

WEDDING KNIGHT



A SONG OF
ICE AND FIRE
—ROLEPLAYING—

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ICE AND FIRE

WEDDING
KNIGHT



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INTRODUCTION

The saga of Westeros told in George R.R. Martin's *A Song of Ice and Fire* novel series is a family saga, the tale of noble houses playing the most dangerous game, the game of thrones, for the greatest of prizes. So it is a story about alliances and betrayals, love and hate, and the rise and fall of great dynasties. A central element is marriage, as both a tool of the great players of the game, and a romantic ideal for those young enough to still hold it in their hearts.

Wedding Knight is an introductory tale for *A Song of Ice and Fire Role-playing (SIFRP)* built around one such marriage, with both practical value for the families it proposes to unite, and romantic potential—and dangers—for the bride and groom, who may well be characters in your series. This booklet largely sets the stage for drama to unfold, and makes some suggestions regarding appropriate scenes, but leaves the rest in the hands of you, the Narrator, and your players who are, after all, the main characters of their own tale of Westeros.

PLOT SUMMARY

As is often the case in the Seven Kingdoms, two minor noble houses, at odds with each other for years, are about to be united through an alliance of marriage. Ser Kevan Manning, a young knight and scion of a house sworn to King Robert Baratheon, is to wed Sylvie Harte, the daughter of a rival house. While the somewhat naive Ser Kevan is already in love with the Lady Sylvie, she has other ideas about an arranged marriage to her family's former enemies, and does not approach the altar a virgin as custom dictates she should. Indeed, she has taken Ser Etan Hogg, a knight of her father's household, as her lover, and seeks to be with him, even against her family's wishes. Moreover, although no one—not even Sylvie—knows it yet, she is also pregnant by her illicit lover.

Meanwhile, other members of the Manning and Harte households have plans and goals of their own, with the impending wedding either spurring them to action or providing an excellent cover for intrigue.

And so the characters arrive on the scene...

THE PROLOGUE

How are the main characters involved in this plot? There are a number of possible ways, summarized here, and you should choose the one that best suits the *SIFRP* game you wish to run.

You can either inform the players of their characters' involvement in the wedding, based on the approach you've chosen, or play out some elements of the Prologue, with things like the formal invitation to the nuptials, planning, travel, and so forth, perhaps even planting some seeds of later plot elements or intrigues, spinning threads the players can pick up and elaborate upon.

If you are in need of pre-generated characters for use with *Wedding Knight*, in addition to using the archetypes in the *SIFRP*

rulebook for quick character creation, you can download *A Song of Ice and Fire Quickstart* from www.greenronin.com, which provides a set of characters, complete with background and history, suitable for use with this story.

INVITED GUESTS

The easiest "in" for the main characters is for their house to be invited as guests to the wedding. The exact reason for the invitation may vary depending on circumstances. Their house might be an ally of House Manning or Harte, or a neutral third-party invited to bear witness and perhaps even help defuse tensions so they do not get out of hand. Their pre-established allegiances no doubt color the attitudes of the other guests, and the ways in which they react to the characters and their actions.

GRACIOUS HOSTS

Although it is typical for the bride's family to host a wedding, there are a number of reasons why a third party, such as the main characters' house, might do so. In this particular case, given the former enmity between the couple's families, having the wedding on "neutral ground" is not a bad idea. If you want some additional impetus, and to raise the characters' status a bit, you can decide one or even both of the other houses are sworn to their house. Naturally, as overlords, they might have brokered the marriage arrangement and offered to host it in order to end hostilities. Similarly, if all three houses (Manning, Harte, and the characters') are sworn to the same liege-lord, then the hosting arrangement might be ordered as a means of (hopefully) keeping peace.

FAMILY OF THE BRIDE (OR GROOM)

An obvious connection to the nuptials is including the main characters in the family of the bride or groom, or both! This is fairly easy if you're running *Wedding Knight* as a stand-alone or introductory story, or are using it to launch a new *SIFRP* campaign, as long as you are willing to modify things to fit. It is more difficult for an ongoing *SIFRP* saga, where the characters' relationships are already well established, unless you intend to set up and play out the conflict between Kevan and Sylvie's houses well beforehand.

You can substitute the protagonists' house (and supporting cast) wholesale for House Manning or House Harte, or make one of those houses the characters' own. For added tension, you can even divide the characters between the two houses, with some on the bride's side and other's on the groom's. In this case, decide well in advance whether the characters are looking to preserve or prevent the marriage, unless you want to run a very complex and intrigue-laden game.

Finally, you can even substitute player characters for the bride or groom in the story, provided the players are willing. Then it may become a matter

*"In a coat of gold or a coat of red, a lion still has claws
And mine are long and sharp, my lord, as long and sharp as yours..."*

—THE RAINS OF CASTAMERE



of either surviving the whole wedding experience (to say nothing of the marriage itself!) or furthering the characters' agendas in spite of the wedding plans. If players take both roles, you may want to shift the plot to become more about their efforts to unite their two squabbling houses, unless you want to run an adversarial game.

TIES OF TIME AND BLOOD

If none of the previous options work for you, there are still ways of involving the characters in the events of *Wedding Knight*. *A Song of Ice and Fire Roleplaying* is often as much about personal connections as it is about epic events, and more than just family can bind people together. Ways to draw the characters to the wedding, and into the plot, include:

- Former fosterlings who knew each other in childhood, brought back together for such an important event. This may be how some young adult characters know Sylvie, Kevan, or Etan, or how characters are acquainted with other members of the Harte or Manning houses.
- Members of the clergy sent to handle wedding preparations or even perform the ceremony, perhaps reconnecting with people from their pasts in the process.
- A “black sheep” who returns home—perhaps incognito—to attend the wedding, or to put a stop to it.

- A former romantic interest of someone in the wedding party attends to see if an old flame can be rekindled, or to try and finally put it to rest.
- A distant relation or family friend uses an invitation as an opportunity to spy, steal, or perhaps even reignite the conflict between the two houses.
- A character takes the role of Ser Etan, plotting to stop the wedding and claim Sylvie as his bride, whatever the cost! In the process, he might find out just what sort of woman she is.

Work with your players to feel out the desired roles for their characters in the overall story and how they might relate to what is going on behind the scenes at the wedding. Ideas for conflicts and scenes should begin to suggest themselves right away.

WHAT'S IN A NAME?

Houses Manning, Harte, and Hogg are mentioned in the *A Song of Ice and Fire* saga, but little to nothing is known about them thus far, so their names are used in this adventure largely for context; nothing “official” to the continuity of the novels should be assumed here. If these house names do not suit your own *SIFRP* setting and series, feel free to change them and the other details to fit. In particular, if the characters' house has an important role in the wedding, substitute it and any associated house(s) for those given in the text.

THE WEDDING PARTY

Marriage between two noble houses is rarely a small affair, and the wedding of Sylvie and Ser Kevan is no different. Dozens of guests are expected to attend, along with even more servants, sworn knights, spouses, and children. This provides a whole temporary community with which the characters can interact during the story. This section summarizes the important personalities in *Wedding Knight*, and their overall roles in the story. The major characters are given full game information, while the others have abbreviated notes sufficient to handle their in-game roles. You should feel free to add to or subtract from this list as you see fit, modifying characters to suit your own *SIFRP* game.

SYLVIE HARTE

Outwardly, Sylvie Harte is the very flower of Westeros womanhood: in her eighteenth year, and quite attractive. Her chestnut hair curls in ringlets around a heart-shaped face with lovely blue-green eyes, her long lashes often masking them modestly. A great many men admire her well-rounded figure and note how she will make some fellow quite a few babes (to say nothing of the enjoyment of siring them). Most expect she will make a lovely, blushing bride at the altar, but most do not really know Sylvie Harte at all.



In truth, Sylvie is far more clever, cunning, and worldly than her family or her intended husband imagine. She has had a number of flings and rolls in the hay, culminating in her affair with Ser Etan Hogg, a young knight in her father's service. Although she entertains the romantic idea of running away with Etan or even marrying him and taking over her father's house one day, Sylvie is no fool. She has understood the realities of dynastic marriage since girlhood, and knows full well that marriage

to her family's former enemies could advance her standing in the world. Why, she reasons, settle for one house, when she can unite two and then bear the children to inherit them, especially if those children are hers and Etan's, without the taint of the hated Manning blood? Of course, many a wife and mother in Westeros finds herself widowed at a young age, because of sudden illness, or a hunting accident, perhaps.

So Sylvie plots to marry Kevan Manning, convincing her new lord husband to take Ser Etan into the service of his house, allowing him to continue to "service" her as well. Once she has borne some children by him, and Lord Artur has passed on, they can arrange a suitable fate for Kevan and take the combined houses and lands for their own.

Something Sylvie does not yet know—but may learn once the story begins—is she is pregnant by Etan. It has been less than a month, but enough for her to notice her cycle is off, and for her to begin developing morning sickness, which strikes during the story. Once Sylvie learns this, marrying Kevan becomes more urgent so as to convince him the child is his, conceived on their wedding night.

Sylvie's upbringing has given her a remarkable ability to play the role of the genteel and somewhat naive lady while concealing the deadly viper within her breast. Although she acts unaware of her physical attributes, she knows how to use them to her full advantage. She is willing to go to any lengths to achieve her goals. Although she desires Etan, even loves him in her way, if it ever comes down to a choice between her and him, she would betray him in a moment. After all, she can always find another lover, husband, or both.

SER KEVAN MANNING

Kevan Manning never particularly wanted to be his father's heir. He was content playing loyal future vassal to his brother Kai, whom he admired and emulated. After Kai's death in battle, Kevan did his best to take his brother's place, although he knows he never truly will in the eyes or heart of their father. When his mother died of her grief, the gulf between Kevan and Lord Artur widened, and all Kevan could do was see to his duty to the best of his ability.



His betrothal to Sylvie Harte has given Kevan new hope for the future. Although he hardly knows his lovely young bride, he is already deeply in love with her. He knows the two of them will be able to build a new, happy, family and he can be a good father and provider for them. There will finally be a resolution of the conflict that took his Kai's life, and his father will find peace in knowing House Manning's future is secure. His fantasy is nearly impenetrable, as characters involved in the tale may discover.

Ser Kevan is a strapping young man: fairly tall and well muscled from weapons training, hunting, and riding. His features are rather plain, marred somewhat by pox scars from childhood and only casual attention to personal grooming. His new beard helps to cover some imperfections and add maturity to his otherwise young-looking face, as he is only twenty years old. Sylvie hates his beard, but instead flatters him about it. He's more comfortable in riding leathers than courtly finery, but cuts a fine figure either way.

SYLVIE HARTE		YOUNG ADULT SCHEMER	
ABILITIES			
AWARENESS	3	EMPATHY 2B	
CUNNING	4	—	
DECEPTION	4	ACT 2B	
PERSUASION	3	CHARM 3B, SEDUCE 2B	
STATUS	5	—	
STEALTH	3	—	
WILL	4	—	
ATTRIBUTES			
COMBAT DEFENSE 7 ✪ INTRIGUE DEFENSE 12			
HEALTH 6 ✪ COMPOSURE 12			
KNIFE	2D	1 DAMAGE; FAST, OFF-HAND +1	
DESTINY 3 POINTS			
BENEFITS: ATTRACTIVE, TREACHEROUS			

SER KEVAN MANNING		ADULT FIGHTER
ABILITIES		
ANIMAL HANDLING	3	RIDE 2B
ATHLETICS	3	—
ENDURANCE	3	RESILIENCE 1B
FIGHTING	4	LONG BLADES 2B
MARKSMANSHIP	3	—
STATUS	5	TOURNAMENTS 1B
SURVIVAL	3	HUNT 2B
WARFARE	4	STRATEGY 1B
WILL	3	DEDICATION 1B
ATTRIBUTES		
COMBAT DEFENSE 7 (4) • INTRIGUE DEFENSE 9		
HEALTH 9 • COMPOSURE 9		
MAIL: AR 5 • AP -3 • BULK 2		
LONGSWORD	4D+2B	4 DAMAGE
DESTINY 1 POINT		
BENEFITS: ANOINTED, HEIR, LONG BLADE FIGHTER I		
DRAWBACKS: NAIVE		

SER ETAN HOGG

A member of the Harte household knights and ward to Lord Harte, Etan Hogg is recently knighted and a dashing young man with dark hair and flashing green eyes. He has fallen under the spell of Sylvie Harte, since he has desired her almost from the time they met. For the past year, they have been lovers, even before her betrothal was announced.

Etan allowed Sylvie to convince him it was a good idea for her to go through with the marriage, securing peace and prosperity for her house, keeping their relationship secret for the time being. If they play their cards right, the two of them can control both houses, and perhaps even make a play for House Hogg, if Etan should become heir (which would require something to happen to his older brother Davin). Although he does not have Sylvie's talent for intrigue, Etan recognizes the cleverness of her plan, and is willing to go along with it for the time being.

The difficulty for him is seeing his lover in the arms of another man, swearing oaths to him before the altar of the gods, even bedding him. Thus far, Etan has told himself it is all part of their plan, that it means nothing, but the truth of the situation is another matter. He is sorely tempted to move faster to eliminate Ser Kevan from the picture, perhaps as soon as Sylvie's bridal rights are secured. There's a chance he might lose his focus on the long-term plan if his male pride gets the better of him. While every inch the dashing young knight, Ser Etan pays little heed to the ladies at home or as guests of the wedding, leading to some rumors about him. In truth, he only has eyes for Sylvie, at least for the time being.



SER ETAN HOGG		ADULT FIGHTER
ABILITIES		
AGILITY	3	—
ANIMAL HANDLING	3	RIDE 2B
ATHLETICS	3	—
CUNNING	3	—
DECEPTION	2	BLUFF 2B
ENDURANCE	3	—
FIGHTING	4	LONG BLADES 1B
MARKSMANSHIP	3	CROSSBOWS 1B
STATUS	3	REPUTATION 1B
SURVIVAL	3	HUNT 1B
WARFARE	3	TACTICS 2B
WILL	3	—
ATTRIBUTES		
COMBAT DEFENSE 8 (5) • INTRIGUE DEFENSE 8		
HEALTH 9 • COMPOSURE 9		
MAIL: AR 5 • AP -3 • BULK 2		
LONGSWORD	4D+1B	4 DAMAGE
DAGGER	4D	1 DAMAGE, DEFENSIVE +1, OFF-HAND +1
DESTINY 2 POINTS		
BENEFITS: ANOINTED, ATTRACTIVE		
DRAWBACKS: SUPREME ARROGANCE		

LORD ARTUR MANNING

Ser Artur Manning is a proud man, but getting on a bit in years. He has lost his wife and oldest son, and some of his verve along with them. He's tall, with a proud bearing and manner, and a full, neatly trimmed beard. He looks like an older, graying, version of his son Kevan in many regards.

The Lord Manning is eager to see his son wedded and producing grandchildren to secure the lineage and the security of his house. Ser Artur is tired of conflict and wishes to settle down, turning some responsibilities over to Kevan. He's feeling his age and mortality of late, and is keenly aware how precarious life can be. He does not entirely trust House Harte, but believes a marriage between the two houses is for the best. Plus it will place his old rivals into his son's (and grandson's) hands eventually, which pleases him.

Lord Manning has no time for anyone beneath his station: he's infamous for forgetting the names of servants, and Kevan often has to remind him of the names of associates and peers. He's polite and precise in his manners, but tends to dismiss anyone not directly a part of his social circle. Unfortunately, this tends to include his youngest child, Darren.



DARREN MANNING

Ser Kevan's younger brother Darren is frequently torn between admiration for his brother and a desire to win their father's attention and approval, which he never truly got. Darren has always been the baby of the family and, while his mother doted upon him, Lord Artur tends to treat him as an afterthought, even when Darren became Kevan's heir apparent (at least until Kevan's marriage produces sons).



Darren does not have the same rough-and-tumble nature as his older brothers. He is his mother's son, with a generous spirit. He's trained at arms all the same, and is capable enough. He'll make a decent knight, and an even better lordling or seneschal, since he has a knack for managing people. Still, he won't likely grab anyone's attention, and will always stand in the shadow of his brother, especially in their father's eyes.

Unfortunately for him, Darren falls almost immediately in love with Lady Sylvie, and she knows it. They are almost of an age (as he quickly points out), but Darren would not knowingly betray his kin—at least not without some convincing. Sylvie certainly has no interest in young Darren as anything other than a potential pawn. She'll gladly twist his feelings around to get him to do as she asks, with the unspoken promise of her as his prize, but will just as gladly sell him out or remove him if he poses a threat to her plans.

To further complicate matters, Sylvie's sister Eilene is shyly attracted to Darren, but mentions it to no one, least of all him. It may give Sylvie another string to pull, if she finds out, or could motivate Eilene to take action, especially if Darren is threatened or makes his feelings for Sylvie known.

You can use the Heir archetype from **Chapter 2** of *SIFRP* for Darren Manning's game traits, if they are required, lowering his Status to 4 and dropping the Heir quality (as he is not heir to House Manning, at least, not yet).

LORD AND LADY HARTE

Lord Gerard and Lady Ella Harte wear the kind of fatigue only the parents of two demanding daughters can, although they wear it with pride, and some small sense of relief for securing both a fine marriage for Sylvie and peace for their house. They have lost two sons to conflict over the years and, truth be told, both are tired and want only to see to their lands, spoil their grandchildren, and eventually leave something to their daughters.



Lord Gerard is a bit of an old warhorse with a bad hip (from a fall from the saddle years ago), but a fondness for hunting, the outdoors, and a good, stiff drink. He's actually quite devoted to his wife, and they have come to love each other over the years of shared joy and tragedy. Lady Ella's looks have given way to middle-aged plumpness, but she carries it well and has made every effort to prepare her girls to become mistresses of their own households, as well as good wives.



EILENE HARTE

Eilene Harte is Lady Sylvie's younger sister, as different from her as day from night in many regards. Eilene is a shy, romantic idealist not yet tarnished by the harsh realities of life in the Seven Kingdoms. Although her house has known war, war has not directly touched her, and Eilene dreams of a realm at peace, where the responsibilities of knights revolve around tourneys and wooing noble young ladies such as herself. She's both happy for Sylvie and jealous of all the attention her older sister is getting. At age 15, Eilene, too, is ripe for marriage, although she



THE GUEST LIST

The personalities in this section just touch upon the central figures in *Wedding Knight* (apart from the players' characters, of course). Many other guests can be expected to attending the wedding, including other allied noble houses, distant family relations (including cousins and cadet branches of families), and various vassals and sworn-swords of the nobles in attendance, as appropriate, along with their spouses, children, and servants.

This affords you an excellent opportunity to insert characters of your own creation into the story. Want the characters to make contact with a prosperous merchant with some shady connections? Put him on the guest list and introduce them at the feasting table. If you'd like to introduce a potential new romantic interest, have him or her show up during the dancing and celebration before or after the nuptials. A guest at the wedding may even turn out to be more than he or she first appears; you can set up otherwise innocuous background characters who later turn out to be spies, con-men, long-lost relatives, or Faceless Men on an assignment, as you see fit.

In preparing to run *Wedding Knight*, assemble two "guest lists" of people: the first is new characters you want to insert in the story, with whatever notes you may need. The second is just a list of names. When a player meets up with a random wedding guest, or asks the name of a servant, knight, or lady-in-waiting, you can pick a name off the list, then put a star or mark beside it, along with any notes about what happens so you can recall later. Presto! Instant supporting characters for your *SIFRP* game. If you play it right, your players need never know you didn't create a hundred individual characters in advance.

hopes Sylvie's will permit her to marry a man of her choosing, or at least influence the choice.

Other than her naiveté, Eilene Harte's greatest fault is her love of gossip. She has already turned many of the ladies, maids, and even septas of her parents' house into her secret spies, who feed her choice bits of news about the various goings-on. It is a testament to Sylvie and Etan's discretion that Eilene has not found out about their affair already, although she suspects her sister is not so happy with her impending nuptials as others believe. Were she to find out the truth, Eilene might try to do the right thing and tell someone, but she would more likely confront her sister first, giving Sylvie an opportunity to take action, either to persuade Eilene to remain quiet, or to silence her permanently.

Use the Noble archetype from **Chapter 2** of *SIFRP* for Lady Eilene if you need to come up with game traits for her, except her Status is 4 and her Cunning only 2, and she typically carries no weapons.

SEPTON MOOR

The priest of the Seven on-hand to perform the wedding ceremony, Septon Moor is a man quite conscious of his station as godsworn. He achieved it through his zealous dedication to the faith, and he truly and deeply believes the Seven are both the true gods of Westeros (and the world) and guides to virtue in this life and salvation after death.

He therefore seeks to model proper behavior for others and to gently correct them and keep them on the right path. That most are not at all interested in his observations deters him not at all.

The good septon would be aghast at Sylvie Harte's true behavior, if he were to find out about it, and would be extremely reluctant to go through with the ceremony, especially if he knew she were pregnant by another man. Whether or not he is brave enough to stand up and denounce the union and refuse to perform the ceremony is up to you, depending on the circumstances and what sends the plot in the most interesting direction.

Septon Moor is a tall, fairly thin man with a high forehead emphasized by his receding brown hair and slightly over-large ears. He is always wearing the seven-pointed star pendant that is the symbol of his faith, but otherwise dresses in conservative clerical robes. His formal ritual attire is a resplendent contrast to his normal mode of fashion; ivory and rainbow colored, with a seven-sided crystal pendant.

Use the Godsworn archetype from **Chapter 2** of *SIFRP* (sans weapons), should Septon Moor's game traits be required.

MAESTER HAMDAN

Maester Hamdan is something of a "floating" character for *Wedding Knight*, his exact role depending on who holds Helmcrest and hosts the wedding. If it is not the main characters, then Hamdan is the maester and castellan of Helmcrest, overseeing the household and its servants and advising its lord and

master. If the main characters host the wedding at their own stronghold, then Maester Hamdan serves House Manning and arrives as part of the wedding party, acting as advisor to Lord Manning and his sons. Alternately, if the main characters do not have a maester among them, you can make Hamdan their castellan and advisor, if you prefer.

In any event, Hamdan is a middle-aged graduate of the Citadel who has pursued his studies diligently, if not brilliantly, accumulating a number of different links to the maester's chain that he wears. He's a fairly typical maester in many regards: disdainful of what he considers superstition, preferring reason to violence, but somewhat cold-blooded when discussing the fates of others. He's loyal to his house and office, an efficient and capable servant.

Use the Maester archetype from **Chapter 2** of *SIFRP*, if you need game traits for Maester Hamdan.

BLESSED EVENTS

The following is a rough series of events surrounding the wedding as it is planned. As any Narrator knows (or will quickly learn) such plans rarely happen as intended, especially once the players get involved. There's absolutely nothing wrong with this, indeed, it is to be expected.

You can use this section as a guide around which you can build different plots and happenings as the story unfolds. Adjust later events as needed to fit earlier occurrences. For example, if the characters happen to remove Ser Etan from the plot early on, then later events concerning him do not occur (or at least occur quite differently). You do not need to force events in the story along a particular path, just keep the motives and goals of the important characters in mind and let things unfold as play progresses.

HANDLING THE EVENTS

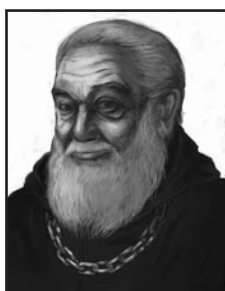
The events described in the following sections are just possibilities; how the story develops depends heavily on your interpretation of the plans and motives of the major characters and the actions and reactions of the players' characters. Therefore, each section suggests many different angles and ideas for each chapter of the story, allowing you to adapt it to the characters and events in your *SIFRP* game.

GATHERING AT HELMCREST

The story most likely begins when the wedding guests—including the characters—gather at the castle hosting the affair and have the opportunity to meet and mingle.

The name "Helmcrest" is used for the castle where the wedding takes place, largely as a placeholder. It may belong to House Harte, House Manning, or a third party, including the characters. If you have a particular castle or stronghold in mind as a locale for this story, feel free to substitute it for Helmcrest in descriptions and events.

A castle map usable as Helmcrest can be found on page 16, reusable as a general castle floor plan typical in Westeros. Even if the characters have a castle of their own where the wedding is being held, you can use the provided map for it. Modify details about the castle (use of rooms, orientation and placement) to suit your own game and its setting.



PRELUDE

The prelude to the characters' arrival can be as short as "You arrive..." or as long as the delivery of the wedding invitation and playing out the entire journey getting there. In the latter case, you can always have the party meet up with some other wedding guests on the road to Helmcrest, allowing you to introduce some of the major players in the plot more gradually.

ACTION

Once the party arrives at Helmcrest, there are horses to be cared for, bags and chests to be unloaded, and so forth. The castle's various servants take care of these matters, allowing the guests to meet their hosts and some of their fellow guests, and be shown to accommodations in order to refresh themselves after their travels.

If the characters are themselves hosting the wedding, then this situation is a bit different, as they will instead be welcoming guests into their home. Steward and castellan characters may be in charge of guest accommodations, while noble ladies oversee the servants and act as gracious hostesses in their demesne.

The primary things to do during this event are:

- **INTRODUCE THE MAJOR CHARACTERS.** Ideally, if the players' characters are not hosting the event, have them arrive early enough so as to already be present when the other people involved in the story arrive. Heralds announce the arrivals, and there's time for pleasantries, allowing the players to become acquainted with the *dramatis personae*.
- **LAY THE FOUNDATIONS FOR FUTURE CHARACTER INTERACTIONS.** First impressions are important, both those formed by the players about the other figures in the story, and by the guests towards the main characters. Are there immediate attractions, repulsions, or connections?

TESTING THE WATERS

One thing you can do with this event is to let the players try out some of the *SIFRP* game systems by presenting them with minor, relatively safe, challenges that allow them to make some tests and get a feel for how things work in the game. Examples include:

- **INTRIGUE:** Maester Hamdan or another chief servant tries to stone-wall the party regarding accommodations or some other trifle, perhaps insisting on various inconveniences like the removal of weapons, entering the hall in a specific order, and so forth. This presents an opportunity for a small intrigue as the characters persuade the recalcitrant fellow to act more agreeably. Likewise, a guest or servant might take a liking to a character (or vice versa), leading to a short seduction intrigue.
- **COMBAT:** Some restive knights and men-at-arms practice in the castle yard, allowing those who wish the opportunity to join in and test their mettle in an environment where defeat at worst means some public embarrassment (and the potential for a later grudge), or perhaps a minor injury, if someone gets particularly vicious.

RESOLUTION

Assuming the guests are reasonably well behaved and nobody goes off half-cocked (giving grave insult or starting a brawl, for example), then this initial event ends with all the guests arrived and safely ensconced in their quarters, awaiting the evening meal to welcome them and formally announce the betrothal and impending wedding.

A WELCOME MEAL

A welcoming meal is laid out for the wedding guests, offering the opportunity for the characters to become acquainted with everyone and gain their first inklings of what is going on behind the scenes.

PRELUDE

The characters either settle into the guest accommodations provided for them, or assist their guests in doing the same as the domestic staff bustles around with final preparations for the welcoming feast: tables are laid and prepared in the great hall and fires burn in the ovens for the preparation of a considerable amount of food.

ACTION

Take the opportunity to describe to the players the various dishes served at the feast, including:

- Roast beef or mutton, turned on a spit all day and marinated with spices, crusted with salt.
- Roasted root vegetables, mainly potatoes, carrots, parsnips, and turnips.
- Onions baked in gravy.
- Loaves of fresh baked bread with butter and honey.
- Wheels of pale, sharp cheese.
- Plenty of ale and wine.

Make the meal a sensory experience for the players, describing not just the food but the drone of conversation, belts of laughter, bones tossed onto the floor for dogs, ale slopping over the edges of foaming tankards, and so forth.

POLITE CONVERSATION

The meal allows opportunities aplenty for intrigue as the characters get to know the guests and vice versa. Start things off slow, with polite niceties, talk of the weather, crops, local politics, and the like, along with introductions and congratulations offered to the happy couple. It's a good opportunity to have some Narrator characters offer toasts, or to put the players on the spot for one. As in **Gathering at Helmcrest**, you can test the waters of the intrigue system from **Chapter 8** of *SIFRP* by engaging the characters in some minor interactions.

If there's a chance Eilene Harte or Darren Manning might be taken with one of the characters, now is a good time to plant the seeds of that interest. The same is true of possible rivalries with other characters,

or first impressions formed by Lords Manning and Harte and their entourages.

A SUDDEN ILLNESS

Sometime during the meal, one of the guests suddenly takes ill and has to leave unexpectedly. The best candidate for this is Sylvie, suddenly beset with nausea due to her pregnancy. In fact, you can make a point about her “healthy appetite” earlier in the feast, and then her sudden apparent queasiness and departure to vomit in a garderobe. This may lead to suspicions on the part of the characters as well as Master Hamdan and Eilene Harte, either of whom might look after Sylvie. She, of course, attempts to dismiss the whole matter as a case of nerves, or perhaps something in the meal that did not agree with her after a long trip.

If you wish, make a secret ROUTINE (6) HEALING test for a character to intuit that Lady Sylvie might be pregnant.

A TAINTED DISH?

The feast is also an opportunity for someone to slip something into someone else’s food or drink, depending on the circumstances. There are no real poisoners amongst the guests (at least initially) unless you decide otherwise; none of their schemes have grown to that point yet. An ambitious Sylvie Harte *might* try to poison her future father-in-law to speed along Ser Kevan’s inheritance, though probably not at the welcoming feast, so as not to arouse suspicions or delay the wedding in any way (but see **On the Hunt** for another possibility).

Still, if you feel someone might have it in for someone at the feast, the possibility exists. Certainly, Sylvie’s sudden illness may raise suspi-

cions of either tainted food or a poisoner at work, especially since she can supply no real reason for her queasiness apart from “nerves.” Feel free to throw suspicion on characters like Eilene or Maester Hamdan just to keep the players guessing (and carefully checking their own food and drink).

RESOLUTION

Most likely the feast ends with Sylvie retiring early, complaining of fatigue and some lingering nausea, with many of the other guests becoming quite full and at least somewhat drunk before calling it a night (feel free to consult the guidelines on the effects of alcohol in **Chapter 7** of *SIFRP*).

You can use the break up of the feast to transition to whatever passes in the night at the castle—including perhaps a nocturnal visit by Ser Etan to Sylvie Harte’s chambers—or move right along to the following morning, and some of the hangovers that come with it.

ON THE HUNT

At some point prior to the ceremony, the men of the wedding party—and those ladies who wish to accompany them—are invited on a hunt to bring back game for the wedding feast.

PRELUDE

The host of the wedding, whomever that might be, is expected to offer the bounty of his lands for the wedding party and to provide some sport for the restive men, no doubt seeking distraction and an opportunity to be away from the business of ceremony for a day. So a hunt is arranged,



with a party riding out in the morning to seek fresh game for the host’s table and the couple’s wedding feast.

Characters receive an invitation (or are expected to offer one, if they are hosting) and the good wishes of those remaining behind before they saddle horses and ride out not long after first light and a hearty breakfast. Ser Kevan, Ser Etan, and Darren Manning are all likely to go on the hunt, along with any others you wish to include.

ACTION

The hunt itself can be resolved with a Survival test (Hunting specialty applies); a basic test suffices if you just want to see how well the hunt goes, but you can make it an extended test to draw things out, or even a competition test, if some hunters try to outdo others. The hunt has a routine Difficulty (6), but you can increase it, if you want to make it more challenging.

A number of opportunities for action may present themselves during the hunt, including the following:

TALKING AS MEN DO

If characters are inclined towards intrigue, the hunt provides an excellent opportunity to ride alongside and talk with someone with some degree of privacy, away from the castle and the other guests. Whether or not Ser Etan or others engage the main characters depends on the circumstances. For example, if Ser Etan believes one or more of them are sympathetic to his cause, he may feel them out for further involve-

ment. Likewise, if Ser Kevan has any reasons to suspect something, he might try and find out what the others know or suspect.

Use the guidelines for intrigue given in **Chapter 8** of *SIFRP* for handling any extended interactions among the hunting party, working intrigues in and around any other events as they happen.

THE HUNTING ACCIDENT

Hunting even deer and similar game can sometimes be dangerous, and accidents do happen, but sometimes they are helped along, and more than one noble in Westeros has perished in a “hunting accident” with suspiciously convenient timing. All it takes is a misplaced arrow or crossbow bolt, or a wild animal driven towards a lone target, or even a “poorly aimed” sword or axe blow intended for the beast.

The most likely victim of a hunting accident is Lord Artur Manning, since his premature death would leave Ser Kevan lord of his house on the eve of his wedding. If further tragedy were to befall House Manning *after* the ceremony, then the newly widowed Lady Manning would retain her dower and title, although she would not inherit, unless, of course, the wedding night also resulted in a child...

A WILD BOAR

Wild boar are known to live in the woodlands, and become quite foul-tempered when disturbed. Even if the hunting party sets out for other game, they might run across an angry boar, especially if someone in the group helps to arrange it (and, perhaps, to further anger the beast before it charges out of the underbrush).

A man on horseback has less to fear from a boar, but still has to contend with a panicking steed, injury to the mount, or even being thrown from the saddle (all requiring Animal Handling tests with the Ride specialty). Someone on foot is in great danger, as very little will blunt



WILD BOAR		BEAST
ABILITIES		
AGILITY	3	QUICKNESS 2B
ATHLETICS	3	RUN 1B, STRENGTH 1B
AWARENESS	3	NOTICE 2B
CUNNING	1	—
ENDURANCE	3	RESILIENCE 1B, STAMINA 2B
FIGHTING	3	GORE 1B
STEALTH	3	—
SURVIVAL	4	FORAGE 2B
ATTRIBUTES		
COMBAT DEFENSE 9 • INTRIGUE DEFENSE —		
HEALTH 9 • COMPOSURE —		
ARMOR: AR 1 • AP 0		
GORE	3D+1B	4 DAMAGE, POWERFUL, VICIOUS
FEROCIOUS: A BOAR CAN TAKE INJURIES TO REDUCE DAMAGE TO ITS HEALTH.		

the charge of an enraged boar: they have been known to run up spears impaling them to get at their targets.

Characters on the hunt can run afoul of a boar, or come to the aid of another hunter menaced by one. For additional drama, the characters may arrive too late to prevent the boar's victim from being injured or wounded (perhaps mortally, perhaps not). This can provide those with healing skills an opportunity to act, or not, as they choose.

ILL OMENS

A trip into the wilderness is also an opportunity to lay some clues in the protagonists' path through the use of symbols and omens, whether they understand them initially or not. Characters open to visions are more likely to see such things for what they are, while others may dismiss them as nothing more than coincidence.

The exact nature of the omens depends heavily on what is happening in the story. It is a way for you to provide clues to direct the players towards the truth of events behind the scenes. Some possible omens include:

- ❖ A hart (a male deer or stag) bounds away from the bloodied body of a wild cat, gored by the hart's antlers. The hart is on the crest of House Harte, while House Manning's crest bears a cat (a sea-lion). For added imagery, have a wild boar and a wild cat fighting over a deer, which flees the confrontation (the boar symbolizing Etan Hogg).
- ❖ If the characters' house has an animal on its crest, they find such a beast lying dead in the forest, killed by a predator, but left strangely untouched, a warning of danger ahead.
- ❖ Similarly, a beast associated with the characters' house might lead them to other clues or omens in the forest. Such a creature may have an unusual coloring—white with red markings, for example—and disappear just as suddenly as it appeared to the group. It may only be visible to those sensitive to visions.
- ❖ Two male beasts are fighting fiercely over a female; they might be rutting stags, snarling wolves, or wild boars, or even screeching falcons or crows, as best suits the situation. Alternately, the group may find two such male animals dead near the base of an unexpected weirwood in the depths of the forest. Clearly they died fighting each other, as the silent tree looks on and weeps red tears of sap.

WHILE YOU WERE AWAY...

If some characters remain behind at Helmcrest while others go out on the hunt, you may want to split the chapter up, alternating between events at the castle and those in the wilderness.

At Helmcrest, preparations are underway for the wedding ceremony and feast to follow. However, it still leaves ample time for characters to pursue their own agendas. Those who suspect Sylvie Harte might investigate further or attempt some intrigue to learn more or even force her hand. Similarly, Sylvie, no fainting flower, may take action to secure her position and eliminate any threat to her plans.

So, for example, characters at Helmcrest may hear a commotion and learn about how Eilene, Darren, or someone else who threatened Sylvie

has suffered a tragic tumble down the stairs, or off a balcony, or has "fallen ill" after being slipped something in food or drink to ensure silence, at least until the wedding is over. Likewise, those out on the hunt may return to learn things have transpired in their absence, which may raise questions if both Sylvie and Etan are working to cover their tracks and eliminate opposition.

RESOLUTION

The hunt either concludes with a successful catch brought back to the kitchens for the wedding feast, or cut short by the injury or death of a participant, forcing the hunters to return and deal with the consequences. The characters may also bring back with them insight into some of what is going on between the two families and the intended couple.

THE CEREMONY

Preparation and patience pay off when the wedding ceremony finally takes place, although there remains the potential for things not to go *quite* as planned.

PRELUDE

The lead-up to the ceremony allows various opportunities for characters to catch moments alone with others, everyone on their way to something else. You can draw this out as much as you like, allowing characters to engage in further intrigue or investigation, trying to find out as much as possible about what's going on, or working to further their own plans.

This is a good opportunity to provide the players with some hints by having a Narrator character confidentially tell them about their suspicions. This can foreshadow actions to occur later during the ceremony. For example, a confused Lady Eilene might seek out advice before she takes action based on what she has learned about her sister, or a distraught Darren Manning could ask an older man for advice.

ACTION

The action really begins once everyone is gathered in the sept at Helmcrest for the wedding ceremony. The guests are all arrayed in their finery and Ser Kevan stands at the altar awaiting the entrance of his bride on her father's arm. Everything is in place, which in Westeros means it is all about to come flying apart in the most spectacular way possible.

SPEAK NOW...

The point of high drama in the ceremony comes before Septon Moor pronounces the couple married, when anyone has the opportunity to interrupt as a last-ditch effort to stop the wedding. The characters may be looking to put a stop to things if they have reason to believe the wedding is false or otherwise dangerous to their friends or allies. Several Narrator characters may also be looking to interrupt the wedding for their own reasons. The characters could alternately be looking to prevent others from causing a scene, either for the sake of their own reputations or to preserve the peace.

A RED WEDDING?

For a major twist in the events of *Wedding Knight*, you can decide the entire wedding is merely a trap set by the hosts for the wedding guests. Most likely, it is the Harte who have lured their enemies into their stronghold for the express purpose of slaughtering them. Some of the other “guests” may be bannermen or sworn swords of the hosts, or knights or mercenaries in disguise. If so, characters might notice some odd or out-of-sorts behavior, the concealment of weapons or armor, or other warning signs (make secret Awareness tests and base the information you provide the players on them).

If the plot is leading up to a slaughter, it may take place prior to the wedding, as early as the welcoming feast, so as to avoid violence in the sept (not that a lord willing to break with guestship customs has any such scruples) or to avoid the legal entanglements of a formalized marriage. On the other hand, it may be part of the plan to see Sylvie and Kevan wed before the truth comes out, allowing the “widow” to potentially claim her inheritance, although the circumstances make such a claim suspect, to say the least.

Some possible disruptions to the actual ceremony include:

ETAN HOGG

Ser Etan, upon seeing his lover about to wed another man, might well lose his head and stand up before the assembled families to declare his undying devotion to Sylvie and claim her as his own. This infuriates her, as Etan has spoiled her carefully laid plans, so she denies everything, leading the young knight to try kidnapping her at swordpoint and fleeing the castle! This allows the characters to try to either give chase or prevent Ser Etan from escaping. For added drama, have Ser Kevan knocked senseless by a blow from his rival when he tries to stop Etan from abducting Sylvie, and use Darren Manning as a potential foil; his attempts to help could end up hindering the characters.

DARREN MANNING

A distraught and love struck Darren Manning might challenge his older brother for Sylvie’s hand. Alternately, if he’s learned the truth, he could denounce his brother’s bride-to-be and her lover in public, resulting in a challenge from Ser Etan. Darren may not be able to overcome the older, more experienced knight, needing the aid of a second in the duel.

LORD MANNING

If he’s still alive (not having suffered a fatal “accident” during **On the Hunt**), and he discovers Sylvie’s infidelity, Lord Manning may make a public show of putting a stop to the nuptials. This is especially dramatic if he was merely wounded or “taken ill” (i.e., poisoned) previously, but has recovered enough to burst into the sept with his accusations, perhaps needing a champion to step up and prove them upon the body of Sylvie’s champion (who might be Etan or Kevan, depending on circumstances). This sounds like a job for one of the characters who would earn Lord Manning’s favor.

EILENE HARTE

Eilene could find the courage to accuse her sister of infidelity, or to reveal Sylvie is carrying another man’s child. She might also rise to Darren’s defense, or even spill the beans about Sylvie to convince Darren

that her sister’s not worthy of him. This leads to accusations and counter-accusations, with the characters trying to sort things out.

MAESTER HAMDAN

If no one else seems likely to speak up during the ceremony, you can either allow the wedding to go off without a hitch (apart from the intended one, of course), or have Maester Hamdan intervene like an amateur detective, revealing the name of the murderer in a drawing room confrontation. Of course, the maester is no fighter, and certainly no match for Ser Etan if things turn violent, meaning the characters might need to come to his defense.

Play out any confrontation involving the wedding ceremony based on the actions of those involved, with a focus on the players’ characters as neutral third parties to resolve disputes or to bring the truth to light.

ATTACK!

For a bigger twist, another enemy could take the opportunity to launch an attack on the castle while the wedding is taking place, in order to take the guests and guards by surprise (and in violation of custom, in as much as it is observed by warmongers). The attackers might be Ser Etan’s House Hogg relations, raiders or bandits, or some other faction. If you’re running a more supernatural *SIFRP* game and the wedding takes place in the evening (unusual, but not unknown) the attackers could even be wights or similar creatures. The attack allows the characters the opportunity to rally a defense. It may also serve as a distraction for some other plot, such as an opportunity to kill off a wedding guest in the confusion, blaming it on a “death in combat.”

RUNAWAY BRIDE

Although Sylvie Harte does all she can to ensure she is successfully wedded to Kevan Manning, if the situation turns against her, she has no intention of slinking back to her family’s lands in shame. Instead, she tries to escape with Etan Hogg to his family’s holdings, there to marry him and give birth to his child (a son, as it happens). This may mean slipping away in the dead of night but more likely indicates a need to flee ahead of angry family and wedding guests after a confrontation. You may want to play out a chase on horseback through the countryside as the couple tries to evade pursuit.

RESOLUTION

Essentially, either the wedding takes place, or it does not. To continue playing out the story, you might want to delay some of the drama of the actual ceremony until the wedding feast and celebration that follows (see **The Wedding Feast** for details). Otherwise, the implosion of the ceremony is likely the climax of the story, with everything afterward just wrapping things up and setting the stage for future tales in your *SIFRP* game.

THE WEDDING FEAST

The joyous event solemnized by a septon, it is now time to celebrate and toast the happy couple with a lavish wedding feast.

PRELUDE

Things move almost immediately from the ceremony to the great hall of Helmcrest for a large feast. Servants have been preparing for days for the event, and no expense has been spared for it. The guests arrive to find tables laid out with finery and liveried servants bearing trays of food in course after course.

ACTION

As with the **Welcoming Feast**, take the opportunity to describe to the players the sights, scents, and tastes of the feast and the various foods laid before them, including:

- ☞ Roasted squabs stuffed with dried fruits and toasted breadcrumbs.
- ☞ Quail or pheasant roasted golden brown with garlic and herbs.
- ☞ Delicate salads of field greens and fresh herbs, dressed with vinegar and oil.
- ☞ Whatever game the hunters brought back from **On The Hunt** (previously).
- ☞ A variety of breads and pastries, many of them filled or topped with cheeses and herbs.
- ☞ Dishes of boiled, roasted, and baked vegetables.
- ☞ Lemon and lavender ices.

There's an opportunity to offer toasts to the newlyweds. Both the father of the bride and the groom do so, and the characters may, too, particularly if they are hosts or honored guests. Ser Etan might offer a toast to Sylvie's unparalleled beauty and grace, sounding almost like a love sonnet, with perhaps a slight twist of the knife for anyone who knows the truth about the two of them.

IN VINO VERITAS

The wedding feast is a likely time for guests to drink too much wine or ale and do things they might regret later. In particular, characters might have opportunities to restrain drunken guests from brawling over imagined (or entirely real) slights as both old wounds are reopened by boasting and bragging, and new ones are inflicted by thoughtless com-



ments or actions. For example, a Manning bragging about the death of the Harte heir in battle (or vice versa, concerning Ser Kevan's older brother) could inflame tempers. Cunning characters may deliberately provoke such confrontations to use them as cover for other activities, such as slipping something into someone's wine goblet, for example (see **A Foul Brew**, following).

ACCUSATIONS FLY LIKE ARROWS

The wedding feast is also a fine time for the accusations to begin, especially if the accuser was either kept from the ceremony itself or did not have sufficient cause or evidence to act then. Most of the suggestions under **Speak Now...** in the previous chapter apply here as well, with the addition of freely flowing wine and spirits to help loosen tongues and dim otherwise good sense.

There are also ripe opportunities for words to turn into cause for drawing steel. Unproven accusations may be challenged by trial-by-combat, and both Ser Kevan and Ser Etan are potential champions for Lady Sylvie, assuming they don't end up fighting each other. Others may jump to the defense of the accuser and, suddenly, it is time for a duel in the castle yard or even right between the banquet tables, depending on the circumstances.

If combat does break out, the men in the room either try and break it up or join in, depending on the circumstances, while the women get to safety. If an exchange of angry words provokes a challenge to a duel or a trial-by-combat, then the fight is moved outside into the castle courtyard.



A FOUL BREW

A particularly nasty turn for the wedding feast is for someone—Eilene and Darren being the prime suspects—to slip Sylvie an herbal dosage to abort her pregnancy, resulting in quite a different wedding night than either she or her new husband expected. Jealousy from either of the younger siblings might be the motive, but for a twist, it could be Sylvie's own mother, looking to secure the legitimacy of her house and future grandchildren, or even Kevan, who turns out to be not so naive as some thought, and willing to accept Sylvie, but not a bastard child in his household. Alternately, the poisoner might not be content to merely end the pregnancy and might seek to kill the bride or groom (or both!). Whatever the case, the act is certain to engender terrible revenge and set off new conflict amongst the families.

If there's cause or opportunity for another poisoning, it likely happens at the feast, perhaps even providing a distraction or red herring from what is really going on. See the information on poisons in **Chapter 7** of *SIFRP* for various tools a poisoner might use.

RESOLUTION

Unless the characters have decided to maintain the peace above all else, chances are by this point someone will expose the truth about Sylvie and Ser Etan, forcing one or both of them to react. The resolution depends on how heavily involved the characters are in the affair (so to speak) by this point.

If they assist Lady Sylvie in covering up her affair and furthering her plans, she will be suitably grateful, although also on guard against betrayal, since the characters know too much for her comfort. They may be able to make an advantageous deal concerning the houses Sylvie will soon control, with a suitable intrigue. Of course, Ser Etan may become jealous of any male characters getting too close to his lover, depending on how the negotiations go.

If the characters work to expose Sylvie in any way, they earn her undying enmity and she will take any opportunity for revenge that she can, assuming she survives. Even exiled from her house, Sylvie Harte is a formidable woman with an ally in Ser Etan, and possibly his house. She'll accept her losses when there is nothing she can do about them, but she will *not* forget who brought about her defeat.

THE BEDDING

The wedding day concludes with escorting the happy couple to their marriage bed, providing the final opportunity for a dramatic ending to the day, and certainly *not* in the way Kevan Manning is hoping!

This is potentially one of the more adult chapters of *Wedding Knight*; consider the comfort level of your game group and the appropriate treatment of it before running it, assuming events in the story make it this far.

PRELUDE

After it is clear that **The Wedding Feast** chapter is drawing to a close, the men and women of the wedding party prepare the happy couple for their marriage bed to consummate their union. Some characters may be involved in this, depending on their roles in the wedding. Otherwise,

much of this chapter may happen “off-stage” until something draws everyone’s attention.

ACTION

Two possibilities are suggested here, although the previous events and character actions should influence which (if either) of these is likely. They assume the story continues and characters are still involved in the goings-on at Helmcrest rather than just leaving the new couple and wedding guests to their own devices.

THE SLEEPING GROOM

Sylvie Harte doses a tipsy Kevan Manning with a sleeping draught to ensure he passes out in their marriage bed, allowing her the opportunity to slip away shortly thereafter to Ser Etan’s chambers and enjoy his company throughout the night. Anyone suspecting Sylvie of infidelity may see her leave the bridal chamber alone or enter her lover’s room and has a chance of catching them together. What follows depends on how easily the illicit lovers believe they can get out of the situation; opportunities abound for intrigue or even combat.

THE BLOODY BED

An even more dramatic event is for the marriage bed to become a place of murder. Sylvie may seize the opportunity to kill off her new husband immediately, perhaps poisoning him, since more violent means are certain to raise questions she cannot explain. Similarly, an enraged Ser Kevan might kill Sylvie in a fit of fury, especially if he has learned the full truth of her betrayals. After coming to his senses, he comes to the characters, not knowing what to do. You can even have a third party (Ser Etan, Darren, Eileen, or another) see fit to kill both of them, leaving the characters to either find the bodies, or be the first to respond when a Narrator character or servant cries murder in the dead of the night! This can lead into a whole new plot to unravel the killing(s).

RESOLUTION

Once Kevan and Sylvie are wedded and bedded, the events of *Wedding Knight* are played-out. The characters either return home (perhaps with some interesting additional encounters along the way), or can finally eject the wedding party and guests from their home and work on getting things back to normal, albeit with perhaps some new alliances and enmities resulting from the nuptials to deal with in future *SIFRP* tales. Those are for you and your players to create and tell.

OTHER EVENTS

Many other events can take place in and around those described here, related to the wedding or incidental to it. After all, the various guests bring with them their own lives, agendas, and connections. If you want, then Helmcrest can be the site of trysts, liaisons, plots, or even betrayals and murders unconnected to the wedding itself, apart from the opportunity to gather all the participants in one place. With a little work, you can spin out various “red herring” plots for the main characters to follow, perhaps including the start or continuation of main storylines in your own *A Song of Ice and Fire* saga.

There’s also room for events before, after, and during those described here. For example, you might want to play out the trip to Helmcrest and what happens along the way, perhaps even using the short tale from the *Quick-Start* for *SIFRP* (available for download at www.greenronin.com): a lonely inn and an encounter with bandits. Likewise, you can introduce an event like a bout in the practice yard between some of the guests, allowing the opportunity to spark and fan the flames of rivalries. If a character has an unusual quality like Third Eye (or its related qualities), then an event involving a portentous dream or supernatural threat is a possibility. All the threads are here for you to weave as you and your players desire, to create new stories to thrill and excite you.

This tale may also affect future events in your *SIFRP* game. For example, if you intend to run the adventure *Peril at King’s Landing* for your players, then by all means have the other noble families from this adventure invited to attend the king’s tourney, bringing with them all the various debts, grudges, and feelings accumulated in this story, and allowing the main characters to renew their acquaintances, and perhaps develop their relationships further.

You can even use the family feud set up and played-out in this story as the seed for an entire *SIFRP* saga, as Sylvie Harte’s betrayal keeps the cycle of revenge going between the two houses and further involves the characters’ house as they are forced to choose sides by the two families out to destroy each other. In this way, you can play out a conflict like the plot of *A Song of Ice and Fire* in miniature with, if not the fate of all Westeros hanging in the balance, at least the fate of the characters and the future of their house!



HELMCREST CASTLE

