(1+)
Melee	2	1	3	(1+)
Streetwise	3	3	6	(3)

Talents
None

Resources
Wealth 2 (Comfortable)

Flaw
Coward (+1 Style point if he gives up without a fight)

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Weapons	Rating	Size	Attack	(Average)
Punch	0N	0	0N	(0)N
Club	2N	0	5N	(2+)N
Pistol	3L	0	6L	(3)L

### Courtesans

Followers 0

**Primary Attributes:** Body 1, Dexterity 2, Strength 1, Charisma 2, Intelligence 2, Willpower 1

**Secondary Attributes:** Size 0, Move 3, Perception 3, Initiative 4, Defense 3, Stun 1, Health 2

**Skills:** Con 3 (*Seduction* 4), Larceny 3 (*Pickpocketing* 4), Melee 2, Streetwise 3

**Talents/Resources:** None

**Flaws:** Lustful (+1 Style point whenever her whenever overactive libido gets her or her companions into serious trouble)

**Weapons:** Punch 0N, Dagger 2L

### Morillon's Armed Servants/Guards

Ally 1	
<b>Archetype</b> Soldier	<b>Motivation</b> Survival
<b>Style:</b> 0	<b>Health:</b> 4

Primary Attributes	
<b>Body:</b> 3	<b>Charisma:</b> 1
<b>Dexterity:</b> 3	<b>Intelligence:</b> 1
<b>Strength:</b> 3	<b>Willpower:</b> 1

Secondary Attributes	
<b>Size:</b> 0	<b>Initiative:</b> 4
<b>Move:</b> 6	<b>Defense:</b> 6
<b>Perception:</b> 2	<b>Stun:</b> 3

Skills	Base	Levels	Rating	(Average)
Brawl	3	2	5	(2+)
Firearms	3	2	5	(2+)
Melee	3	3	6	(3)
Stealth	3	2	5	(2+)
Survival	3	1	4	(2)

Talents
Iron Jaw (+1 Stun rating)

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## Resources

None

## Flaw

Callous (+1 Style point when he does something particularly selfish or refuses to help someone in dire need)

Weapons	Rating	Size	Attack	(Average)
Punch	0N	0	5N	(2+)N
Dagger	1L	0	7L	(3+)L
Pistol	3L	0	8L	(4)L
Rapier	2L	0	8L	(4)L

## Servants

Follower 0

**Primary Attributes:** Body 2, Dexterity 1, Strength 1, Charisma 2, Intelligence 1, Willpower 2

**Secondary Attributes:** Size 0, Move 2, Perception 3, Initiative 3, Defense 3, Stun 2, Health 4

**Skills:** Con 3, Diplomacy 3 (*Etiquette 4*), Empathy 2, Streetwise 3 (*Rumors 4*)

**Talents/Resources:** None

**Flaws:** Envious (+1 Style Point when envy causes him trouble)

**Weapons:** Punch 0N, Dagger 1L

## Longshoremen

Follower 0

**Primary Attributes:** Body 2, Dexterity 2, Strength 2, Charisma 1, Intelligence 1, Willpower 1

**Secondary Attributes:** Size 0, Move 4, Perception 2, Initiative 3, Defense 4, Stun 2, Health 3

**Skills:** Brawl 4, Intimidation 2, Melee 4

**Talents/Resources:** None

**Flaws:** Impulsive (+1 Style point whenever his impulsiveness gets him into trouble)

**Weapons:** Punch 4N, Club 6N, Dagger 5L, Small Sword 6L

## Jeannette d'Arande

Follower 1

**Archetype** Noble **Motivation** Survival

**Style:** 0 **Health:** 3

## Primary Attributes

**Body:** 1 **Charisma:** 4  
**Dexterity:** 2 **Intelligence:** 2

**Strength:** 1

**Willpower:** 2

## Secondary Attributes

**Size:** 0 **Initiative:** 4

**Move:** 3 **Defense:** 3

**Perception:** 4 **Stun:** 1

Skills	Base	Levels	Rating	(Average)
Athletics	1	2	3	(1+)
Bureaucracy	2	2	4	(2)
Diplomacy	4	2	7	(3+)
Melee	1	2	3	(1+)
Ride	2	2	4	(2)

## Talents

Attractive (+1 Charisma bonus dealing with people)

## Resources

None

## Flaw

None

Weapons	Rating	Size	Attack	(Average)
Brawl	0N	0	0N	(0)N

## Gargoyles

**Archetype** Construct **Motivation** Duty

**Style:** 0 **Health:** 4\*

## Primary Attributes

**Body:** 3 **Charisma:** 0  
**Dexterity:** 2 **Intelligence:** 1  
**Strength:** 3 **Willpower:** 2

## Secondary Attributes

**Size:** 0 **Initiative:** 3

**Move:** 5 [2]\*\* **Defense:** 6

**Perception:** 3 **Stun:** N/A\*

Skills	Base	Levels	Rating	(Average)
Brawl	3	4	7	(3+)



# Rançon de Sang

## Epilogue

Stealth	2	2	5***	(2+)
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### Talents

Damage Reduction (Reduce all damage against it by 2 points)

High Pain Tolerance 2 (Ignore wound penalties)

### Resources

None

### Flaw

Bestial (Character cannot communicate or use tools)

Weapons	Rating	Size	Attack	(Average)
Claws	0L	0	8L	(4)L

\* As animated constructs, gargoyles are immune to nonlethal damage, and cannot be stunned.

\*\* Gargoyles use their full Move rating for flying, and half their Move rating when on the ground.

\*\*\* Gargoyles have a +1 Size bonus on Stealth rolls

Once the characters have rescued Jeannette, the Cardinal's Guard leaves them alone once they learn of her identity, the only thing that the Cardinal is likely to be interested in knowing. Jeannette asks the characters to accompany her to Lyon to see her father. Whether they go with her or not, the characters soon learn an awful truth: Hercule d'Aronde left the abbey over a week ago, and was killed in a field outside of La Rochelle. With a little research the characters discover that he died on the same spot where Boulanger lost his eye.

Boulanger has once again slipped away. He never intended to return to Bordeaux, and never really cared what might ultimately happen to Jeannette. Instead, he plots his final revenge... to be revealed in the next and final adventure in *Le Mousquetaire Déshonoré* campaign, *Le Mousquetaire Final*.



# MUSKETEERS & PIRATES... SWASHBUCKLING ADVENTURE AWAITS YOU!

*Rançon de Sang* is the third of four adventures in the *Le Mousquetaire Dés honoré* campaign.

Having returned to Paris and inquiring about the mysterious “Delmar” that was connected to the previous murders, the characters meet the famous musketeer Athos, who tells them that the murdered musketeers once served with a Delmar Boulanger in a special musketeer unit, but he died on their last mission. He also points them to the Bastille, where the judge that may have more information is interred. Unfortunately, the characters’ investigations have attracted the Cardinal’s attention...

A new acquaintance tells the characters about the kidnaping of the daughter of a surviving member of that band. An effort to rescue her leads the characters to Bordeaux, where they must face a dangerous pirate and try to find Jeannette d’Aronde before an ex-musketeer claims another victim...

This adventure is designed for moderately experienced characters, although beginning or advanced characters can be accommodated with little difficulty.

It is not necessary to run *Désir Mortel* or *Le Baiser de la Mort* (the previous adventures in the *Le Mousquetaire Dés honoré* campaign) to run *Rançon de Sang*.

*All For One: Régime Diabolique* is a musketeer roleplaying game from Triple Ace Games for the Ubiquity RPG.



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