

ALL FOR ONE

Régime Diabolique

RICHELIEU'S GUIDE TO *Entertainment*

❧ *Introduction* ❧

The Roman motto of "bread and circuses" neatly encompassed two crucial points of running a society: the people remain generally content if fed and entertained. France may be suffering great hardship, but for now, her citizens can still enjoy a variety of diversions and spectacles. This supplement for *All for One* takes a look at the entertainment of the age, and gives advice on creating entertainer characters.

❧ *Forms of Entertainment* ❧

Like most things, entertainment in 17th century France is divided by social class. Some activities are enjoyed by all, while others are limited to those of the right station.

Noble Activities

The aristocracy, those with plenty of spare time on their hands, virtually live to hunt. From dusk to dawn, they kill game birds, deer, and wild boars to adorn their tables at meal times (and their walls, in the case of deer), wolves (seen as vicious predators), and foxes (a test of skill against the fox's speed), bringing them down with muskets or, for those who favor a more active lifestyle or have sentimental links to the past, bows and arrows, or even swords. Falconry remains popular, with birds of prey trained to hunt small animals such as rabbits, or snatch other birds on the wing.

And when the hunt is over, there is nothing like settling down to a game of cards. Despite being illegal, gambling is rife among all social classes. While the poor gamble for a few coins or scraps of food, the nobility wagers vast sums of money on the roll of a die or the turn of a card. More than one nobleman has lost his chateau on the whim of Lady Luck. With such sums of money at stake, it is little wonder that cheating has developed into an art form, so rampant in fact that it is a very fortunate (or Devil-favored) man who plays an honest game.

A new fad sweeping the nobility is the construction of ornate gardens. While in later years many of these would become public gardens, in the 17th century they are private places, built to show off one's wealth in extravagant style, to demonstrate man's dominance over nature. Fountains, aviaries, menageries, and formal landscaping form the core of a garden. Select guests could stroll through the gardens, many specially created to

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Theatre de l'Hotel de Bourgogne

The Theatre de l'Hotel de Bourgogne is the first permanent theatre in Paris. Built in 1548, it currently houses Les Comediens du Roi ("the King's Players"), the first permanent acting company in Paris. The theater houses 1,600 patrons. The company is currently playing *Medee*, a tragedy, and later in the year will play *L'illusion comique*, a comedy (both plays written by playwright Pierre Corneille).

The King's Players see the newly-established Prince of Orange's Players as rivals, as well as the Comediens du Cardinal, a troupe currently being put together by Richelieu for his new theatre in the Palais de Cardinal.

give the impression of being in a forest, while listening to choruses of caged birds, marveling at the kept exotic animals brought back from distant corners of the world.

Although the age of heavily armored mounted knights is long over, the nobility still enjoy the thrill of the joust. Such contests are always extravagant spectacles, fanciful versions of the older martial events. Weapons are wooden to avoid injury, and helmets are adorned with over-sized *papier-mache* animal heads. For the truly decadent, horses are replaced by peasants dressed in hobby-horse costumes, ridden by members of the aristocracy.

Games and Sports

Paille maille is an early form of croquet. The aim of the game is to knock a one-foot diameter ball down an alley and through an iron arch (sometimes a raised hoop) at the other end. Victory goes to whoever knocks their ball through the arch in the fewest hits.

Jeu de mail, a precursor to *paille maille*, while being largely out of fashion, is still played in more provincial areas. Variations involve hoops and holes, as well as simply seeing who can knock their ball the furthest or reach a set point in the least number of strokes. Golf, brought to France by Scottish soldiers seeking employment, is yet another variation of this game.

Billiards bears little resemblance to the modern game. The 17th century incarnation is played on a pocketless table and a mace is used to push (not strike) the ball. The handle end of the mace, the *queue*, is used only to hit balls against the rubber cushion. (In later years, it is this which gives rise to the billiard cue and the notion of striking the ball with the tip.) The general aim is to push a ball off one or more cushions and strike other balls to earn points.

More athletic citizens play tennis (*jeu de paume*). This is not modern lawn tennis, but a racquet-and-ball sport

played on specially designed courts: wide and long, with a high ceiling (or open roof), enclosed by walls of four sides. Three of these walls have sloping roofs known as "penthouses," with buttresses that protrude into the court at floor level. Both features form key parts of the playing area. Spectators sit in galleries beneath the penthouses. Despite two kings, Louis X and Charles VIII, dying while playing upon the tennis court, the sport remains hugely popular in France. Unlike most sports in this age, it is possible to be a tennis professional—Charles IX granted the Corporation of Tennis Professionals a constitution in 1571, creating the world's first professional tennis tour.

For those who favor games of strategy and thought, both chess and backgammon are popular pastimes.

Word of a new game may soon reach France. In 1636, the French Jesuit missionary Jean de Brébeuf observed Huron Indians playing a stick and ball game. He named the game "la crosse," after the French word for a bishop's crosier, which the sticks resemble. (De Brébeuf never returns to France—dying gruesomely in New France at the hands of the Iroquois in 1649—but those who serve with him may return with news of the game.)

Music, Dance, & Speech

Singing and playing instruments are skills found across the social spectrum. Of course, the nature of the songs, tunes, and instruments varies immensely. Few aristocrats are familiar with the bawdy ballads and lively jigs of the downtrodden masses, and a lower class singer invited to attend an upper class social gathering is usually there as a jape, not a serious entertainer.

For those with the time and money, balls, concerts, and masques (singing, dancing, music, and acting with elaborate stage designs, costumes, and themes) are a vital part of the social scene. Whether or not one appreciates the host or his choice of entertainment, they are *the* places to be seen, as well as presenting an opportunity to engage in intrigue and gossip.

Ballet began in Italy during the Renaissance, spreading to France under the patronage of Catherine de' Medici (the wife of Henri II), from where it became a more lavish spectacle combined with speech, verse, and song. Ballet is not yet the modern dance form, but instead takes the form of courtly dances, the dancers attired in the fashions of the age.

Among the burgeoning middle class, it is becoming common to take advantage of increased leisure time and the growing availability of books to show one's intellect by discussing politics, literature, and science. Such talk can be dangerous if the speaker gets carried away on his topic, for sedition is only a slip of the tongue away, and the Cardinal has spies everywhere. Popular literature takes the form of romances and novels, the former concentrating on a single hero or heroine, telling of their grand adventures, while the latter are more akin to morality plays, far shorter in scope and much less grand in their imagery.

Storytellers, bards, and traveling musicians frequent the fairs and taverns of the lower classes. Such entertainment is often coarse, far better suited to the uncultured masses, with a large amount of satire aimed at the upper classes.

Strange as it may seem, attending sermons is a popular pastime for the poor. With the temptations of the tavern and theater always present, preachers were forced to “up their game” to ensure that worshippers would come to church. Whether a lowly rural priest or a bishop, a skilled orator could become something of a celebrity, the message being less important than the speaker.

Theater

Theater is one form of entertainment enjoyed across the social strata. Unlike modern theater, where the audience sits quietly, 17th century theater is much more lively and even interactive. While the actors perform, the audience talks, drinks, eats, smokes, and even gambles. Audience participation is common, making plays more akin to modern pantomimes, with the crowd shouting out to prompts from the stage.

The Church is strongly opposed to all forms of theater, deeming it a breeding ground for licentiousness and violence, not to mention theaters being a public health hazard. Yet despite this outcry, playwrights enjoy the patronage of the nobility, even royalty.

Actors hold a dubious position in society. While the major stars of the age are celebrities, adored by the masses and popular guests at social functions, actors of lower ability are reviled. Indeed, non-celebrities are denied a Christian burial because of their chosen profession. It is this era in which the use of a stage name becomes a must—using one's real name is an open invitation to be attacked in public by angry crowds deploring the actor's chosen profession. Females are prohibited from acting, which has resulted in men playing female roles. This in turn has led to unsubstantiated claims that actors engage in forbidden sexual practices, and more than one case of mistaken identity. Costumes depend not so much on the needs of the play, but on the ego of the actor. The more popular an actor is, sometimes only in his own mind, the grander and more elaborate his costumes tend to be.

The most popular form of theater is *Commedia dell'Arte*, an improvisational play originating in Italy with recurring characters and themes with which the audience can easily associate. Actors often lampoon or satirize local personages, tailoring their lines to regional tastes for the amusement of the crowd. While this pleases the peasants, it usually raises the ire of those lampooned. Among the recurring characters are: Harlequin (Arlecchino), an acrobatic clown instantly recognizable by the diamond-shaped pattern of his costume; Scaramouche, a masked rogue clad entirely in black; and Pantalone, an elderly miser often dressed only in pajamas.

For characters looking to attend the theater, a good servant is essential. Unless a character is wealthy enough

Gambling Made Easy

These quick rules simulate an entire session of gambling, be that a few hands or an entire evening.

Everyone must first agree on a stake. This can be any amount of money. Nothing prevents a character agreeing to a stake in excess of his current finances, but if he loses he's in serious trouble. Next, all the participants make a single Gambling roll, spending Style points if they desire.

The gambler with the lowest number of successes must pay the gambler with the highest number of success the difference between their successes times the stake. The second lowest pays the second highest the difference multiplied by the stake, and so on. Any left over gamblers are deemed to have broken even.

Example: *Three musketeers, Anton, Boris, and Claude, are playing dice for a 10 livres stake. After the dice are rolled and Style points spent, Anton has a miserable 3 successes, Boris an amazing 9 successes, and Claude a decent 6 successes. Anton owes Boris 60 livres (9-3, times the stake), while Claude ends the night with no loss or gain.*

to have a private box, tickets cannot be reserved in advance. Instead, it is common practice to dispatch one's lackey to reserve a place, be that an area of ground with the commoners, or a seat in a box. Generally, admission fees are collected only after everyone has taken their place, rather than in advance.

Blood Sports

Blood sports are generally the domain of the lower classes, though many a rakish noble with a taste for peasant entertainment, can be found skulking at such events. Cockfights, dogfights, and bare-knuckle boxing are the most popular blood sports in France.

Bear-baiting, where dogs are used to attack a chained bear, is a purely English “sport,” one looked down upon by the more “civilized” French. A variant on bear-baiting is bear-wrestling, in which a man pits his strength against a bear. Although this sounds like an impressive test of strength, the bears are usually declawed, often toothless, and far from healthy specimens.

While not technically a sport, one particularly gruesome form of public entertainment common in France is cat-burning. Fuelled by the close association between cats and witches, citizens round up cats, stick them in nets or wicker baskets, and set fire to them, laughing and joking while the defenseless animals immolate. Ironically, collecting the ashes is supposed to bring good luck—not for the cats, of course.

In a similar vein, public executions are immensely

New Talent: Fortune Telling

Prerequisites: Enigmas 4

Whether she uses a crystal ball, a deck of Tarot cards, or merely deduces omens from seemingly natural occurrences, your character can divine information and see beyond the veil into the future.

Benefit: Once per game session, your character may study the omens in an attempt to deduce the future. She must have suitable props to hand and make an Investigation: Enigmas roll at a Difficulty assigned by the Gamemaster. The more exact or obscure the information sought, the higher the Difficulty should be.

Information gained from fortune telling is rarely crystal clear. For instance, rather than saying "The villain is hiding in the graveyard," the Gamemaster might reveal that "The one you seek is concealed among the sleepers who never awaken." Interpreting the information is a crucial part of fortune-telling, and that is something left to the characters.

Normal: Your character cannot discern the future.

Advanced: Your character may take this Talent up to three times. Each time allows your character one additional chance to read the future each game session.

popular. Crowds gather to jeer the condemned, pelt them with stones or rotting fruit, and cheer when the grisly act is performed. Executions are normally held on market days, when the streets are packed with citizens.

Combat

Combat sports are popular among rich and poor alike. Exhibition matches are fought between professionals paid out of the takings and the charity of supporters throwing them money. Matches may involve fencing, shooting with firearms and bows, or bare-knuckle boxing. Skilled professionals may find themselves patronized by the elite, hired as bodyguards, to put on shows for their entertainment, or even to act as tutors in the martial arts.

Many schools put on exhibition matches as a means of attracting new patrons and students. When two schools have a disagreement, it is not unusual for them to host a public competition to prove which is the better. Such grudge matches attract huge crowds, and because they are not officially duels, are perfectly legal.

Contests, on the other hand, are open to any who fancy a chance to prove their skill. Some boxing and fencing matches are fought between a champion and a member of the public. If the challenger can survive so many minutes, or avoid being tossed from the ring, he takes half the earnings as his prize.

Illegal fights are more common than the authorities would like to admit. Here, two opponents pit their skill and strength against each other (or sometimes a wild animal) for money. The fight lasts until one party cannot continue, and serious injury, even death, is not uncommon. It is widely held, though unproven, that the nobility routinely pay or force peasants to fight to the death for their amusement. If true, such activities are a throwback to the ancient days of the gladiators during the Roman Empire—a clear sign of how decadent France's nobility has become.

Others are general contests open to anyone. Such events are usually fought in elimination rounds, the victor continuing through later stages until he reaches the final. This format is extremely popular at faires, but not all contests are as open as they seem—an entrance fee is charged, and it is not unusual for the contest arranger to place a "ringer" among the contestants to ensure he keeps all the money.

Fêtes and Faires

Fêtes and faires, often held to coincide with markets or religious holidays, are a major source of entertainment for the masses. As well as market stalls, these festivities attract acrobats, contortionists, jugglers, storytellers, acting troupes, fire-breathers and fortune-tellers like bees to honey. Most are genuine performers, but thievery is a way of life among such traveling folk.

Many plays are still morality works, a throwback to the medieval Passion and Mummers' Plays. The latter is an English term, but the French have their equivalent.

Passion Plays are religious and, as the name implies, focused on the Passion of Christ. As such, they are usually held around Easter. Mummer Plays, while the characters vary, are themed around battles between good and evil, and almost always feature the death and subsequent resurrection of the main hero, usually by means of a magical potion. Such stories, while not overtly religious, have obvious parallels to Jesus' battle with Satan, and his subsequent death and resurrection. Although actors are generally despised, performing these sorts of plays at least earns the tacit approval of the Church.

Freaks, either fakes or the result of natural mutations, attract crowds. In many instances, these unfortunates are made-up to resemble mythical beasts and forced to perform stage shows for the amusement of the crowd.

Fortune-tellers are popular. While many fortune-tellers do read the future, most are paid to interpret dreams. In the world of *All for One*, where the supernatural is a very real and evil force, fortune-tellers must tread carefully, lest they be accused of witchcraft. A great many are fakes and are experts at cold-reading—picking up clues to the customer's nature by his body language, speech patterns and so on, giving out generalized information that could apply to a variety of people in a variety of situations.

Carnival is a festive season held before the start of

Lent. Clad in masks or disguises, the aristocracy and peasantry alike hold celebration and processions, abandoning the mores of daily life for a brief but wild fling before the self-imposed austerity of Lent and solemnity of Easter. Although a Christian celebration, Carnival has its origins in the dim and distant pagan past—a fact not lost on those who work evil.

In addition to these many activities, citizens can take part in feats of strength, footraces, throwing balls at wooden pins, and other low forms of entertainment. Sometimes prizes are offered, but often the reward of victory is nothing more than brief public adulation and bragging rights.

Prostitution

Although illegal in France, the oldest profession is alive, well, and quite prosperous. Prostitutes are among the lowest members of society, but for many of France's poor it is a means to earn a basic living. A small few prostitutes are spies, or assassins paid to seduce, extract secrets from, or kill their patrons.

❧ Friends and Foes ❧

This section presents two new secret societies as antagonists for the player characters.

Les Chasseurs de l'Homme

In man's early days, hunting was an essential survival skill. As the ages have passed, it has developed into a form of recreation for those who do not need to work to survive. For some, however, the hunting of deer, wolves, and even bears is not enough...

History

The Hunters of Man is an elitist and highly secretive organization founded by Floran de Trébeurden, Baron de Houdemont.

Decadent, depraved, and thoroughly bored, Baron Houdemont began his interest in hunting humans by making wagers with his servants: he would give them a sizeable head start, promising them money if they could reach a distant point before he shot them in the back. At dinner he would boast of his exploits to his peers, many of whom expressed an interest in having a turn.

The society proper was formed in 1630. One of the baron's servants managed to reach the safety point, but then had the brazen audacity to drop his pants, signaling his victory to his master. Enraged at this gross display of disrespect, Houdemont gave chase along with several of his hunting guests. The thrill of the chase sparked something in the baron's dark soul, and the nature of the game changed overnight.

Organization

Baron Houdemont is in sole charge. All candidates for prey must be submitted to him in person, and no hunt may take place without his express permission.

The chosen prey is either kidnapped or lured to a remote spot. A letter explains his fate and the conditions of the game. In the same way no hunt can last forever, targets are politely informed that if they can survive for one week or eliminate more than half the hunters, the hunt will be called off. Houdemont has many loathsome traits, but he is a man of honor and good to his word. Out of sportsmanship, the victim is given a rapier and two loaded pistols.

Hunts are divided into two categories. As men might hunt rabbits and deer for sport, so the organization tracks down and kills peasants and even those of the middle classes. Such hunts are undertaken merely to sate the hunters' bloodlust, to keep their skills honed. Such contests are usually one-sided, but are often dragged out to ensure the quarry experiences true fear before he dies.

The real test of the hunters' skill is reserved for men who know how to fight back, such as soldiers or experienced hunters; these events are known as grand hunts. The society's rules preclude them from hunting women, children, and those otherwise deemed incapable of defending themselves.

Members

The Hunters of Men have two levels of membership. The Baron and a dozen other nobles form the permanent core of the society. They size up other nobles for their interest in a "hunt with a difference," offering them the privilege of pitting their skills against that most cunning of beasts for the price of a small fortune.

Floran de Trébeurden, Baron Houdemont

Without a doubt, Baron Houdemont is quite insane. While his station grants him a measure of temporal power and authority, his dark desires are only sated by knowing he has the ultimate power in his grasp: the power over life and death. Only he has the privilege of selecting targets for his huntsmen, only he who decides who lives and who dies. Outside the inner circle he is known only as the Master of the Hunt.

Patron 2

Archetype Noble	Motivation Power
Style: 2	Health: 6
Primary Attributes	
Body: 3	Charisma: 2
Dexterity: 4	Intelligence: 3
Strength: 3	Willpower: 3

Secondary Attributes				
Size: 0		Initiative: 7		
Move: 7		Defense: 7		
Perception: 6		Stun: 3		
Skills	Base	Levels	Rating	(Average)
Athletics	3	2	5	(2+)
Diplomacy	2	2	4	(2)
Firearms	4	3	7	(3+)
Intimidation	2	2	4	(2)
Melee	3	3	6	(3)
Ride	4	2	6	(3)
Stealth	4	2	6	(3)
Survival	3	4	7	(3+)
Talents				
Accuracy 1 (Reduces Called Shot penalties by -2)				
Long Shot (Double weapon ranges)				
Resources				
Status 1 (Baron; +2 Social bonus)				
Flaw				
Forceful (+1 Style point when his need to dominate others brings unnecessary strife)				
Weapons	Rating	Size	Attack	(Average)
Punch	0N	0	0N	(0)N
Rapier	2L	0	8L	(4)L
Wheellock	3L	0	10L	(5)L
Musket				

Typical Member

Houdemont and his inner circle are veteran hunters, experienced at tracking and killing both animals and men. Those who pay to hunt men are often naught but bored nobles looking to pass the time with a novel venture. The statistics below can be used to represent both a member of the inner circle and a paying hunter with some skill at the hunt.

Ally 1

Archetype <i>Noble</i>		Motivation <i>Duty</i>	
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)
Athletics	2	2	4	(2)
Firearms	2	2	4	(2)
Melee	2	2	4	(2)
Stealth	2	2	4	(2)
Survival	2	2	4	(2)
Talents				
None				
Resources				
Status 1 (+2 Social bonus)				
Flaw				
Thrill-seeker (+1 Style point when he puts himself or his companions in danger just for the fun of it)				
Weapons	Rating	Size	Attack	(Average)
Punch	0N	0	0N	(0)N
Rapier	2L	0	6L	(3)L
Wheellock	3L	0	7L	(3+)L
Musket				

Les Joueurs Blancs

The White Players are a famous actor troupe, though one still generally despised by the masses. If ever their true nature came to light, they would be more than vilified—they would be burnt at the stake.

History

The White Players have been traveling France for the last three centuries under a variety of different names, the current one dating back only a decade.

The original company was formed by a ham-actor of sick morals and vile sexual appetites, a man who has since become a vampire. Every few decades, the company disappears, only to reappear in a new guise once memory of the great lead actor has vanished from the public's mind.

Organization

The White Players are built around Anton de Paris, a renowned actor. He alone decides where the company will travel, what plays they will perform, and how long they will remain in a region.

Each time the company is disbanded, Anton drains his smitten minions to death, using their blood to sustain him while he slumbers. When he is ready to feed again upon the unsuspecting cattle that flock to see him perform, he creates an entirely new company of devoted slaves.

Members

Aside from its vampiric master, all members of the acting troupe are mortals. Thoroughly enthralled and corrupted by the beast in their midst, they desire nothing less than immortality. To that end, they are fanatical servants, obeying his every whim, no matter how vile, in the hope of receiving the dark kiss.

Anton de Paris

Long ago, Anton de Paris (his current stage name) was a poor actor with a very unhealthy sexual appetite. His lustful depravity soon attracted the attention of a demonic spirit, and Anton became a vampire. His transformation into a blood-drinking fiend came with several boons, most noticeably a greatly increased charisma and the power to enthrall mortals.

Anton put his immortality to good use, and over the centuries of his unearthly existence, he has risen to become one of the best known actors in all of France. Despite his occupation, he is frequently patronized by the rich and powerful, all of whom feel strangely drawn to the thin, pale figure. By virtue of his demonic gifts and reputation, Anton rarely has to hunt these days—his prey voluntarily comes to him.

His other vampiric powers are exactly as those detailed in the All for One core rulebook.

Patron 2

Archetype *Demon* **Motivation** *Survival*

Style: 2 **Health:** 7*

Primary Attributes

Body: 3 **Charisma:** 4

Dexterity: 4 **Intelligence:** 3

Strength: 3 **Willpower:** 4

Secondary Attributes

Size: 0 **Initiative:** 7

Move: 7 **Defense:** 7

Perception: 7 **Stun:** 3

Skills	Base	Levels	Rating	(Average)
Athletics	3	3	6	(3)
Brawl	3	4	7	(3+)
Con	4	3	7	(3+)
<i>Seduction</i>			8	(4)
Diplomacy	4	2	6	(3)
Empathy	3	2	5	(2+)
Intimidation	4	4	8	(4)
Performance	4	4	8	(4)
<i>Acting</i>			9	(4+)
Stealth	4	2	6	(3)

Talents

Captivate (As an attack action, he can attempt to entrance his opponents during combat)

Fearsome 1 (may attempt to scare opponents as an attack action)

Flurry 1 (may make two attacks at -2 to each attempt)

Resources

Fame 2 (+4 Social bonus)

Flaw

Glutton (+1 Style point when its unholy appetite reveals its true nature)

Weapons	Rating	Size	Attack	(Average)
Punch	0N	0	7N	(3+)N
Bite	1L	0	8L	(4)L

*Vampires are immune to nonlethal damage, though they can be stunned. They also ignore lethal damage except as noted in their special abilities.

Typical Member

The White Players are mainly actors, but there are a few musicians and singers in their number. As well as being entertainers, they also serve as Anton's personal guard. Although Anton does feed from his troupe, he takes only enough blood to sate his immediate hunger, never enough to risk them becoming a vampire—the White Players can only have one leading man, and competition is not welcome.

Ally 1

Archetype *Everyman* **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)
Athletics	2	2	4	(2)
Brawl	2	2	4	(2)
Melee	2	2	4	(2)
Performance	2	2	4	(2)
Stealth	2	2	4	(2)

Talents

None

Resources

Fame 1 (+2 Social bonus)

Flaw

Thrill-seeker (+1 Style point when he puts himself or his companions in danger just for the fun of it)

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

Entertainer Campaign

This section is concerned with using entertainers in campaigns, both as the focus of a campaign centered solely on entertainers and how you can introduce entertainers into a Musketeers game.

Making Characters

All Musketeers receive four zero-level Skills and two zero-level Resources. Characters who earn a living by entertaining others receive the same general benefits, but with a few differences.

The important bit about being an entertainer is that the character earns his livelihood through his art. Any character who can wield a blade can enter a fencing contest, and most characters used to mingling with high society can dance, but this is not their primary source of income as it is with an entertainer.

The definition of entertainer comprises many possibilities: an itinerant actor, a musician at the royal court, or even a bare-knuckle prizefighter working as a tutor to a young nobleman, the choice of zero-Level Skills is left to the player. Singers, dancers, musicians, and actors should look at Performance, which represents their apprenticeship. Aspiring court composers, for example, need not only Performance, which covers the ability to play instruments well, but also Art: Music, which allows them to compose original scores or make changes to existing ones. While Acrobatics and Performance are skills of logical choice, Athletics, Brawl, Con, Empathy, Intimidation, Larceny, and Melee are suited to entertainers, albeit covering a wide spectrum. While Con and Larceny have legitimate uses, such as talking one's way out of trouble, helping to adopt a role, or for performing stage magic tricks, not all entertainers are honest folk.

As with Skills, starting Resources are left to the player's choosing. While we recommend every *All for One* character has a lackey, it is not compulsory. Fame is an obvious Resource choice, as it places the characters above the humdrum gaggle of entertainers clogging the streets of Paris, making them minor celebrities, the sort of persons who might well be invited to attend social functions, or at least not immediately be shown the door when they turn up in the presence of Musketeers. Patron

is ideally suited to a noble sponsor, and Wealth naturally implies the character is at least talented enough to not only earn a wage, but one that allows him luxuries.

Entertainer Campaigns

An entertainer campaign has the majority, if not all, the characters earning a living through the entertainment of others. One obvious example is a troupe of traveling actors, albeit ones who solve crimes and fight demons, keeping in mind that the core tenet of *All for One* remains the fight against evil.

Alternately, entertainer characters could be musicians and dancers at the royal court, perhaps with junior Musketeers as lackeys. Such a background would enable them to mix with the social elite, albeit not as equals, thus engaging in intrigue and politics, while still being dragged into plots involving far greater dangers, usually by dint of their lackeys. Using Musketeers as lackeys does risk the game becoming a parody, with the inept agents of the King being saved by a band of musicians and dancers time and time again, but such campaigns can be very entertaining (no pun intended), if the Gamemaster wishes to run her game that way.

Another option could be for the characters to be prizefighters, perhaps a famous troupe of brawlers, marksmen, and swordsmen who travel from town to town at the behest of nobles who wish to patronize them. This not only allows greater freedom to move as they wish, but it also allows for the characters to battle the dark horrors of the night.

Mixed Campaigns

A mixed campaign is one in which Musketeers are the main heroes, with perhaps a single entertainer in the group. While the obvious choice is to play a professional combatant, this giving the hero a level playing field when it comes to rough housing, being an entertainer allows the player to explore other options. An actor, for instance, would make an ideal spy, or at least the "face man" of the group.

The hardest part is how to involve an entertainer in the affairs of the King's most trusted agents. While it makes sense for Musketeers to call on a magician, a nobleman, or even a churchmen when driving back Satan's minions, it is less obvious why they might summon a musician or dancer to their side. It may be best, therefore, to place the entertainer at the heart of an adventure. Perhaps his tutor vanishes, or goes mad after playing a piece of music sent to him anonymously in the post. Unable to find assistance elsewhere, the entertainer is eventually forced to seek the Musketeers' help. Once this initial adventure is over, the entertainer will likely have seen many strange and terrifying things—having fought evil once before is probably enough for his new friends to call on him when evil again rears its ugly head.

Adventurous Writer

Archetype: Luminary

Motivation: Truth

Style: 3

Health: 5

Primary

Body: 3

Charisma: 3

Dexterity: 2

Intelligence: 3

Strength: 2

Willpower: 2

Secondary Attributes

Size: 0

Initiative: 5

Move: 4

Defense: 5

Perception: 5

Stun: 3

Skill	Base	Levels	Rating	Average
Academics: Literature	3	1	4	(2)
Academics: Occult	3	1	4	(2)
Art: Writing	3	3	6	(3)
Athletics	2	2	4	(2)
Firearms	2	2	4	(2)
Investigation	3	3	6	(3)
Interviews			7	(3+)
Linguistics	3	2	5	(2+)
Performance	3	2	5	(2+)
Storytelling			6	(3)

Talents

Moneywise (Can improve Wealth as if it were a Talent)

Resources

Fame 0 (Famous author; +1 Social bonus)

Follower 0 (Rumormonger)

Wealth 1 (Book royalties; 50 livres)

Flaw

Overconfident (+1 Style point whenever he is forced to ask for help)

Weapons	Rating	Size	Attack	Average
Punch	0N	0	0N	(0)N
Wheellock pistol	3L	0	7L	(3+)L

"This would make a fantastic story!"

Character Background

I was but a young lad when I fell prey to the charms of a noble's daughter. That she should make the first move to befriend me was rather forward, but she was a creature of magnificence, a marble statue given life by God's breath. But I was soon to learn that her existence owed more to Hell than Heaven. We sat one night in her father's garden, and I regaled her with tales of the ancient heroes. At first I thought she meant to kiss me as she leaned closer, but then I noticed her teeth were like those of a rat, sharp, pointed, and elongated. I panicked and fell from the bench. She pounced as quick as lightning, snarling as she sought to pin me to the ground, her strength suddenly that of five men. I somehow managed to bring my knees to my chest, planted my feet on her stomach, and kicked for all my life. She was thrown back into a garden fence, which shattered on impact. She staggered forward toward me, arms stretched towards my throat. I knew my time had come, for her strength would overcome me. But somehow, I was saved. A shard of wood had pierced her back, poking through her chest. With a ghastly gurgling sigh, she collapsed ... and then crumbled to dust mere inches from me. I knew no one would believe my story, but there had to be some way to warn others. I knew adventure stories were becoming increasingly popular. Even the poor, who largely cannot read, would have these tales read to them. I immediately began writing up my narrow escape as a work of fiction. The message would be subtle, so as to escape any censure, but it would stick in the mind of any who might have a similar encounter. My first published story was an instant success, earning me a small but tidy sum, and I was quickly propelled into public gaze, as people clamored for more. I am fortunate that my stories earn me a decent living, and should I have need money, my publishers are only too happy to release whatever I write. But such wealth comes at a price, for every tale I tell is true, whether it is mine or those told to me firsthand, and in order to recount that adventure, to pass on my warnings, I must continually face the evil that haunts France.

Roleplaying

You know what horrors lurk in the darkness, and it's your duty to warn others, even if that means imperiling your life, and perhaps your immortal soul. No one reads didactic pamphlets, and the Church would likely accuse you of troublemaking if you printed them, but people do love a good story. Others may see your work as fiction, but you know every story is based on hard, ungodly facts.

Dancing Bear Owner

Archetype: Everyman

Motivation: Hope

Style: 3

Health: 4

Primary

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

Secondary Attributes

Size: 0	Initiative: 5
Move: 6	Defense: 5
Perception: 4	Stun: 2

Skill	Base	Levels	Rating	Average
Animal Handling	3	3	6	(3)
Bears			7	(3+)
Athletics	3	2	5	(2+)
Brawl	3	2	5	(2+)
Con	3	2	5	(2+)
Medicine	2	2	4	(2)
Veterinary			5	(2+)
Performance	3	3	6	(3)
Ride	3	2	5	(2+)

Talents

None

Resources

Follower 2 (Dancing bear)

Refuge: Size 0 (Spacious caravan)

Flaw

Delusion: Believes his dancing bear can talk (+1 Style point whenever his delusion causes trouble)

Weapons	Rating	Size	Attack	Average
Punch	0N	0	5N	(2+)N

"Boris says there are bandits in the woods."

Character Background

Before I met Boris I was an itinerant laborer, traveling from village to village looking for work, whether it be cutting logs, building walls, or even mucking out stables. The hours were long and the rewards were poor, but a song helps the time pass quickly, and hard work is good for the soul. While in Burgundy, I was making my way to a small hamlet when bad weather forced me to take shelter in the forest. I don't usually camp out in the wilds if I can avoid it, for the wolves have grown brazen and I can boast of no skill as a man-at-arms. I don't now what sort of beast attacked my camp, but it looked like a wolf. I'd no sooner heard the howl when I felt the sting of its claws slash across my chest. Next thing I knew I'd woken up in a dark cave with only a bear for company. The bear told me its name was Boris and that it has driven off the predator and dragged me back to its den for safety. The thought of a talking bear may have driven a lesser man to madness, but I knew the beast was sincere and meant me no harm. I rested there for a few days, slowly regaining my strength by eating fruit Boris gathered daily. We spoke at length about the troubles besetting France, and made a pact to do something positive for others. I hit upon the idea of us becoming traveling performers. Boris and I would dance together and engage in stage wrestling to earn enough for food. This would enable us to use our free time to undertake tasks for others for no reward. We didn't plan on bringing down greedy nobles, or easing tax burdens on the poor. No, we would perform simple tasks, as I had done before, but ones which were an important part of life. By example, we once helped a village drive off a gang of marauding bandits, but accepted no payment other than their hospitality and pledges of friendship. Our performances may not be the greatest of spectacles, but we have earned and saved enough to afford a small but comfortable caravan. Boris is not one for easy living, so he travels in a cage mounted to the rear. He never reveals that he has the power of speech, of course, for few would understand his true nature as a servant of God in bear form. Most likely he and I would be put to death by overzealous priests.

Roleplaying

Life may be cruel at times, but together you and your dancing bear can put things right. Any small gesture of charity can rekindle the most faded of hopes and broken dreams, any every smile raises France just a little higher from the dark mire it finds itself in. Sometime the greatest weapon against evil is not the sword, but an act of kindness or mirth shared.

Prize-Fighter

Archetype: Survivor

Motivation: Survival

Style: 3

Health: 6

Primary

Body: 3

Charisma: 1

Dexterity: 2

Intelligence: 2

Strength: 4

Willpower: 3

Secondary Attributes

Size: 0

Initiative: 4

Move: 6

Defense: 5

Perception: 5

Stun: 3

Skill	Base	Levels	Rating	Average
Athletics	4	5	9	(4+)
Brawl	4	5	9	(4+)
<i>Punching</i>			10	(5)
Empathy	2	2	4	(2)
Intimidation	1	4	5	(2+)
<i>Threats</i>			6	(3)

Talents

Knockout Blow (Gains a +1 bonus to stun his opponent)

Lethal Damage (Inflicts Lethal damage with fists)

Resources

Fame 0 (Minor celebrity; +1 Social bonus)

Followers 0 (Healer)

Flaw

Short Temper (+1 Style point whenever his short temper causes trouble)

Weapons	Rating	Size	Attack	Average
Punch	0N	0	10N	(5)N

"Don't make me angry."

Character Background

I told the court I was provoked and that I never meant to kill him, but the judge decided that I was a murderer and must pay for my crime. One day a nobleman visited the prison. He spoke to the guard about me and, upon learning how I had killed a man with a single punch, dismissed the warder and spoke to me privately. He said he would buy my freedom, upon one condition: that I fight as his champion in a private duel. If I lost, I would be returned to prison and my execution would be carried out... but if I won, I was assured my freedom. Something smelled wrong about the offer, but a man will do most anything to live—so I agreed to his terms. Within an hour, I was released into his charge and in a carriage heading to his chateau. I was fed well, given fresh clothes, and then taken to the arena, a sunken pit in one of the outbuildings. Although I could see no blood, I sensed men had died here, and recently. A few minutes before moonrise my opponent was dragged into the arena in heavy chains. I thought there must have been some mistake, for the man was a weakling, half my weight and obviously no fighter. If anything, he looked absolutely terrified. Before I could do anything the first rays of the full moon spilled through the windows and into the arena. I was paralyzed, unable to do naught but watch as my opponent underwent a horrible transformation, his features twisting, as his limbs stretched and his bones cracked. Where once cowered a frail man, a snarling wolf of monstrous proportions stood on two legs, part-man and part-animal. With a simple shrug, it snapped its heavy chains off and charged me. Perhaps my host expected me to die quickly, or maybe expected a long fight. He got neither. My first punch broke its jaw, my second its ribs. Yet it shrugged off each of my blows. A flurry of jabs and hooks, and the thing went down before sinking claws or teeth into me. I knew it would rise, and that soon I would tire, and no doubt meet a vicious end. I didn't hesitate—I sprang upon its massive crouched form to vault out of the pit and fled into the night, as the angry cries of my host and his guests and the howl of a wolf faded behind me.

Since then I have lived off my fists as a prizefighter, never staying in one place too long. I do not know if the nobleman hunts me now for spoiling his fun or out of fear I may tell someone about his evil sport, and I don't intend to find out. As far as I'm concerned, I kept my end of the bargain and won.

Roleplaying

You fight because you must, not because you can. You don't like being pushed around or teased, because when you get angry you tend to punch things. And when you punch things, they tend to stay down—permanently.

Sample Lacks

Actor, Talented

Follower 0

Primary Attributes: Body 1, Dexterity 1, Strength 1, Charisma 3, Intelligence 2, Willpower 1

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

Skills: Empathy 4 (*Emotions* 5), Performance 5 (*Acting* 6)

Talents/Resources: None

Flaws: Vain (+1 Style point when he steals the spotlight or is forced to confront his shortcomings)

Weapons: Punch 0N

Actor, Untalented

Follower 0

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

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

Skills: Con 4, Gambling 4, Performance 3

Talents/Resources: None

Flaws: Delusion (Believes he is a skilled actor; +1 Style point whenever his delusion causes trouble)

Weapons: Punch 0N

Fortune-Teller, Fake

Follower 0

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

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

Skills: Con 4 (*Bluff* 5), Linguistics 4 (*Gestures* 5)

Talents/Resources: None

Flaws: Superstitious (+1 Style point whenever one of his beliefs turns out to be true)

Weapons: Punch 0N

Fortune Teller, Genuine

Follower 1

Primary Attributes: Body 2, Dexterity 2, Strength 1, Charisma 2, Intelligence 3, Willpower 2

Secondary Attributes: Size 0, Move 3, Perception 5, Initiative 5, Defense 4, Stun 2, Health 4

Skills: Academics: Occult 5, Empathy 5, Investigation 6 (*Enigmas* 7), Linguistics 5 (*Codes* 6)

Talent: Fortune Telling (Can read the future once per session)

Resources: None

Flaws: Inscrutable (+1 Style point whenever his mysterious motives cause trouble)

Weapons: Punch 0N

Playwright

Follower 0

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

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

Skills: Art: Writing 4 (*Plays* 5), Empathy 4 (*Emotions* 5)

Talents/Resources: None

Flaws: Depressed (+1 Style point whenever his dire predictions come true or something happens to crush his spirits)

Weapons: Punch 0N

Prizefighter

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: Athletics 4, Brawl 5

Talents/Resources: None

Flaws: Speech Impediment (+1 Style point whenever a severe problem or misunderstanding occurs because of his speech impediment)

Weapons: Punch 5N

Professional Tennis Player

Follower 1

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

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

Skills: Acrobatics 4, Athletics 5 (*Tennis* 6), Brawl 4, Melee 4 (*Clubs* 5)

Talents: None

Resources: Fame 1 (Tennis star; +2 Social bonus)

Flaws: Short Temper (+1 Style point if his short temper causes problems)

Weapons: Punch 4N, Tennis racquet 4N

Stage Magician

Follower 1

Primary Attributes: Body 2, Dexterity 3, Strength 1, Charisma 2, Intelligence 2, Willpower 2

Secondary Attributes: Size 0, Move 4, Perception 4, Initiative 5, Defense 5, Stun 2, Health 4

Skills: Acrobatics 4 (*Contortion* 5), Con 7* (*Tricks* 8), Larceny 6 (*Sleight of Hand* 7), Stealth 4 (*Disguise* 5)

Talents: *Skill Aptitude (+2 Con rating)

Resources: None

Flaws: Skeptic (+1 Style point whenever he proves an assertion wrong or convinces someone else to question his beliefs.)

Weapons: Punch 0N