





CREDITS

EDITORIAL DIRECTION

Vincent Lelavechef

EDITORIAL COORDINATION

Vincent Lelavechef and Frédéric Meurin

AUTHORS

Benoit Attinost, Arthur Camboly, Simon Gabillaud, Vincent Lelavechef, Frédéric Meurin, Justine Niogret, Yohan Odivart, Christophe Rosati, Samuel Tarapacki, Éloïse Thomine

Pregenerated characters created by Gabriel Aboo, David Arzailler, Julien Baldacini, Fabrice Burgues, Mathieu Gremaud, Camille Haller, adapted and formatted by Vincent Lelavechef

ADDITIONAL WRITING

Vincent Lelavechef and Frédéric Meurin

TRANSLATION

Clovis

EDITING

Adam Dahlheim, Yegor "Silenus" Kozlov

ART DIRECTION

Vincent Lelavechef

ASSOCIATED ART DIRECTION

Fred Pinson

COVER ART

Dogan Oztel

MAP ART

Edoardo Campagnolo, Josselin Grange, Mark Richardson, Olivier "Akae" San Filippo

INTERIOR ART

Shafi Adam, Mario Barbati, Giorgio Baroni, Hasan Basri, Manuel Castañón Guerrero, Charlie Creber, Shen Fei, Zul Karnaen, Anna Kay, Fabio Lai, James Mosingo, Mauro Mussi, Fred Pinson, Diego Rodriguez, Phu Thieu Mac, El Tio Drake, Meagan Trott, Yong Yi Lee

LAYOUT AND GRAPHIC ASSETS

Josselin Grange

7TH SEA: SECOND EDITION DEVELOPMENT

Michael Curry, Rob Justice, Mark Diaz Truman, John Wick

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OVERVIEW

How to Use This Book?

PORTS OF CALL offers nine Adventures to complement the events of **THE PRICE OF ARROGANCE**. These Adventures are intended to provide a *director's cut* of the campaign, or in other words, a longer version, featuring extra happenings in-between the tribulations covered in the main book.

LESS RULES AND MECHANICS

Rules-wise, the following Adventures are not as detailed as **THE PRICE OF ARROGANCE**. This is a deliberate choice, so that this supplement can fit a greater number of Adventures. With each of them, it will be up to you to come up with the particulars of Approaches, Opportunities, and Consequences. But with your experience of the campaign under your belt, it should be child's play!

These nine Adventures have been ordered chronologically: the first one takes place before the announcement of Léon Alexandre's "contest," while the remaining eight will act as highlights or side plots during the Heroes' voyage to the New World then back to Montaigne.

These Adventures are particularly relevant within the context of the race against the clock to thwart the curse of Ehëcah Totech. Though they will not necessarily help guarantee success, they can provide additional context and information, offer temporary cures... or simply make the Heroes' journey all the more thrillingly eventful! Regardless, all of them will call for a modicum of preparation, in order to know what Approaches to require of your Heroes.

Here is an overview of the **Ports of Call** within this book and the Paths they best fit.

YOU, THE SISTER I NEVER HAD...

Author: Frédéric Meurin

This Adventure offers an alternative Prologue to the one detailed on page 30 of **THE PRICE OF ARROGANCE**. It should preferably be played by a newly formed party of Heroes, as it will allow them to meet and get familiar with each other before they are hired by Mathilde de Rimbaud.

This Adventure will fit any of the three Paths. However, the fact that it involves a *Sorte Strega* makes it particularly suited to the **Path of the Goddess**.

HIGH SECURITY

Author: *Christophe Rosati*

As the Heroes approach Dechaine, they are mistakenly arrested. This Adventure provides an opportunity to learn more about the threats around the revolutionary city.

This Adventure's stark atmosphere makes it a suitable **Port of Call** for the **Path of Intrigue** in particular.

MY REVOLUTION BEARS YOUR NAME

Author: *Eloïse Thomine*

As part of stocking up on supplies in preparation for their voyage from Théah to the New World, the Heroes help a local noble in return for provisions and equipment for their expedition. In Dechaine's volatile atmosphere, the errand might prove easier said than done.

Notwithstanding the revolutionary context inherent to Dechaine, this plot is on the light side and can easily fit **any Path**.

THE MISTS OF KIRKWALL

Author: *Benoît Attinost*

This Adventure shows how thorny the path ahead of the Heroes will be, regardless of how safe they try to play it. It seems like they have a way of attracting trouble... Unless that's just the common lot of Heroes?

Owing to the strong prevalence of supernatural events and Sidhe on one hand, and to that of the political schemes that form this Adventure's backdrop on the other hand, it is suited both to the **Path of the Goddess** and to that of **Intrigue**.

WILD ROSE AND THE CURSED ISLE

Author: *Simon Gabillaud*

This Adventure takes place in the course of the Heroes' voyage to the New World. It forms a fantastic, dreamlike episode involving a curse, specters, and an eternally blighted love.

Given its theme, this Adventure is a shoo-in for the **Path of the Goddess**. However, due to the presence of a Syrneath artifact whose effects are similar to Fort Morella's, it can also fit the **Path of Progress**.

OMONTIS

Author: *Arthur Camboly*

As they sail across the heart of the Atabean, the Heroes will get to discover one of its best-hidden wonders: the underwater city of Omontis.

While it may fit **any Path**, this Adventure will suit the **Path of the Goddess** in particular.

GLENN MILSTEAD

Author: *Justine Niogret*

This Adventure features no big machination to thwart nor any supernatural phenomenon to fight—just a break on a mysterious island surrounded by ancient rumors.

This Adventure can easily work for **any of the three Paths**.

THE WIND'S LAST BREATH

Author: *Samuel Tarapacki*

Perfect for a first contact with Aztlan culture, this Adventure will give the Heroes a pivotal role in a plot with intermingled political and religious stakes.

This Adventure is suited to **any Path**, but will be particular relevant to the **Paths of the Goddess** and **Intrigue**.

THE SUN'S TRIUMPH

Author: *Yohan Odivart*

This Adventure takes place during the epilogue of **THE PRICE OF ARROGANCE**, and brings the Heroes straight into one of the many plots l'Empereur's court is teeming with. In the end, they are right back to square one, and nothing has really changed...

This Adventure can be played in any of the three Paths. However, the machinations and plots it involves make it a particularly good fit for the **Path of Intrigue**, and the presence of a Syrneath artifact is sure to be of interest to lovers of the **Path of Progress**.

THE [H]

Throughout the adventure, you'll notice a lot of [H] references. Use this to dynamically modify the threat of Villains and Brute Squads for various group sizes. Wherever you see [H], replace it with the number of Hero characters in the Scene. In some places [H] will have a multiplier or divider. If you have a Heroic Duelist in the Scene, consider doubling the Strength of one or more Brute Squads, Monsters, or Villains.



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7TH SEATM ADVENTURES

You, the sister I never had...

AUTHOR
Frédéric Meurin

KEYWORDS
Investigation, Sorte Strega, family secrets, merchant prince, vengeance.

PLACE IN THE CAMPAIGN
This Adventure takes place before the announcement of the contest organized by Léon Alexandre de Montaigne. It serves as an alternative introduction to **THE PRICE OF ARROGANCE**, and will be especially suitable for a newly formed party of Heroes, or for immediately giving a supernatural bent to a campaign following the **Path of the Goddess**.
This Adventure replaces the prologue during which the Heroes must save “Lorette.” Here, Mathilde de Rimbaud’s appraisal of the Heroes will be more complete and personal, which will be conducive to a closer relationship with the lieutenant-captain. Do take note that such an introduction implies spending extra time before getting to the campaign proper.

RESOURCES
The town of Potenza is described in **NATIONS OF THÉAH VOLUME 2** (p. 174).



YOU, THE SISTER I NEVER HAD...

Introduction

Mathilde de Rimbaud is in Potenza to meet her sister. More precisely, her half-sister.

Thirty-nine years ago, back when Rimbaud was still but a wisp of a girl, her father Marc-Antoine de Rimbaud was an ambassador in Vodacce, at the court of Merchant Prince Bernoulli. He did not perform his mission very diplomatically, as he fell in love with Constanza, the wife of one of the Prince's cousins and a Fate Witch. And to make things even more complicated, Constanza soon announced to her Montaigne lover that she was pregnant. Most likely, she was hoping that the man would make use of his vast resources to get her away from the clutches of her despotic husband. Alas, suddenly remembering his duty as an ambassador—or giving in to cowardice—Marc-Antoine immediately left and returned to Charouse, informing his liege that he could not remain in Vodacce owing to severe health concerns.

Constanza could not hide the truth from her lawful husband, and soon, a girl was born out of the adulterous relationship: Amelia. She inherited her mother's Strega gifts, but this earned her no mercy for a transgression she had no responsibility in. The mother and daughter were forced into seclusion. Constanza had lost everything: her husband, her

love, her station. As for Amelia, she grew up embittered, blaming the “Montaigne pig” for having led her mother astray and depriving her of a father's love. For Amelia was never told who her actual father was.

Marc-Antoine de Rimbaud died in early 1668, confessing his shameful secret to his “only” daughter. At the first opportunity, Rimbaud journeyed to Vodacce, hoping to be able to make amends for her father's sins by freeing her sister. But the latter is likely to disagree...

Adventure Setup

The Heroes are in the Vodacci town of Potenza. This thriving port offers a wealth of reasons for the Heroes to be there: finding a person or item, keeping tabs on a competitor, seeking the teachings of an expert in a certain field... Possibilities abound.

But the town is a confusing jumble of small streets in which it is easy to get lost, especially for a newcomer. The wayward Heroes will happen to cross paths with someone just as lost as them, but caught in a rather sticky situation...

Strange Place for an Encounter

We recommend that you begin this story *in media res*. Introductions will take place later. The Heroes are minding their business in the town of Potenza when they suddenly hear noises in a nearby alley... And not just any noises: a fight is taking place!

One of the Heroes may be staying in a cheap hostel overlooking the location of the attack; another may have gotten helplessly lost and come to be at the wrong place at the wrong time (or more exactly, at precisely the right place and time); a third one may be drawn by the prospect of a good brawl, etc. Whatever their reasons, they all reach the alleyway to find [H]/2 Strength 5 Brute Squads surrounding a rapier-wielding woman. Your Heroes should get the impression that the ruffians attacking this lone woman are ganging up on someone weaker than them. In normal circumstances, Mathilde de Rimbaud could easily dispatch such small fries, but bottle shards on the ground show that her attackers took a cheap shot at her from behind, leaving her dazed and struggling to defend herself. Briefly explain to your Heroes that she is parrying incoming blows only by dint of reflexes honed by a long practice of swordsmanship. However, more thugs are preparing to strike from behind! These demonstrations of cowardice should get your Heroes to jump into the fray.

This is a very straightforward Action Sequence. Very quickly, the scoundrels will understand that they stand no chance against the Heroes and run for their lives. With the fight over and the brigands driven off, Rimbaud reels and loses her balance. Now that the danger has been removed, her body simply gives out. However, with basic medical attention, she will quickly recover and introduce herself. Do not forget that she will never reveal being a member of the Musketeers, much less mention her rank. She presents herself as an “explorer,” an “adventuress.”

She gives warm thanks to the Heroes and offers to treat them to a meal.

I Need People Like You

You can play this Scene as an Encounter, but we recommend making it a Dramatic Sequence instead, to give your Heroes the feeling that there are secrets to unveil and to sustain the narrative tension. This way, you can dole out hints and clues as needed.

The evening is thankfully much quieter, and Rimbaud herself proves rather untalkative. Some of the Heroes might fear that this has to do with her injury, but any prior examination showed that she suffered no more than a nasty bump. Should a Hero offer to take another look at her, she will show no reluctance, as long as they have demonstrated actual medical proficiency (i.e., high Erudition). She is already feeling better, and has clearly been through worse.

If asked about the circumstances of the ambush, she blames her own stupidity, confessing that she all too easily trusted a local “guide.” Should any of the Heroes be Vodacci, she will display some distrust toward them.



Regardless, she should come across as worried. Even then, she shows interest in them, asking about where they are from, who they are, what they are doing here, their past exploits, etc. Subtly but surely, she evaluates them. This hidden job interview can also be a way for your Heroes to introduce themselves. Surely, some of them will feel like waxing emotional about their most romantic ordeals. Otherwise, you have the option of spending a Danger Point to activate Rimbaud's Comforting Virtue and spur them to trust her. The idea is not so much to have them reveal all of their deepest, darkest secrets as to get them to bond with Rimbaud. Tales of lost and sought parents, star-crossed lovers, family disputes, and the like will leave her in a deeply pensive state that the Heroes will need to rouse her from.

They should quickly understand that "something" is weighing heavy on her mind. And in fact, after a few glasses, she lets the cat out of the bag; she has come to find her sister. She should quickly be barraged with questions, leaving her quite embarrassed: in fact, she knows very little of Amelia. Just that she is her younger sister, born out of an ill-fated youthful love between her father and a Vodacci noblewoman. All she knows is her name, Amelia, and that of the mother: Constanza Bernoulli.

Sisters separated by Fate, a suspicious aggression... This should send the Heroes' engines revving. Rimbaud will gratefully accept their help and will even be willing to pay any money-grubbing Hero (not without a bitter comment, but she needs help and is aware that she must work with what she has).

Did You See Amelia?

This will kick off an investigation to learn more about Amelia and Constanza Bernoulli. Snooping here and there, the Heroes will be able to gather the following pieces of information, which are sorted from the simplest to the most complex to obtain. The mention between brackets specifies whether the information is true or false—or something more complicated in-between the two. Across this Dramatic Sequence, you can treat truthful intel as Opportunities, and the erroneous as Consequences, requiring the expenditure of a Raise to reveal the truth.

- ♦ Bernoulli is the family name of the local Merchant Prince (true).
- ♦ He is single (false—see further).
- ♦ He never sired a child (false).
- ♦ Bernoulli is getting on in years, and his succession has been a matter of great interest for some time; between young social climbers vying to get appointed as successor and competing Princes, the situation could become explosive from a commercial and political standpoint... (true).
- ♦ In Vodacce, such "diplomatic" conflicts are often solved around a nice glass of wine—sometimes poisoned (true).
- ♦ Inquiring from older locals (fifty or more), the Heroes will learn that Bernoulli used to have a beautiful young wife: a *Sorte Strega*, who fell devastatingly ill soon after their wedding and died. Yes... Now that you mention it, her name may have indeed been Constanza, but she never had a child, whether boy or girl—the poor woman succumbed too early.

- ♦ The Merchant Prince owns many private houses across the town. Two stand out: the one where he usually resides (see below), and another that he conversely never visits.

Of course, the latter is where the Heroes will find what they are looking for. The Prince has many residences that he has been using to organize themed receptions: one provides a quiet and intimate setting for negotiations behind closed doors, another serves to show off his financial might to impress his allies and opponents, etc. But although such displays are remembered by all, they are no more, Bernoulli having waned much with age. To go to the building commonly known as his main home to try and meet him will prove a fool's errand.

The man has given very strict instructions to his staff, who watch over their master with unbreakable loyalty. Should the Heroes find this suspicious and want to attempt a break-in, make use of Rimbaud to steer them back on track: they have other options to explore before they get to that point, such as this other building that everyone knows belongs to the Prince, but where he never goes... Or more precisely, where he has not gone in forty years. Yet, a look at the place will reveal that it is obviously lived-in and maintained—minimally, but unmistakably. Two armed guards watch over the building, but the same goes for many well-off households, making the fact not-so-noteworthy. More uniquely, a servant comes and goes between the house and the nearest market, bringing back food in greater quantities than would be required for a single person. And the guards do not eat here. Suspicious indeed...

Should your Heroes attempt a stakeout to see more of the occupants, feel free to have them catch a glimpse of a figure dressed in black at the window. They will be able to notice that she is wearing a veil typical of the *Streghe*, then their eyes will meet and the Hero will feel a shiver down their spine.

However, the Heroes will have no time to learn more, as the next day, a very peculiar carriage drives up to the building: a hearse drawn by two aging black horses, here to pick up its grim cargo. Four men dressed in Bernoulli livery carry the coffin. In total, only five people travel with the remains: three women (a *Strega*, the housemaid, and a Vaticine priestess leading the way), and two men (two of the guards, who take turns keeping watch while two more remain at the house).

Whether they see this meager procession depart or hear about it from neighbors, the Heroes will be able to catch up with it as it enters the town's cemetery.

A Prayer for the Departed

The convoy reaches the cemetery. Feel free to stress the dreary, grim, and rather miserable look of the procession. Have the tiny funeral group progress under the rain, first through the town's streets, where everyone stays out of sight behind closed shutters. In a Nation where appearances, pomp, and honor are of foremost importance, so few people being present at a funeral can only mean one thing: infamy. The presence of a *Strega* only adds to the bystanders' superstitious fear. Heroes who are very devout, Vodacci, or have Superstitious as their Hubris should get a keen feeling of unease.



Said feeling will only intensify upon entering the town's magnificent cemetery. Here too, the convoy is a stark contrast to the majestic statues of the most prestigious vaults.

For the party, there is no good or bad way to proceed here. Your Heroes can just go for it and nonchalantly join the procession to pay their respects to the departed, claiming that "it's how we do things back home" or any other confidently delivered fib. They can also sneak between the tombs to get as close to the burial as possible without being seen. The guards are not very vigilant; after all, who would be crazy enough to attack a Vaticine priestess with a *Sorte Strega* by her side? Well, the Heroes, maybe, but who else?

At any rate, your Heroes should be able to glean some crucial information through the ceremony, where religious contemplation and pathos of the utmost mediocrity are the themes.

The priestess entrusts to Theus the soul of Constanza, a devoted wife who dedicated her life to spiritual reclusion and to the expiation of her sins. She leaves behind her Amelia, a grieving daughter (the *Strega* looks anything but grieving) and Marina, a faithful friend who supported her across many years (the servant lets out a deep sigh). With that said, the prayer is quickly wrapped up with a few prayers—the abridged version, as the rain is really pouring.

Whether the Heroes joined the ceremony or not, everyone goes back home after saying their goodbyes and wishing for Theus' grace upon each other.

Rimbaud has found her sister... Or at least, she knows where she is. Now, a meeting must be arranged with this reclusive—perhaps even captive—woman. This promises to prove difficult. Good thing the Heroes are here!

The Chaperone

How to reach Amelia?

Rimbaud must remain an important and somewhat authoritative figure across this Adventure, giving a foretaste of her role through **THE PRICE OF ARROGANCE**. However, make sure to let your Heroes suggest options, or at the very least, let them carry out the course of action decided by Rimbaud. Ultimately, this will befit their role for most of Act 1 of the campaign: that of subordinates.

Let the merry gang formulate plans. Posing as a servant coming to "wash the laundry" is doomed to failure, directly asking to be let in will be met with bald-faced lies from the guards ("There's no one living here, move on, you're mistaken."), and being caught lurking a bit too openly (such as upon failing a Risk) will lead to embarrassing questions from the town's watch. All in all, the only result of misguided efforts will be tightened security around the private manor, with four guards at the front entrance and two others at the back. If the Heroes double down and return to ask something along the lines of "If no one is living here, why the added security?", they will be met with a rather sensible "Against snoopers like you. Now scam!"

Threatening the guards may work, as may a good old-fashioned home invasion through the roof at nightfall. Whatever option your Heroes pick—or if they dawdle too much—this Scene will end in the same fashion.

Whether they are racking their brains at an inn's table, or stepping into the house's foyer after knocking out or intimidating the guards, or slipping into a hallway of the mysterious dwelling's highest floor, a woman approaches them. Amelia? No: Marina. The servant introduces herself as a chaperone. (This Montaigne title for a servant responsible for watching over a young person has more flair than that of housemaid!)

She has come to instruct the Heroes and Rimbaud—who whom she does not know as anything but the party's leader—to come and meet her "young mistress" tomorrow morning at eleven. Why not now? For propriety's sake. To bring back the

previous examples, it would be inconceivable for a lady of her station to meet the Heroes in such an establishment, after such a disturbance, or in the middle of the night. What would people say?

Should she be retorted with no one will say anything since Amelia's existence seems to be a well-kept secret, Marina will take offense, stressing that discretion should not preclude honor—much the opposite. Rimbaud will reluctantly agree, and put an end to any arguments. Tomorrow it is.

Family Reunion

Thus do the two women meet to speak. One would expect Rimbaud to do the talking, but she is frozen by emotion. Being a woman of action, not of sentiments, she is currently in unfamiliar territory. Amelia, for her part, is in her late forties, hardened and withered by solitude. Her face is gaunt, sullen, and her strict traditional *Strega* outfit does nothing to help. She opens the conversation by asking why strangers are interested in her, she who is of interest to no one.

It is up to your Heroes to handle the conversation and to handle the presentations. You are free to run this Scene through role-playing exclusively, or with a few rolls, the Heroes' arguments and role-playing granting them extra Raises, Hero Points, or both.

However, the discussion is not starting off on the best foot: Amelia hates the Montaigne man her mother had an affair with, and by extension his daughter. The Heroes will have to directly chip at her grudge, for example by directly announcing that Rimbaud and Amelia are sisters in order to tear down the fortress of hatred the *Strega* built around herself through the years, or by reminding her of her father's circumstances, or of his duty as an ambassador (Amelia will understand that his Nation's honor was greater than his own, and forget his cowardice)—in short, by embellishing the facts to hopefully convince her to forgive, if not to run away. After all, Amelia may be quite incensed to learn that she was made to believe a lie for so many years by "her father," who only kept her close to him for her talents. She may also feel inspired by Rimbaud's free, adventurous life, the Musketeer refraining from revealing that she too serves someone greater than herself.

Epilogue

Worst-case scenario, Amelia does not let go of her grudge and unleashes her powers against the Heroes and Rimbaud. The latter accepts her failure and runs away. She will refuse to lay a hand on her sister, but will show no mercy to any guard (Brute Squad or Lesser Villain) standing in her way.

Should the Heroes prove convincing, but no more, Amelia will relent and grant forgiveness to her sister. She will not feel inclined to know her better, however, sending her back to her homeland.

Should they prove particularly eloquent and stirring, the *Strega* will decide to break her chains and go discover this world she was always barred from. Yes, she has been living imprisoned because of the passionate excesses of her father, but he was not the one to force her into seclusion. She may come with the Heroes to Montaigne, and from there, to the New World... suffering Ehëcah Totech's curse in the process.

Whatever conclusion this Adventure reaches, some time later, Rimbaud will contact the Heroes to offer them a job: to join her expedition and take part in the contest organized by l'Empereur.





7TH SEATM ADVENTURES

High Security

AUTHOR

Christophe Rosati

AUDIENCE

Mature

KEYWORDS

Political situation, plot, Rilasciare, prison.

PLACE IN THE CAMPAIGN

This Adventure is intended to take place during Act 1, right after the Heroes have crossed the Place Between Worlds. They will be introduced to the reality of what is happening in Dechainé. Locked in the prisons of the Montaigne army, they will get a first impression of Pardie Soussens, the general leading the troops.

RESOURCES

To understand the ins and outs of this Adventure, it is recommended to be well-apprised of Dechainé's geopolitical context, which is described in the introduction to *Backfire*, page 57 of **THE PRICE OF ARROGANCE**.



HIGH SECURITY

Introduction

Dominique Desmarais is a young woman whose life hasn't been a bed of roses, to say the least. She was born in Dechainé into a poor family, where just eating one's fill was a struggle. One of her main sources of hardship in her neighborhood was to have been blessed by Theus, her graceful features making her stand out from her fellow commoners. They did ultimately prove to be a boon, however, as thanks to her beauty and by dint of much tenacity, she eventually managed to get a foot in the door to the higher spheres, getting hired at the Duke's palace as a chambermaid.

She was very young, and when the city went into revolt—which she considered to be justified—she followed Jean-Richard du Lac into exile. One day, she happened to overhear a conversation between her master and a soldier woman whose name she didn't catch. The two were speaking of taking the town back before news of the revolt reached l'Empereur's ears. In this moment, Dominique picked her side; she would support the insurgents. To help the population of the besieged city, she got in touch with a Rilasciare through acquaintances of hers.

The Rilasciare agreed to meet at the commemorative chapel of St. Turpin, a few miles away from Dechainé. Unfortunately,

poor Dominique's discretion proved lacking, and ears that should never have heard certain words caught wind of the scheme...

Adventure Setup

The Heroes are in sight of Dechainé. Rimbaud is taking them to a chapel (St. Turpin) where she is to meet a person who may provide her with information on what is happening within the town and how the situation has been evolving. She travels ahead of the carts, Malesherbes, and the Relic, bringing the Heroes with her.

The Adventure proper begins from the moment the Heroes step into the chapel, driven both by the importance of the meeting and the now biting cold wind blowing outside.

The Frightened Beauty

As the Heroes take shelter within the cold stone building, the chapel's wood creaks under the unceasing gusts. As far as parish chapels go, it is a relatively large one, but St. Turpin being the patron of the wounded explains his popularity, as well as the generous donations given to his followers. A big chandelier hangs from the high ceiling, and in the back of the chapel, behind a large wooden statue of St. Turpin, the Heroes



can see a rising staircase. Inside the chapel, half a dozen visitors are praying on wooden benches, but a stunningly beautiful woman stands out, her face half-hidden by a thick but cheap wide-brimmed hat. The young lady, who is none other than Dominique Desmarais, glances fearfully at the Heroes, and even jumps when they pass her by. Rimbaud approaches her and starts talking. It is up to you how long you want this conversation to last, depending on how much information on Dechaine you want the party to obtain.

Whenever you feel like it is time to move on, the chapel's door opens with a crash, letting in several groups of hooded brutes, weapons in hand! Behind them, a woman points a commanding finger at Dominique and orders in a firm, raspy voice: "Seize her!", then more bitterly: "Leave no witnesses!"

The Heroes are dealing with [H] Strength 4 Brute Squads with the Pirates Ability. If you want to make this battle tougher, you can add Pardie Soussens to the fight (Strength 7, knows the Valroux Dueling Style).

Note that the presence of civilians within the chapel will complicate the Heroes' task. Taking them to safety costs 1 Raise per civilian. If none are killed, the Heroes gain 1 Hero Point.

However the fight goes down, after 3 Rounds, any remaining Brutes are joined by new ones, and everyone drops their hoods, revealing that they are actually soldiers of l'Empereur. Rimbaud immediately orders the Heroes to stop fighting, and asks to speak with General Soussens. Unfortunately, her rank proves of no use, and she is taken prisoner along with the Heroes, as well as Dominique if she was unable to run.

The Heroes are taken for questioning to the Crète confinement center. Said center is a small fishermen's village built on the edge of a cliff. Making use of the many grottoes the cliff is dotted with, the Duke du Lac built this grim place, which one enters much more easily than one leaves. Baron Stéfany de Crète, a consummate Villainess and a Duelist of the Valroux school (Villainy [H]+2, including 2 Influence), owns these lands. She has been appointed as warden of the prison, to her vexation: a cruel woman, but most of all, she is a woman of action. She feels as much a prisoner as the inmates she is tasked with keeping in what she calls "that house of the damned."