

# ALL FOR ONE

## *Régime Diabolique*



PAUL "WIGGY" WADE-WILLIAMS

OFFICIAL  
PREVIEW





# *All For One: Règime Diabolique*

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# A Sick Land



The year is 1636 and France is sick. Like an ancient elm, its core is being devoured from within. Yet from outside it appears strong and vibrant.

Louis XIII sits on the throne, but his rule is that of a puppet monarch. While France rots, Louis spends his time throwing extravagant balls (the cost of which places a heavy tax burden on the already burdened peasantry), hunting all manner of beasts (including, some say, Protestants dressed up as animals), sponsoring artists to produce works of art for his private adoration, and ignoring the pleas of the downtrodden citizens who clamor for justice and clemency.

Pulling Louis' strings is Armand Jean du Plessis, Cardinal-Duc de Richelieu, better known simply as Cardinal Richelieu. He serves both as Cardinal of Paris and as Louis' chief adviser, both positions of great power. His grip on the political and military machinery of France is firm and unyielding.

Religious persecution is rife, and has been for over a century. France's Catholics have engaged in many cruel massacres of the country's Protestants, including the infamous St. Bartholomew's Day massacre in 1572.

Richelieu has entered France, a Catholic country, into the Thirty Years' War (a name it has yet to acquire in the current age) but on the side of the Protestants. Richelieu's aim was to break the power of Spain and the Hapsburg Empire, against whom the Protestants were fighting, but his views were not shared by all. France's nobles and ministers reacted angrily to this act, many seeing it as treachery against the Papacy, but Louis ratified the Cardinal's order, and few dissenters had the stomach to argue with the King.

France's armies have not fared well. After a disastrous campaign beyond their eastern border, France's army is in retreat. Soldiers from Spain and the Holy Roman Empire are marauding throughout the French countryside, making their way toward the gates of Paris.

In order to bolster France's demoralized army, Richelieu has raised taxes and introduced conscription, though it is the poorer members of society who suffer

the most from these measures. Famine wracks the land, forcing the already overtaxed peasants into increased hardship. Resentment and anger are bubbling beneath the scum of corruption which floats atop French society, threatening to break the surface and drag the country into civil war.

The nobility of France has grown corrupt, though some would hasten to add they are simply *more* corrupt than their ancestors, who were already a decadent bunch. Richelieu's taxation policies are a mere inconvenience to the aristocracy, and while they dine and dance, their peasants starve and succumb to disease. Many speak of devilry among the nobility, of midnight ceremonies honoring their unholy counterparts in Hell, of young girls taken by force never to be seen again, and of terrible bargains sealed with blood and souls. But such talk is commonplace when times are bad.

## An Alternate History

This roleplaying game is set in France. The year is 1636, but history isn't quite like you may have been taught in school. We've taken a few liberties with the facts, preferring to tell exciting stories rather than publish history books. Here are some of the basic historical facts, along with those of a more fantastical nature.

King Louis XIII rules France with his wife, Anne of Austria (a Spanish Hapsburg), and is guided by the devious Cardinal Richelieu. Charles I (whose wife, Henriette-Marie de France, is King Louis' sister) governs England, Scotland, and Ireland. Philip IV (Queen Anne's brother) rules Spain and the Spanish Netherlands. Ferdinand II is Holy Roman Emperor (his control includes Italy), Urban VIII sits on the Papal throne, and the 10-year old Queen Kristina Augusta rules Sweden.

The King of France is served by his Musketeers of the Guard, while Richelieu has his own Cardinal's Guard. Athos, Porthos, Aramis, and D'Artagnan swagger around Paris, and the mysterious Man in the Iron Mask has begun



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his life sentence. The Thirty Years' War is in full swing, spreading destruction across much of the Holy Roman Empire, with Protestants and Catholics at each other's throats (literally). Johann Heinrich Alsted has just published his *Encyclopedia*, while Galileo is under house arrest for publishing his views on the solar system.

The Renaissance has been going for two centuries, revolutionizing art, literature, philosophy, and science. Yet not everyone tolerates this new age of learned thinking. The Inquisition hounds critics of the Church and its views of the natural order mercilessly, aided in France by Cardinal Richelieu and his lapdogs. Magick exists, though its practitioners must be careful, lest they be branded as witches or heretics and burned at the stake for their sins. God, however, does not grant his priests miracles.

Secret societies are commonplace. Some are little more than clubs for bored nobles who wish to engage in activities their social status would not otherwise allow. The major societies, in the sense of those the characters are likely to want to join, are dedicated to cleansing

France of the sickness at its heart, and whose members are, if discovered, destined for the gallows as traitors and enemies of the King (and therefore France). There are also more sinister societies, dedicated, it is said, to assassination and the accumulation of power at *any* cost, even that of their immortal soul.

The bloody and brutal Thirty Years' War involves Sweden, Bohemia, Denmark-Norway, the Dutch Republic, France (a Catholic nation), Saxony, the Electoral Palatinate, England, Transylvania, and Hungarian rebels on the Protestant side, with the Catholic League, Austria, Bavaria, the Kingdom of Hungary, Croatia, and the Spanish Empire on the Catholic side. The Germanic lands have borne the brunt of the fighting, but France's borders have been breached and enemy forces are marching on the capital. France may be siding with the Protestants in the War, but she has no love for her allies. The Protestants are still France's enemies, and her alliances with them are purely political.

For all the evil deeds men are capable of performing, their dark desires are naught beside those of Satan and his abominable legions. France may be suffering political and social strife, but rumors of witchcraft, devilry, and the legions of Hell, once believed to be merely the superstitions of the Medieval Age, are now widespread across Europe. Peasants speak of werewolves and worse haunting the woods, and of Satanic cults ruled over by vile spellcasters of immense infernal power.

## What this Book Isn't

*All for One* is not a history book and makes no pretense to be one—it is a game book. While we have tried to maintain historical accuracy as far as possible, the nature of the game required us to make certain changes. For instance, in the Renaissance period, certain types of magick were (generally) accepted by the Church. In *All for One*, virtually all magick is considered a tool of Satan. Likewise, certain historical facts have been altered to better fit the setting's premise. We hope you will forgive us for these "errors" and not allow them to spoil your enjoyment of the game.

Countless words have been written on this era, both as works of history and fiction. It has been depicted in numerous films, including *The Three Musketeers* trilogy in the 1970s and the 1993 movie, *The Man in the Iron Mask* (the 1977 and 1998 versions perhaps being the most well known), and *Cyrano de Bergerac* (starring Gerard Depardieu). Players and Gamemasters are strongly encouraged to watch these movies in order to capture the flavor of the setting.

That said, this roleplaying game does provide a little insight into the period through text contained in Historical Note sidebars. You won't find an in-depth study of the French justice system, a full list of foodstuffs, styles of clothing, or other such details, though. For the most part, these are background details easily added by the GM.



# Character Generation

**Example:** Mathieu is preparing for an expedition. He has Wealth 2, representing his personal fortune, giving him 100 livres in cash for purchasing starting equipment. Because he has two Levels of Wealth, he may also sacrifice one Level in order to buy a temporary Resource or to boost another character's Resource. He decides to buy an Ally to represent his personal valet.

## ❧ Flaws ❧

Flaws represent your character's physical, mental, or social shortcomings. Whenever your character is hurt or hindered by his Flaw during play, you earn Style points that may be spent for bonus dice when you need them. Therefore, the more you roleplay your character's Flaw, the stronger and more versatile your character will be.

Don't constantly roleplay your Flaw, however, as it will lose potency if overused. For this reason, Gamemasters may limit the number of Style points earned through Flaws to one per game session.

You get one extra Style point if you take a Flaw during character creation. Characters may start play with only one Flaw but with the Gamemaster's permission, you may add, change, or remove one during play. Following are descriptions of some common Flaws. Feel free to create your own, but be sure to get the Gamemaster's approval first.

Flaws marked with an asterisk are not suitable for Musketeer characters. They may be taken by lackeys or NPCs, however.

## Severe Flaws

Not all Flaws are created equally. Some may come up more often than others during play, or be more limiting for different character concepts. For the most part, though, Flaws are self-balancing.

Characters that are hurt more often by a Flaw get rewarded more often than those whose Flaws come up less often in play. For the most part, adjusting a Flaw's reward is not necessary, unless it is severely limiting and comes up rarely during play.

For example, a crippled character will not earn many Style points as long as he is in a wheeled chair. He cannot walk at all if he is thrown out of it, so his Flaw deserves a higher reward. He earns two Style points when his Severe Flaw comes up during play. Some examples of Severe Flaws are detailed below; feel free to come up with your own, but be sure to get your Gamemaster's approval first.

## Flaw Descriptions

Entries with an asterisk cannot be taken by Musketeer characters. They are available to Lackeys, however.

## Physical Flaws

**\*Blind:** Your character cannot see and is forced to rely upon his other senses to get around. He may have suffered an accident or been born that way, but he is completely blind. You automatically fail any roll that requires your character to see. You earn a Style point whenever a severe blunder or misunderstanding occurs because of your character's blindness.

**Clumsy:** Your character is awkward and uncoordinated. He frequently drops things, bumps into walls and tables, and knocks things over. Your character suffers a -2 penalty to any roll where grace and coordination are a factor. You earn a Style point whenever your character suffers harm or causes damage due to his bungling.

**\*Crippled (Severe):** Your character cannot walk. He may have suffered an accident or illness. However, your character can still get around normally with a wheeled chair. If knocked from his seat, he can crawl but suffers a -4 penalty to his Move rating (minimum rating of 0). You earn two Style points whenever your character is limited by his immobility.

**\*Deaf:** Your character cannot hear and may have to learn to read lips in order to communicate. He may have suffered an accident or been born that way, but he is completely deaf. You automatically fail any roll that requires your character to hear. You earn a Style point whenever a severe problem or misunderstanding occurs because of your character's deafness.

**Dwarf:** Your character is Size -1, causing him both physical and social problems. He is often looked down upon for not being as big or strong as others. You earn a Style point when your character's size causes him severe difficulty or when he is rejected because of it. *You cannot take this Flaw if you have the Giant Talent.*

**Dying:** Your character is terminally ill and will die soon. He may have cancer or some other kind of incurable disease, but he hasn't given up on finding a cure. You suffer a -2 penalty to all rolls whenever your character's disease acts up. You earn a Style point if your character is incapacitated by sickness or forced to confront his mortality.

**Elderly:** Your character is very advanced in years and not as vigorous as he used to be. He suffers a -2 penalty to any roll where strength, speed, or endurance is a factor. You earn a Style point whenever your character's age slows him down or he is taken advantage of because of it.

**Glass Jaw:** Your character has a weak constitution and is vulnerable to shocks and blows. As a result, he suffers a -1 penalty to his Stun rating (characters with a Stun rating of 0 are stunned if they take one point of damage, and knocked out if they take two points of damage). You earn a Style point whenever your character's weakness is exploited.

**Hard of Hearing:** Your character has poor hearing. He may be deaf in one ear or just have trouble hearing normally. Either way, you suffer a -2 penalty on any roll when hearing is a factor. You earn a Style point whenever



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an ineffective style. For those who enjoy dancing, the school is very beneficial when it comes to violence.

Students learn not only how to kill with grace and finesse, but how to dance, sing, play instruments, and orate. When fighting, students are encouraged to use dance moves, swirling and sliding to avoid incoming blows and set up a killing blow. Students require a high Charisma, since the first special move they learn takes advantage of this.

### *L'École de Position de Fer*

**Style:** Position de Fer

**Prerequisites:** Body 3

The School of Iron Stance teaches that to take a step back in the face of adversity is a sign of weakness, and gives your enemy renewed vigor. During their early tutoring, students are made to stand in a pair of special boots nailed to the salon's wooden floor, thus preventing them from moving. Within a few weeks, most students learn how to defend themselves without having to move their

feet. Those who fail to grasp the art end up with the scars to show their ineptitude.

### *Renoir's Academy*

**Style:** Renoir

**Prerequisites:** Dexterity 3

Claude Renoir, a former captain in the French army, looked at the existing fencing schools and realized they all shared the same flaw. While a few schools taught parrying of multiple blades, none truly catered to soldiers, who in battle might be faced with multiple foes they wished to kill simultaneously. Yes, Florentine could enable a fighter to take down two foes, but what if he was surrounded by three, four, or five antagonists?

To that end, Renoir devised a new style, one which involved lightning fast jabs and circular sweeps of the blade.

### *Scarlotti's Academy*

**Style:** Scarlotti

**Prerequisites:** Intelligence 3

Named after its late founder, Paolo Scarlotti, this privately run Italian fencing institute has recently opened a salon in Paris. Scarlotti, widely accepted as a rogue by his contemporaries, often found himself in compromising situations. Unwilling to risk life and limb, he developed a style that gave him the opportunity to keep his foes at bay while making good his escape.

The academy is not unusual in that it teaches a solid defense over any form of attack, but its reliance solely on parrying has resulted in the nickname, "The Yellow Academy."

### *Spanish Style*

**Style:** Spanish

**Prerequisites:** Strength 3

The Spanish have always favored overpowering and vigorous slashing attacks over finesse or defense. Although Spain is an enemy of France in the present era, there are many students who favor the Spanish style, believing that aggression is the best form of attack. Many older fencers claim the school lacks style, but as members of the school are taught, fencing isn't about looking good, it's about killing quickly and effectively.

### *Followers*

Followers represent your character's faithful friends, retainers, and animal companions. Followers are not always very skilled or influential, but they are fiercely loyal and will accompany your character wherever he goes. Followers are tremendously helpful and will take care of everyday tasks, but your character is responsible for paying their expenses while they are working for him. Followers start out loyal to your character, making them





# Character Generation

## Starting Experience Points

speaking clearly. He may have a stutter, lisp, or some sort of disfigurement that makes understanding him difficult. This may cause important information to be misunderstood or delivered too slowly. Your character suffers a -2 penalty to social dueling rolls. You earn a Style point whenever a severe problem or misunderstanding occurs because of your character's speech impediment.

**Stubborn:** Your character is obstinate and hardheaded. He becomes unreasonably unmoving once his mind is made up. You earn a Style point when your character's inflexibility causes him trouble, or he forces others to go along with his idea.

**Superstitious:** Your character is extremely superstitious and will go out of his way to follow his unusual beliefs. He will avoid performing any activity that is considered "bad luck" and will never miss an opportunity to do something that will give him good fortune.

You earn a Style point when your character's eccentricities cause him trouble, or if one of his beliefs turns out to be true.

**Vain:** Your character is arrogant and egocentric. He loves to talk about himself and takes excessive pride in his appearance, talents, and accomplishments. Anyone who doesn't recognize his greatness is simply jealous. You earn a Style point whenever your character steals the spotlight or is forced to confront his shortcomings.

### Miscellaneous Flaws

**Danger Magnet:** Your character attracts trouble and often ends up in dangerous situations. For some reason, he's always the one picked to be the human sacrifice, the sole survivor of the shipwreck, or the one targeted by the tempter demon. You earn a Style point when your character ends up in danger through no fault of his own.

**Hunted:** A highly motivated individual or organization is pursuing your character. He may have vital information, a rare artifact, or an unusual ability that they are desperate to acquire. You earn a Style point whenever your character is in danger of being caught.

**Poor:** Your character is perpetually broke and not very good with money. He may be rash and impulsive, or he just doesn't care about worldly goods. You earn a Style point whenever your character spends his money unwisely or is unable to buy a basic resource.

**\*Primitive:** Your character either comes from a primitive culture or was raised far from civilization. As a result, modern technology is foreign to him. You suffer a -2 penalty on any Skill roll related to modern technology, such as Firearms and Natural Philosophy. You earn a Style point whenever your character's primitive nature hampers him or causes trouble.

**Unlucky:** Your character is cursed, jinxed, or just has chronic bad luck. Whenever anything is left to chance, circumstances will almost always conspire against him. Once per game session, you suffer a -2 penalty on any one dice roll.

You earn a Style point if this causes your character's action to fail, or if you roll a Critical Failure.

Each Character starts with 15 Experience points, representing all of the experience and training he has accumulated prior to the start of the game. The Gamemaster may vary the amount of starting Experience points, depending on the power level of the game he is running. If a player is creating a new character to join an existing party, he may be given additional starting Experience points. Unspent points may be carried into play, subject to Gamemaster approval.

Starting Experience points may be spent in the following manner:

Trait	Experience Point Cost
Primary Attribute	New Attribute level x 5 points
Skill	New Skill Level x 2 points
Skill Specialization	3 points
Talent	15 points
Resource	15 points

## Finishing Touches

Now that you've finished selecting your character's skills and abilities, it's time to fill in the rest of the details.

- \* What is your character's name? Your character's name can tell a lot about him and where he comes from. For example, we can tell just by their names that Louis Blanche and Jean-Luc Valois de Gaston are very different characters.
- \* Where did your character come from? Your character's background doesn't have to be anything elaborate but there are a few general questions you should answer. What is his general history? Where did he develop his skills and abilities? How did he end up as a Musketeer? Be sure to use your character's Motivation as a guide when developing his background.
- \* What does your character look like? You don't have to go into elaborate detail, but you should note your character's defining characteristics. What color hair does he have? Is he tall or short, thin or stocky? Does he have piercing eyes or a winning smile? Use your character's Attribute ratings as a guide for determining his physical description.
- \* What gear is your character carrying? It doesn't have to be an exhaustive list, but you should pick out necessary tools and equipment for your character. You don't want him to run out of ammunition while serving the King, or lack the right tools for the job. Use your character's Skills, Talents, and Resources as a guide when picking out equipment.

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## ❧ Duelist ❧

Archetype: Swordsman

Motivation: Revenge

Style: 3

Health: 4

### Primary Attributes

Body: 2 Charisma: 2

Dexterity: 3 Intelligence: 2

Strength: 4 Willpower: 2

### Secondary Attributes

Size: 0 Initiative: 5

Move: 7 Defense: 5

Perception: 4 Stun: 2

Skill	Base	Levels	Rating	Average
Acrobatics	3	2	5	(2+)
Athletics	4	4	8	(4)
Brawl	4	3	7	(3+)
Dirty Tricks			8	(4)
Fencing	4	4	8	(4)
Renoir			9	(4+)
Firearms	3	2	5	(2+)
Ride	3	1	4	(2)

### Talents

Florentine (May attack twice at -4)

Riposte (May reflexively attack as part of the Parry maneuver)

### Resources

Followers 0 (Lackey)

Rank 0 (King's Musketeers; +1 Social bonus)

### Flaw

Disfigured (+1 Style point when your character is rejected because of his looks)

Weapons	Rating	Size	Attack	Average
Punch	0N	0	7N	(3+)N
Rapier	2L	0	11L	(5+)L
Main gauche	1L	0	9L	(4+)L
Matchlock musket	3L	0	8L	(4)L





# Character Generation

*"I am not a man you will cross twice."*

## Character Background

I am not ashamed of my heritage. My father, may he rest in peace, was a farmer, as was his father before him. I received no formal education, though I was taught my letters by the village priest. Instead of playing with the other children, I worked alongside my father in the fields. It was back-breaking work, but it has served me well in later life.

One winter a nobleman and his retinue came to our village. The noble took up residence in the tavern and demanded food. Not satisfied with our meager fare, he ordered his men to tear our houses apart in search of hidden food stashes. Our pleas for them to stop fell on deaf ears as the soldiers raided our winter stores. The swine dined like a pig, and when he had finished, he threw the leftovers to his dogs, leaving us with nothing for the hard months ahead.

My father, a proud man, tried to wrestle the food from the hounds. The nobleman shoved my father's face into the mud with his boot, laughing aloud as he ordered him to eat like the lowly dog he was. My mother approached the noble and, without flinching, told him that we were human beings, not animals, and we were thus as equal in God's eyes as any noble.

This seemed to amuse our guest, for he laughed out loud and took his boot from my father's face. The collective sigh of relief we breathed was short lived, though. He grabbed my mother by the hair and forced his mouth onto hers. She may as well been beating a stone wall for all the good her fists did her. My father had accepted his earlier humiliation like a man, but this was an insult too far. He rose with a roar and charged the nobleman. But the noble was no mere dandy wearing a sword for show. With a lightning fast move he drew his blade and ran it through my father's chest.

I reacted without thinking. Grabbing the nearest object, a pitchfork, I too tried to assault the noble. He parried my clumsy blow with ease, and for my insult to his honor he slashed me across the face, opening my cheek from my ear to the corner of my mouth. As I lay bleeding atop my father's lifeless body, the villain bent down and stared me in the eyes. "I have killed men for less," he smirked. "You are lucky you are only a boy." My mother's body was found in the derelict church a week later. Her heart had been cut out, and she lay inside a five-pointed star etched into the stone.

On the day my father died I swore revenge. On the day we found my mother I swore I would cut the nobleman to pieces, bit by bit, leaving him alive to endure the agony of a slow and ignominious death.

I left home the next day after burying my mother beside her husband, lied about my age, and enlisted in the army. The army taught everything I needed to know about killing, and I learned quickly. I fought like a man possessed, for every person I slew was, in my mind, the hated noble who had robbed me of my youth and of my beloved parents. Eventually my prowess in battle brought me to the attention of M. de Tréville, and he offered me a place in the King's Musketeers.

I told him my story and of my burning desire for revenge. I knew the reputation of the Musketeers and had no wish to stain their honor by my future actions. He looked at me for a moment and repeated his offer. I accepted, of course, for my duties would allow me access to the royal court and the many nobles who fill it.

I do not know the name of the nobleman who ruined my life, for he was a stranger to our lands, but I would recognize his face in an instant. Five years have passed since that fateful day, but my desire for revenge has not left me. While my friends drink and flirt, I spend my days planning for the final showdown. And when it comes, I will show no mercy.

## Roleplaying

The desire for revenge burns hot in your heart and nothing but the death of your hated enemy can quench the fire. You have forgotten how many men you have slain, and you have no memory of their faces. Each corpse had the same face, the same callous smirk.

Your run-in with the nobleman has tainted your view of the nobility as a whole. Once you thought they were your betters, but now you understand they are little better than wild animals, unchecked by their keeper, the King. Worse still, you have learned the meaning of your mother's death and of the pentagram. If Satan really is abroad, as the preachers sermonize from their pulpits, he wears the guise of a nobleman.

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## *The Devil's Work*

Scientific studies and rational thinking may be pushing the boundaries of natural philosophy out of the shadow of superstitious beliefs, but not so with magick.

This is not a fantasy setting. Citizens of France do not see magicians as another part of the scenery. They see them as tools of the devil, sent to plague them with misfortune and ruin. Even alchemists, whose work is based on chemical reactions, must tread warily and be prepared to explain their actions in pseudo-scientific terms to the curious. Magick is a very powerful tool, but it must be wielded carefully.

The typical reaction to witnessing magick is to run screaming in terror, crying out "Witch!" and then alerting the nearest authorities, be that the Cardinal's Guard, the village constable, or the local priest. Every peasant knows strength in numbers is required to handle a witch, and within minutes an angry mob rises and tries to imprison the "evil-doer." The Inquisition is called to torture the guilty into making a confession, after which, to save his or her immortal soul, the witch is then burned at the stake.

Gamemasters should not ignore this non game-mechanic part of magick. Characters who take sensible precautions should not be unduly punished (otherwise magick will be all but unusable), but those who strut around launching fiery bolts or transforming their flesh, or worse, take to the air and fly, should feel the icy breath of the Inquisition on their necks.

to visualize the actions his character is taking over successive rounds. Once a magician has picked a Tradition, it cannot be changed.

## *Ceremonial Magick*

Also known as High Magick, this Tradition focuses on summoning and commanding spirits to do the magician's bidding. Words alone are not enough to coax the spirits, whether good, bad, or elemental, from their native realms. The caster must use wands, staves, daggers, incense, fire, bowls of water, and complex diagrams to work his art. Many students of this art make use of grimoires, magickal textbooks which, while not containing actual spells, do include diagrams and instructions for summoning spirits. Talismans, small charms permanently inscribed with mystic symbols and words of power, are very popular, as they make the summoning process much easier, but they are rare items and highly sought after.

## *Natural Magick*

Ceremonial Magick calls upon external spirits, those native to other realms of existence. Natural Magick, on the other hand, calls forth spirits already present in the material universe. Practitioners hold that all matter combines the four elements and that each object also contains an essence, a spiritual counterpart to the physical form. A high magician may summon a fire elemental to scorch his foes, but a natural magician invokes the spirit in his victim's clothing or in the air around them. The difference is more of philosophy than anything else, as natural magicians still use many of the trappings of ceremonial magick in their Arts.

## *Theurgy*

Whereas Ceremonial Magick involves complex rituals to summon spirits, Theurgy involves complex prayers and incantations combined with reflective surfaces such as mirrors or crystal balls. Theurgists call upon angels and demons, ordering them to perform works of magick through the invocation of holy names, typically those of the higher orders of heavenly beings (like the seraphim and cherubim). While the Theurgic Tradition makes use of angels' names, it does not require the practitioner to be a priest or have strong faith—anyone, good or evil, who knows the right incantations can use the Tradition.

## *Arts*

Every magician follows at least one Art. An Art defines a mage's power by what he cannot do as much as by what he can. Each Art sets boundaries from which the caster cannot depart. A mage trained only in Pyromancy, for example, cannot open a portal in a brick wall by commanding the stones to part, though he could blast a hole through a wall or melt the stones. Similarly, without

## ❧ *Traditions & Arts* ❧

Every magician has a specific methodology for calling magickal power into force, known as a Tradition. The actual effects he can produce are known as Arts.

### *Traditions*

A Tradition is the way in which a magician physically works his magick and the manner in which he believes magickal power is controlled. There are four known Traditions, three of which are detailed in this section. The fourth, Alchemy, is explained further below.

Every magician must pick one Tradition when he takes the Magickal Aptitude Talent, and should list his Tradition in parentheses after the Talent—Magickal Aptitude (Ceremonial Magick), for instance.

His chosen method of casting has no effect on game play, but is rather a roleplaying aid, allowing the player



# Gear



Musketeers are first and foremost soldiers. Having the right piece of equipment to hand can mean the difference between victory and defeat, life and death. Whether fighting on the battlefield or covertly investigating rumors of traitors among the nobility, a Musketeer needs the right tool for the right job. While the Musketeers only provide a man with the basic tools to perform his duties, there is often other equipment a soldier needs.

This chapter provides a list of items commonly available in 1636, and which Musketeers may find of use in the course of their duties to king and country.

## Weapons

**Damage (Dmg):** The number of bonus dice added to your attack roll when using the weapon. It also indicates the type of damage it inflicts: lethal (L) or nonlethal (N).

**Strength (Str):** The minimum Strength rating needed to wield the weapon effectively. A character with a lower Strength rating suffers a -2 penalty to his attack roll for each point of Strength he is under the minimum. Using a two-handed weapon with one hand increases the minimum Strength required to wield the weapon by one point.

**Capacity (Cap):** The amount of ammunition the weapon can carry, indicating how many times it can be fired before it has to be reloaded.

**Range (Rng):** The distance in feet that the weapon is effective before range penalties are incurred; each increment after the first imposes a -2 penalty to the attack roll (e.g., if a weapon's range is 25 feet, a -2 penalty is incurred for targets between 26 and 50 feet away, a -4 penalty for targets between 51 and 75 feet away, and so on.).

**Rate:** The weapon's rate of fire, indicating how many times it may be fired each combat turn. Weapons with a rate of fire of less than one have to be reloaded after each shot (i.e. 1/6 means the weapon may be fired once every six combat turns).

**Cost:** The cost of the weapon in *livres*. This number may be adjusted up or down to account for supply and demand.

**Weight:** The weight of the weapon or item in pounds. Characters that carry too much weight cannot move as fast and tire out sooner.

## Melee Weapons

Musketeers may favor the matchlock musket as their weapon of choice, but firearms are slow to reload and thus only of limited use. To that end, a Musketeer must know how to use melee weapons. All Musketeers receive a rapier, but there are times when a heavy weapon is required, or when a Musketeer does not have his rapier to hand. The weapons listed below are those known to France and her neighbors during this era. Truly foreign lands know of a bewildering variety of melee weapons, but it is very unlikely a Musketeer will ever encounter one.

**Acid Dagger:** Favored by assassins, the slim, fragile blades of these weapons are constructed of thin glass. Contained within is a deadly and powerful acid. Since the glass breaks on impact, each dagger can be used to make but one successful attack. A critical failure means the attacker has broken his blade, perhaps by slamming it into an inanimate object by error, or dropping his weapon. Either way, it is broken and useless.

**Axe:** Two-handed axes include battle axes and more mundane axes used for chopping wood.

**Axe, Hand:** Small one-handed axes, such as hatchets and throwing axes.

**Chain:** Chains make excellent weapons, as they can entangle limbs, strangle opponents, or simply bludgeon the victim. If using a chain as a ranged weapon, it has a range of ten feet. Chains longer than 10 feet in length cannot be used effectively as a weapon.

To entangle an opponent, make a Melee touch attack (p. 105). If your character's attack is successful,

All for One: Régime Diabolique

## Other Materials

**Cold Iron:** Regular weapons are hammered into shape when the iron is glowing hot and malleable. Cold iron weapons are beaten from raw, unheated iron. This leaves them brittle, but makes them more effective against demons (since the metal has never been touched by fire, a substance all too common in Hell).

Cold iron weapons cost twice as much as regular weapons (the process is more labor intensive), break if the attacker rolls a critical failure on his Melee attack, but inflict an extra two points of damage against creatures with the Demon Archetype.

**Silver:** A solid silver weapon would be extremely expensive and less sturdy than a standard steel one. To that end, silvered weapons are available, though at a cost of three times that of a regular weapon. Silvered weapons are edged or engraved with just enough silver to make them useful against certain forms of demon, but without turning them from tools of war into treasures best kept hanged on a chateau wall.

no damage is done. Instead, compare the amount of damage your character would have done versus the opponent's Strength rating. If you rolled more damage than his Strength rating, the opponent is entangled and must succeed in a Strength roll in order to break free on his next turn. The Difficulty is equal to the number of successes the attacker scored above the bound character's Strength. If you rolled more damage than twice your opponent's Strength rating, he is completely entangled and may either be disarmed or knocked to the ground.

**Cleaver:** A heavy blade found in most kitchens.

**Club:** Clubs include anything from chair legs, sturdy wooden branches, and other bludgeoning implements. Because a bat can be fashioned from anything, they have no effective cost.

**Club, Two-handed:** Includes any large club wielded to hands, whether a strengthened war club or a large tree branch.

**Crucifix:** A crucifix causes pain to demons if it contacts their flesh.

**Dagger:** Daggers are small-bladed weapons. An unattached bayonet functions as a dagger. Daggers can be thrown up to 30 feet.

**Dagger, Concealed:** Shorter and with thinner blades than regular daggers these small blades are easily concealed and thus are favored by assassins. A variety of forms and styles exist, thus enabling users to hide them inside fans or disguise them as long hair pins.

### Halberd/Pike: Halberds, pikes, and other polearms





## Friends & Enemies

be stunned. In addition, only cold iron or enchanted weapons (created through Enchantment or Benignus) can inflict lethal damage. In this instance, the weapon's damage rating is equal only to the magical bonus granted the weapon. For example, a rapier (2L) granted a +4 damage bonus through Benignus in the hands of a hero with Melee 4 is treated as doing 8L damage against a vampire, not 10L as normal.

\*\* Represents an average spirit. Weaker spirits may have Willpower as low as 2, while truly powerful demons may have a rating as high as 12.

\*\*\* Evil spirits need make no physical attack to possess a host—they simply need to be adjacent to them. The demon then rolls its Willpower opposed by that of its prey. With success, the victim is possessed. Possessed victims gain a Flaw appropriate to the individual spirit. While these are most often Mental or Social Flaws, some demons cripple their hosts with Physical Flaws. A failed roll means the demon cannot try to possess that particular mortal for 24 hours or until he next commits a sin, whichever comes first. It is free to possess other victims, however.

\*\*\*\* Spirits can pass through solid matter as if it were air.

### Gargoyle

From the dizzying heights of the towers of Notre Dame Cathedral, to the lesser churches and fine houses of the nobility, gargoyles can be found squatting silently, menacingly on the buildings of France. Constructed to ward off evil spirits, their menacing forms have, in fact, had the opposite effect.

While magicians skilled in Geomancy can animate them to serve their commands, demons have also found them suitable hosts. Whereas an enchanted gargoyle has a finite lifespan, no more than an hour, those housing an infernal spirit are capable of mobility so long as their physical form remains intact. From their lofty perches, these vile abominations peer down at the throng of humanity below, selecting targets for their nocturnal wanderings.

Most gargoyles average three feet high, though a few larger specimens exist. The only limitation to their stature is the size of the statue the demon infests. Were some zealous mason to carve a 20-foot high gargoyle, some demon would be quick to claim it as their home. Many gargoyles have wings, but it is not a universal trait. Winged gargoyles prefer to stay airborne whenever possible, swooping down unseen on victims and then returning to their perches before the screams of their victim attract passersby.

Dim-witted, clumsy, and ungainly on the ground, gargoyles are difficult to destroy due to their solid stone bodies and lack of vital organs. Where a human would succumb to pain or injury, a gargoyle keeps fighting unabated. The loss of a limb doesn't slow them (unless

they lose a wing or leg), nor do bullet wounds and sword blows hamper their effectiveness.

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: −1			Initiative: 3	
Move: 5 [2]**			Defense: 6	
Perception: 3			Stun: N/A*	
Skills	Base	Levels	Rating	(Average)
Brawl	3	4	7	(3+)
Stealth	2	2	5***	(2+)





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