

# A SONG OF ICE AND FIRE™ — ROLEPLAYING —



ADVENTURE, WAR, AND INTRIGUE IN GEORGE R.R. MARTIN'S WORLD OF WESTEROS

## QUICK-START RULES

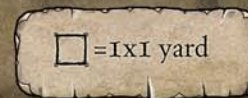
# THE INN AT THE CROSSROADS

## KEY

- |                       |                                |
|-----------------------|--------------------------------|
| 1 – Hay Loft          | 6 – Horse Barn                 |
| 2 – Connecting Planks | 7 – Kitchen and Staff Quarters |
| 3 – Double Room       | 8 – Common Room                |
| 4 – Twin Room         | 9 – Inn Yard                   |
| 5 – Private Room      |                                |



FIRST FLOOR



All yellow arrows point down ladders or stairs



GROUND FLOOR

PC  
Entry Point

To  
King's Landing



# A SONG OF ICE AND FIRE

## — ROLEPLAYING —

## QUICK-START RULES

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## OURS IS THE FURY!

Welcome to the beginning of *A Song of Ice and Fire Roleplaying!*

Many different paths may have brought you here, and we'll take a look at them before we dive

into the world of adventure, excitement, opportunity, and betrayal that is the Seven Kingdoms of Westeros.

These *Quick-Start* rules and the adventure *Journey to King's Landing* are meant to be your introduction to both the *A Song of Ice and Fire Roleplaying* game and to the fantasy world detailed in George R.R. Martin's best-selling series of novels.

### WHAT IS ROLEPLAYING?

In a *roleplaying game*, you and other players take the roles of characters in an adventure story. One of the players, called the *Narrator*, takes on the job of starting the story and telling you about the situations your characters find themselves in. The players decide what their characters do, and the game rules determine how successful they are. The Narrator then moves the story along by describing what happens next, and so forth. As the game unfolds, you detail an entire story involving your characters, like the chapters of a novel or the episodes of a television series.

Roleplaying games are unique in that no one player "wins" the game, since the goal is for everybody to have fun creating the story. A roleplaying game

"He is the prince that was promised, and his is the song of ice and fire."

—*A Clash of Kings*

also has no predetermined ending; play can continue for as long as you and the other players wish, and your story can stretch over many different

play sessions, just as a novel does over many chapters, and even many books in an ongoing series.

### WHAT IS A SONG OF ICE AND FIRE ROLEPLAYING?

*A Song of Ice and Fire Roleplaying* (or *SIFRP* for short) is a game based on the best-selling fantasy series by George R. R. Martin, a sweeping epic of war and the struggle for political power and survival set in the Seven Kingdoms of Westeros. The series encompasses the novels *A Game of Thrones*, *A Clash of Kings*, *A Storm of Swords*, *A Feast for Crows*, and the forthcoming *A Dance With Dragons*.

In this world, seasons last for years, not months, and family generations can be traced back for thousands of years to the Age of Heroes. Ancestral weapons may be worth more than a lordling's only daughter, and castles may have flown a score of banners in their storied histories.

Magic lives mostly in the myths and faded dreams of earlier generations. The learned masters say it died out a lifetime ago, with the last of the dragons,

but others say it still exists amongst the *maegi* and warlocks of the exotic eastern lands.

*A Song of Ice and Fire Roleplaying* is about Machiavellian court politics, family alliances and enmities, the rise and fall of kingdoms, and the clash of armies, but it is also about honor and duty, family, the responsibilities of leadership, love and loss; tournaments, murders, conspiracies, prophecies, dreams, war, great victories, and terrible defeats. It's about knights, both false and true... and it's about dragons.

Welcome to the world of *A Song of Ice and Fire*, and remember the words of House Stark: "Winter is coming."

## HOW TO USE THIS BOOK

*A Song of Ice and Fire Roleplaying Quick-Start* is intended to give you a taste of the *SIFRP* game and how it plays. Included in this book is a summary of the game's rules and how it is played, along with a short introductory adventure, "Journey to King's Landing," wherein a small band of characters travel through the Seven Kingdoms and face danger at one of their stops

along the way. You'll also find a complete set of pre-generated characters for playing this adventure.

Would-be players should read over the material other than the adventure, becoming familiar with the game's rules. One player, the Narrator, should also read the adventure in order to get the game started. The players (up to six) choose which characters they wish to play—roll dice if there's a conflict, with the highest roll getting to pick first. Then the Narrator starts off the adventure by describing the first scene to the players and letting them choose how their characters react.

You may wish to pause the action of the game from time to time to consult the rules found in this book until you're familiar and comfortable with them. There's nothing wrong with this, and you may need some practice before you're completely familiar with how everything in *SIFRP* works. The character sheets in this book include summaries and quick references of important game information for ease of use during play.

Most of all, have fun spinning out your first *A Song of Ice and Fire Roleplaying* tale! Use your imagination and, if the game strikes out in an unexpected direction, run with it! Make things up and spin scenes and events out as necessary to make the story fun and interesting for everyone.



# A WORLD OF ICE AND FIRE

The events of George R.R. Martin's saga, *A Song of Ice and Fire*, take place on the island continent

**"When you play the game of thrones, you win or you die. There is no middle ground."**

—Cersei Lannister, *A Game of Thrones*

Known as the War of the Usurper, or Robert's Rebellion, this conflict saw Robert unite many

of Westeros, a realm known as the Seven Kingdoms. The Targaryen dynasty ruled Westeros for centuries, but fifteen years before the series begins, they were overthrown in a bloody conflict remembered as the War of the Usurper. *A Song of Ice and Fire Roleplaying* focuses on the period leading up to the first book, *A Game of Thrones*. The new king, Robert Baratheon, has presided over a decade of uneasy peace but change is in the wind. Few know it yet, but winter is coming.

of the great houses behind his cause and launch a terrible crusade to kill the Targaryen family, root and branch.

The war was bloody and brutal, but it was short-lived, with the Targaryen death knell rung on the banks of the Trident. There, Robert Baratheon slew Crown Prince Rhaegar, shattering his breastplate, and turning the tide of battle. As Robert and his allies marched toward King's Landing, Tywin Lannister, Lord of Casterly Rock, approached the city. The Mad King, thinking his old ally returned to save his reign, threw open the gates, welcoming the enemy to sack the city.

## HISTORY

Aegon Targaryen, known to history as the Conqueror, invaded and united Westeros. His forces swept across the land, wresting control from the Andal lords, who themselves had conquered the First Men thousands of years ago. The dynasty King Aegon founded lasted for nearly three hundred years. Despite many tumultuous upheavals, including civil wars, uprisings, and rebellions, the Targaryens survived, but all things end, and so did the Conqueror's dynasty when King Aerys II ascended to the throne. Known as the Mad King, he ushered in the fall of this once great and mighty house.

While his home crumbled around him, Aerys II seized on one last hope and plotted to burn the city to ashes. Before he could enact his plan, a member of his Kingsguard, Jaime Lannister, betrayed his oaths. Within sight of the sinister Iron Throne, seat of power over all of Westeros, Jaime Lannister murdered King Aerys II. With that one betrayal, the city was saved and the war was ended. Robert Baratheon was named King of the Realm and wedded Tywin Lannister's daughter to gain her family's great wealth and support.

## A MADMAN'S WAR

Aerys II was cruel and insane. He saw enemies in every shadow and turned his subjects against him through inhuman acts of despotic power. In the end, Robert Baratheon, Lord of Storm's End led an uprising against the king after Crown Prince Rhaegar Targaryen abducted Robert's betrothed.

## UPON THE IRON THRONE

It is now the reign of Robert Baratheon, the First of his Name, King of the Andals, and the Rhoynar and the First Men, Lord of the Seven Kingdoms and Protector of the Realm. His ascent brought renewed stability to Westeros, reviving the Seven Kingdoms after the madness of Aerys II. That said, these last years have not all been peace, and Robert's reign has seen its fair share

of rebellion and uprising, and there are whispers of corruption, plots, and treasonous talk spilling from King's Landing, the seat of Robert's power. Worse, not all the Targaryens were slain in Robert's war. Rumors of the last heir exiled to the Free Cities drift into the ports of the Seven Kingdoms, where those still loyal to the old dynasty cling to their vows in the hopes of one day restoring the rightful rulers to the throne.

## THE SEVEN KINGDOMS

The Seven Kingdoms are greater than the man seated on the Iron Throne, and these mighty realms have stood since before the Targaryens. They trace their lineage back to the Age of Heroes, when magic permeated the land, dark things crept in the light of the winter moon, and the greatest deeds of mortals were done.

### THE NORTH

Far from King's Landing is a wild and untamed region known simply as the North. Distance allows the people of this land to preserve the customs passed down since the days of the First Men. Bounded by the Wall, a continent-spanning barrier constructed of solid ice to the north, the Bay of Ice to the west, the Bay of Seals to the east, and the boggy wetlands of the Neck to the south, it is oft-regarded as an uncivilized land, where men worship strange gods and hold to stranger beliefs. Ruling the North is Lord Eddard Stark of House Stark, who governs his lands from his sprawling castle Winterfell.

### THE VALE OF ARRYN

South and east of the North is the Vale of Arryn, surrounded by the stony peninsulas of the Fingers, the rocky and barren Bay of Crabs, and the foreboding Mountains of the Moon. Lord Jon Arryn, Warden of the East, Defender of the Vale, and Hand of the King rules these lands from his mountain fastness called the Eyrie.

### THE RIVERLANDS

The Kingsroad, which runs all the way from the Wall to King's Landing in the south, passes by the western border of the Vale, paralleling the mighty waters of the Green Fork of the Trident. The Trident marks the Riverlands, a lush and bountiful region ruled by House Tully from Riverrun. It contains the lake called Gods Eye, which holds the Isle of Faces, the site of an ancient pact between the First Men and the mysterious children of the forest. The Riverlands are bordered by the Neck to the North, the Vale to the east, the Westerlands to the west, and King's Landing and the Reach to the south.

### THE WESTERLANDS

The Westerlands are home to the Lannisters who rule from Casterly Rock. The region is also home to some of the richest gold and silver mines in all the Seven Kingdoms. It is a small region, dominated by Lannisport and the Rock, the seat of power for Lord Tywin Lannister, Warden of the West and father of Queen Cersei.

### THE REACH

South of the Westerlands sits the Reach, the largest region next to the North. Its northern boundary is the Gold Road, which runs from the Rock to King's Landing, and it includes everything to the southwest of the Stormlands and Dorne. The Reach contains the Shield Islands, the Arbor, and the vast city of Oldtown. It is rich and vibrant, warm and bountiful, and ruled by the Tyrells of Highgarden.

### THE STORMLANDS

The Stormlands, south of King's Landing and Blackwater Bay and east of the Reach, stretch down to the Sea of Dorne. The Stormlands are small, but filled with thick forests of the rainwood and the kingswood. The Stormlands also include Shipbreaker Bay, Cape Wrath, and the Isle of Tarth. The Baratheon family seat is at Storm's End, held by King Robert's younger brother, Lord Renly Baratheon.

### DORNE

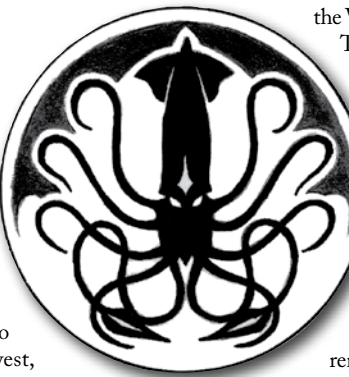
This region, the most southern and hot-blooded realm of Westeros, lies between the Sea of Dorne and the Dornish Marches, where the Red Mountains form a natural border with the rest of Westeros. Dorne also forms the shore of the Summer Sea. It is ruled by the Martells from Sunspear.

### THE IRON ISLANDS

The Iron Islands sit most apart from the other realms, lying off the western coast of Westeros, but touching the edges of the North, the Riverlands, and the Westerlands. The Iron Islands lie in Ironman's Bay, west of the Trident and the Neck, and contain seven notable islands and many sea-swept chunks of rock. The ironmen follow their own religion, the Old Way of the Drowned God, and this makes them distinct from the other peoples of the Seven Kingdoms. House Greyjoy of Pyke rules the ironmen.

### KING'S LANDING

Home to the king and queen and seat of the Iron Throne, King's Landing is the heart of the Seven Kingdoms. Once seen as the territory of the Targaryens (whose home and seat were on the isle of Dragonstone), King's Landing remains the capital under King Baratheon and Queen Cersei. It is the largest city in the Seven Kingdoms, and the center of trade, politics, and adventure.



**THE STAGE IS SET, THE PLAYERS ARE IN THEIR PLACES...  
STEP INTO THE WORLD OF WESTEROS,  
AND TRY YOUR HAND AT THE GAME OF THRONES!**

# CHARACTERS

In *A Song of Ice and Fire Roleplaying*, each player controls one or more *characters*, sometimes called player characters or PCs, to differentiate them from the other characters in the game. A character is your alter ego; it's your door to the Seven Kingdoms, your persona, avatar, or proxy in the game.

Characters have various defining game traits, but a character is more than just a set of numbers; your character has a history, personality, goals, outlooks, ambitions, beliefs and more. It's up to you to decide what your character looks like and how he or she behaves, since creating, defining, and playing your character go a long way toward making the game fun. This section provides an overview of how *SIFRP* defines characters, using abilities, qualities, and destiny.

“Hard places breed hard men, and hard men rule the world.”

—Balon Greyjoy

## IMPORTANT TERMS

The following terms are used regularly in *A Song of Ice and Fire Roleplaying*.

**ability:** One of the defining game traits of a character. Abilities are measure by rank.

**ability test** (or simply **test**): Using an ability to attempt an action where the outcome is in doubt. A test involves rolling a number of six-sided dice (the test dice) equal to the tested ability's rank and adding them together.

**bonus die:** A bonus die is an extra die rolled during an ability test, but then a number of low dice equal to the number of bonus dice rolled is dropped from the test before the remaining dice are added to determine the result.

**character:** A player's assumed persona in the context of the game.

**degree** (of success): A measure of how successful an ability test is, beyond mere success or failure.

**Destiny Points:** A measure of a character's future potential, used by players during the game to influence fate and outcomes where that character is concerned.

**dice:** Randomizers used to determine the outcomes of uncertain events in the game. *SIFRP* uses six-sided dice, sometimes abbreviated “d6”.

**drawback:** A character quality with a negative affect on the character, such as a disability.

**modifier:** A bonus or penalty that applies to the result of an ability test, expressed as +# or -#.

**penalty die:** A die subtracted from the test dice (starting with the lowest first) after any bonus dice have been discarded, before the dice are summed to determine the result.

**quality:** A positive character quality, providing a particular defined game advantage.

**rank:** A measure of a character's ability, ranging from 1 (impaired) to 7 (legendary). Abilities have an average rank of 2 by default.

**result:** The value arrived at by adding up all of the test dice rolled for an ability test.

**SIFRP:** An abbreviation for *A Song of Ice and Fire Roleplaying*. Refers to the game, as opposed to the *A Song of Ice and Fire* novel series.

**test die:** A die that is rolled and added as part of an ability test.

## ABILITIES

**Abilities** define how the characters interact with the world. They describe those areas in which a character excels and those in which he could use a bit of help. A character's abilities also provide a glimpse of style, possibly motivation, and strategy in surviving the game of thrones or the battlefield. Of course, to the untrained eye, abilities look very much like a collection of numbers, but these numbers have meaning and in them is where lives your character.

## ABILITY RANK

A character's rating in an ability is measured by **rank**, a number listed after the ability, like “Athletics 2” or “Fighting 4”. The greater your rank, the better you are at using that ability. Rank says a lot about your character and knowing what it means can help you translate the numbers into useful descriptions. Abilities are ranked from 1 (the lowest) to 7 (the highest), as follows:

### RANK 1 — DEFICIENT

This rank in an ability means you're deficient. Routine tasks are a challenge. Generally, an ability at this rank is the result of some other physical or mental deficiency.

### RANK 2 — AVERAGE

Most folks in Westeros have abilities at this rank. Having rank 2 in an ability means you can handle routine tasks and manage challenging things given enough time. Certain things, however, are beyond your ability. Abilities start out at rank 2 by default.

### RANK 3 — TALENTED

A cut above the average, having rank 3 in an ability means you have a special knack or a minimum amount of training, such as a few hours put in with a practice sword or having ridden a horse a few times in your life.

### RANK 4 — TRAINED

At this rank, you combine your natural talents with extensive training. Your skill exceeds that of the average individual. You can confidently tackle challenging tasks without trouble and, with a little luck, can pull off some pretty impressive stunts.

### RANK 5 — ACCOMPLISHED

Intensive training coupled with natural talent places you far above the common man. In fact, people with rank 5 are often the best at what they do in an area, having surpassed their peers in their craft.

### RANK 6 — MASTER

By rank 6, you are considered one of the best in the world at the ability. People use you as an example, seek you out to learn and improve their training, or simply to meet you.

### RANK 7 — PARAGON

Rank 7 is as high as any can hope to achieve. So rare is this rank, people with this level of ability are considered legends, once in a generation, if that.

## SPECIALTIES

Where rank represents talent combined with training, **Specialties** reflect a narrowing of an ability's focus, the result of specific development in one of

the many areas an ability encompasses. Specialties, like abilities, are ranked from 1 to 7. They are designated as a number followed by a B (for “bonus”). So, if you had rank 2 in the Axes specialty, you’d note it as Axes 2B. Your specialty rank cannot exceed your ability rank.

Your rank in a specialty provides a number of bonus dice toward your ability test. Also, when an opponent tests against your passive test result, you may add the rank of a specialty that most closely applies to the passive test. For example, if a spy tries to sneak past you, he rolls a Stealth test against your passive Awareness test. Assuming you have Awareness 4, your passive result would be 16 (4 times rank 4). If, however, you had a Notice 2 specialty, your passive result would be 18 instead (16 + 2 for the specialty rank).

## ABILITY DESCRIPTIONS

The following are brief descriptions of the abilities and what they do. The *SIFRP* rulebook, naturally, provides more detailed descriptions and guidelines for using the various abilities.

### AGILITY

Agility measures dexterity, nimbleness, reflexes, and flexibility. In some ways, it describes how comfortable you are in your body, how well you master your movement, and how well you react to your surroundings.

### ANIMAL HANDLING

Animal Handling encompasses various skills and techniques used to train, work, and care for animals. Whenever you would regain control over a panicked mount, train a dog to serve as a guardian, or train ravens to carry messages, you test this ability.

### ATHLETICS

Athletics describes the degree of training, the application of physical fitness, coordination, training, and raw muscle. Athletics is an important ability in that it determines how far you can jump, how fast you run, how quickly you move, and how strong you are.

### AWARENESS

Awareness measures your senses, how quickly you can respond to changes in your environment and your ability to see through double-talk and feints to arrive at the truth of the matter. Whenever you perceive your surroundings or assess another person, use Awareness.

### CUNNING

Cunning encapsulates intelligence, intellect, and the application of all your collected knowledge in a practical way. Typically, Cunning comes into play whenever you might recall an important detail or instruction, work through a puzzle, or solve some other problem such as researching and deciphering codes.

### DECEPTION

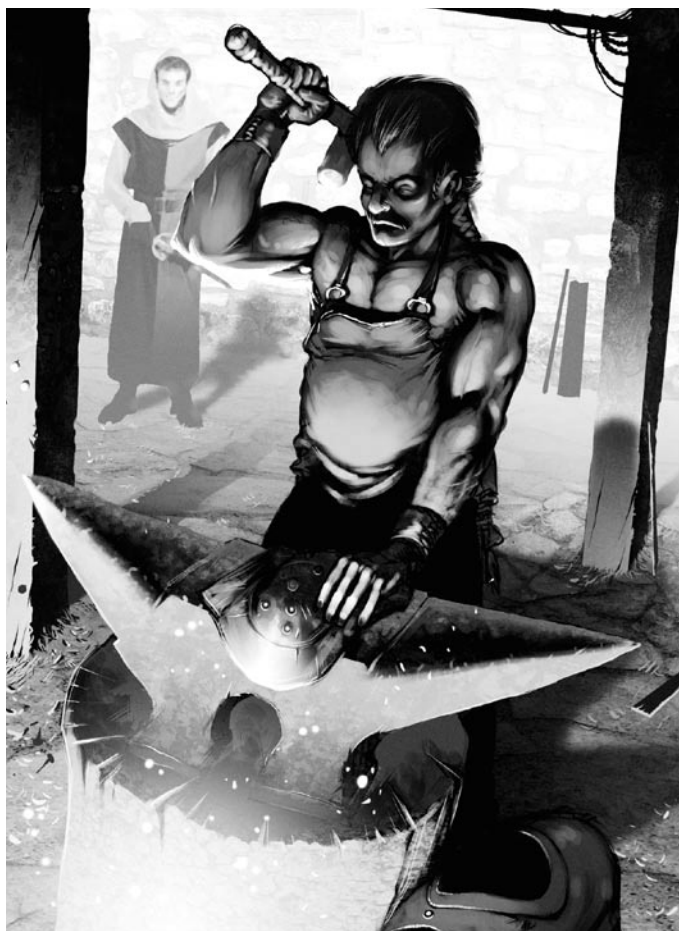
Deception measures your gift at duplicity, your ability to lie and deceive. You use Deception to mask your intentions and hide your agenda. You also use Deception to pretend to be someone other than who you really are, to affect a different accent, and pull off a disguise.

### ENDURANCE

Endurance measures your physical well-being, your health and hardiness. Your Endurance determines how much punishment you can take as well as how quickly you recover from injury.

### FIGHTING

Fighting describes your skill at arms, your ability to wield weapons effectively in combat. Whenever you would attack unarmed or using a hand-held weapon you test fighting.



### HEALING

Healing represents skill with and understanding of the accumulated medical knowledge throughout the world. Rank in this ability reflects an understanding of health and recovery, with the highest ranks representing talents held only by the greatest of maesters.

### KNOWLEDGE

Knowledge describes your general understanding and awareness of the world in which you live. It represents a broad spectrum of subjects, ranging from history, agriculture, economics, politics, and numerous other subjects.

### LANGUAGE

Language is the ability to communicate in a tongue, usually through speech, but among the best educated, also through the written word. The starting rank you have in this ability applies to your knowledge of the Common Tongue spoken throughout Westeros. When you improve this ability, you may improve your ability with the Common Tongue or choose to speak other languages.

### MARKSMANSHIP

Marksmanship represents your skill and accuracy with ranged weapons. Whenever you make an attack using a ranged weapon, you test Marksmanship.

### PERSUASION

Persuasion is the ability to manipulate the emotions and beliefs of others. With this ability, you can modify how others see you, shape their attitudes towards others, convince them of things they might not otherwise agree to, and more.

## STATUS

Status describes the circumstances of your birth and the knowledge those circumstances grant you. The higher your rank, the more likely you will be able to recognize heraldry, the better your reputation, and the stronger your knowledge of managing people and lands.

## STEALTH

Stealth represents your ability to creep about unseen and unheard. Whenever you would move without being noticed, you test Stealth.

## SURVIVAL

Survival is the ability to get by in the wild—hunting, foraging, avoiding getting lost, and following tracks. The Survival skill is important for a variety of people in that hunting remains an important method of providing food for one's family, especially in the more remote corners of Westeros.

## THIEVERY

Thievery is a catchall ability for any skill involving larcenous activities. Examples include picking locks, hand tricks, and general robbery.

## WARFARE

Warfare describes a character's talents at managing the battlefield, ranging from the ability to issue commands, strategic knowledge for maneuvering armies, to tactical knowledge for dealing with small engagements.

## WILL

Will is your mental fortitude, reflecting the state of your mind's health and endurance. It represents your ability to withstand fear in the face of appalling violence or supernatural phenomena, and also serves as the foundation for your ability to resist being manipulated by others.

# DESTINY

**Destiny** is the ability to shape the outcomes of your experiences by subtly altering the story in ways to let you overcome adversity and lift yourself above the fickle fortunes of mere luck. As your character grows older and more accomplished, you may invest your destiny into **qualities**, which manifest as specific advantages, but also ground you, binding you to the fabric of the setting. Each time you acquire a quality, you bring yourself closer to realizing your destiny. Of course, you might resist, you might flee your fate, but then who's to say that your flight wasn't planned all along?

Your fate lives in **Destiny Points**. Through them, you take control of the story, create opportunities where none exist, escape near certain death, or use them to advance your own cause. You may use your Destiny Points in one of three ways: spend, burn, or invest. You **spend** a Destiny Point to change the game in a minor way. You **burn** a Destiny Point to change the game in a significant way. Or, you **invest** a Destiny Point to acquire a permanent benefit. Younger characters have more Destiny Points, while older characters have fewer, because they have invested more of them. Investing Destiny Points is detailed in the *A Song of Ice and Fire Roleplaying* rulebook, while spending and burning Destiny Points are describe here.

## SPENDING DESTINY POINTS

The easiest and most conservative use of Destiny Points is to spend them. Whenever you spend a Destiny Point, you adjust your circumstances. You might alter the outcome of a test, or assume narrative control over the story in some minor way. Once you spend the Destiny Point, you cannot use it again until you achieve a story goal, the climax of a particular chapter in your character's life. Since you should be able to achieve a story goal in one or two game sessions, you are rarely without your Destiny Points for long.

You can spend a Destiny Point at any time, even when it's not your turn, though it's polite to let other players finish their turns first. You may only spend a single Destiny Point at a time for any one of the following effects.

- Gain +1 bonus die on a test. This die can exceed the normal limits on bonus dice.
- Convert one of your bonus dice into a test die.
- Remove -1 penalty die.
- Bestow a -1 penalty die on an opponent for one test.
- Take an extra Lesser Action.
- Ignore your Armor Penalty for one round.
- Improve or worsen another character's disposition by one-step (see the **Intrigue** section).
- Negate another character's use of a spent Destiny Point.
- Add a minor detail to a scene, such as a shoddy lock, a minor clue, or some other useful but small element that can help move the story along.

## BURNING DESTINY POINTS

When spending a Destiny Point is not enough, you can "burn" a Destiny Point for a much greater effect. Burning a Destiny Point *permanently* reduces the number of Destiny Points you have. In effect, they function like extra lives, giving you much more control over the dice when they turn against you. Destiny Points are rare and precious commodities, so burn them wisely.

As with spending Destiny Points, you may only burn one at a time. A burned Destiny Point can achieve any one of the following results.

- Convert all of your bonus dice into test dice for one test.
- Add +5 to one of your test results.
- Automatically succeed on one test as if you had rolled the Difficulty exactly (without any extra degrees of success).
- Remove all damage and injuries (though not wounds).
- When defeated, decide the consequences of your own defeat.
- Transform another character's successful test into a failed test.
- Automatically compel another character in an intrigue.
- Permanently remove the penalties associated with a negative quality.
- Negate the effects of another character's burned Destiny Point.
- Add a significant detail to a scene, such as gaining a major clue, finding a way out of a nasty predicament, or some other significant and useful element that shifts the story in your favor.
- Avoid certain death. When you use this option, you character is presumed dead and is removed from the story until such time as the Narrator deems it appropriate for the character's return.

## QUALITIES

A primary use of Destiny is acquiring various **qualities**, innate advantages, ranging from prowess in combat to social graces to wealth or even rare supernatural gifts. Several qualities are described for the characters in this book, and many more are presented in the *A Song of Ice and Fire Roleplaying* rulebook.

## DRAWBACKS

The characters of the *A Song of Ice and Fire* saga are often flawed, some fatally so. Others struggle to overcome the setbacks fate has dealt them. Thus some *SIFRP* characters have **drawbacks**, negative qualities, imposing some penalty or difficulty on the character. You can see several drawbacks described for the sample characters in this book, including Bastard Born and Flaw. Other drawbacks in *SIFRP* include things like Craven, Crippled, Debt, Nemesis, and Outcast.



# PLAYING THE GAME

## THE DICE

Like many roleplaying games, *SIFRP* uses dice to resolve the success or failure of dramatic actions and choices that crop up during game play. *SIFRP* uses six-sided dice, the same kind you'll find in many family games, but widely available just about anywhere. To play this game, you'll need at least ten dice, but having more can't hurt. Players may want their own set of dice or can share dice.

## USING DICE

The number of dice you roll describe your chances of success at any given task. The ability that best describes the action you're attempting to perform determines how many dice you roll. When rolling dice to try something, you're said to be **testing** the ability or rolling an **ability test**. These dice are called **test dice** and when you roll them you add them up to get a **result**. So, if you test a rank 3 ability, for example, you roll three six-sided dice. Say you get a 2, a 3, and a 5. You add the numbers up to get a result of 10.

Sometimes, you'll get to roll additional dice called **bonus dice**. Bonus dice are not added, but instead improve your chances at getting a better result. You never roll bonus dice by themselves, but roll them along with your test dice and then keep the highest dice equal your test dice. Bonus dice are abbreviated with #B, with the # describing how many bonus dice you get to roll. So, in the previous example, if you test a rank 3 ability with two bonus dice (2B), you roll *five* six-sided dice, and add up the highest *three* numbers (equal to the number of test dice).

## MODIFIERS

A **modifier** is a bonus or penalty applied to a test result. Modifiers are expressed as +# or -#, with the # telling you what to add to or subtract from your test result. Modifiers are gained as a result of situational factors, such as smoke or fog, being injured, and so on.

## PENALTY DICE

**Penalty dice** are drawbacks imposed by wounds, flaws, or certain actions. Each penalty die cancels one test die when adding up your result, starting with the lowest remaining die. You apply the penalty die *after* you roll and after you drop any bonus dice. Penalty dice are abbreviated as #P, so when you see -1P, it means you have one penalty die.

**Example:** *Steve's character, Reinhart, suffers a wound, imposing 1 penalty die on all tests. In the thick of combat, he shoots an arrow from his longbow at a charging Wildling. Steve has Marksmanship 4 (Bows 2). He rolls six dice and gets a 6, 5, 4, 4, 3, and 1. He drops the 1 and 3 for his bonus dice. He must also drop one of his 4s because of the penalty die from his wound, giving him a result of 15.*

## TESTING ABILITIES

Whenever you attempt something with dramatic consequences or when the outcome of the action is not certain, you **test** your abilities. A test is a roll of the dice with the aim of exceeding the action's Difficulty. The number of dice you roll is determined by the most relevant ability, so if you try to stab a Gold Cloak with your sword, you use Fighting, or if you're trying to scale a keep's wall, test Athletics. Testing abilities is easy once you get the hang of it, with a few simple steps.

**Step One:** Declare the action

**Step Two:** Choose the ability

**Step Three:** Set the Difficulty

**Step Four:** Roll the dice

**Step Five:** Sum the dice and apply modifiers

**Step Six:** Compare the result to the Difficulty

**Step Seven:** Describe the outcome

### STEP ONE: DECLARE THE ACTION

Before you roll the dice, declare what it is you want to do. The Narrator determines whether the action requires a test. As a rule, if the intended

**"Power resides where men believe it resides. No more and no less."**

—Varys

action has no significant risk or no consequences for failure, there's no need for a test, though the Narrator is the final word on what requires a test and when. Actions

that might require tests include, but are not limited to, fighting, climbing, jumping, recalling a bit of useful information, addressing the king, sailing a ship through inclement weather, and so on. In short, if the action's outcome isn't certain or may have dramatic consequences, it probably requires a test.

**Example:** *Nicole's character, Lady Renee, happens upon a pair of conspirators discussing their plans to kill her father, Lord Tybalt. Clinging to the shadows, she strains to hear their whispers.*

### STEP TWO: CHOOSE THE ABILITY

Once the Narrator decides whether a test is appropriate, determine the ability to be tested. Abilities are flexible, allowing both you and the Narrator to use a variety of methods to overcome challenges in the game. A particular action may use one ability in one set of circumstances, and another in a completely different environment. For example, you might use Persuasion to bluff your way past a guard or Status to fall back on your notoriety and standing to remove the guard from your path. Even though these are two distinct methods, the intended outcome is the same—getting past the guard.

Generally, the Narrator determines the ability, but you do have some say in what ability you'd like to use. Just state what you want to use and how you intend to use it, and, if reasonable enough, the Narrator ought to allow it. Obviously, using Language to scale a wall or stab an enemy is ridiculous, so common sense must prevail.

**Example:** *Since Renee eavesdrops on the conversation, the Narrator decides the relevant ability is Awareness.*

### STEP THREE: SET THE DIFFICULTY

Once the ability is determined, the Narrator sets the test's Difficulty. The Difficulty describes the complexity and challenge of the action. To help assess how hard a task is, a Difficulty number has a descriptor, such as Routine for Difficulty 6, Challenging for Difficulty 9 and so on. See **Difficulty** later in this section for details.

**Example:** *The Narrator considers the scene. It's dark so Renee can't see the conspirators, can't see their body language. They're also a bit off and whispering. The Narrator decides the Difficulty is Formidable (12).*

### STEP FOUR: ROLL THE DICE

Knowing which ability to use and the Difficulty of the task, you roll a number of test dice equal to the ability. Many times, you may roll additional dice in the form of extra test dice or bonus dice.

**Example:** Lady Renee has Awareness 3, giving her three dice off the bat. However, she also has 2B in Listening, a specialty of Awareness, so she has two bonus dice. She rolls five dice, but only adds up the highest three.

### STEP FIVE: SUM THE DICE AND APPLY MODIFIERS

Once you roll the dice, sum the highest results equal to your test dice and add or subtract any modifiers. The total is the test **result**.

**Example:** Nicole rolls five dice (three test dice and two bonus dice from her specialty) and gets a 6, 6, 5, 2, and a 1. She discards two dice, the 1 and the 2, since they count for her bonus dice and adds up the rest, getting a 17 as her result.

### STEP SIX: COMPARE THE RESULT AND DIFFICULTY

Now that you have a total, compare the result to the action's Difficulty. If the result equals or exceeds the Difficulty, you succeed. If the result is less than the Difficulty, you fail.

**Example:** The test Difficulty was Formidable (12). Since Nicole beat the Difficulty with her 17, she succeeds!

### STEP SEVEN: DESCRIBE THE OUTCOME

Once the outcome of the test is determined, the Narrator describes the results, providing any relevant consequences of success or failure.

**Example:** Nicole's roll was good enough for Renee to hear most of the conversation, which the Narrator summarizes. Although both conspirators are careful to keep their identities concealed, Nicole now knows how they intend to go about their treachery and with this information, Renee may be able to stop their foul plan.

## TYPES OF TEST

Rolling tests is more or less the same no matter what you're attempting. How you interpret success varies. In all cases, you roll a number of test dice equal to the ability rank, plus bonus dice gained from a specialty, plus or minus any modifiers and compare the result to the Difficulty to determine success or failure.



## BASIC TEST

A **basic test** is the default for just about every action. If the game or situation doesn't indicate another type of test, use a basic test to resolve the action. The process is as outlined under **Testing Abilities**, previously.

### EXTENDED TEST

Some actions are so involved, or try to achieve so much, they require multiple basic tests to determine success, an **extended test**. A character climbing a steep cliff may have to test Athletics several times to reach the top, while a maester researching the lineage of a family purported to come from the Blackfyre pretenders might need several successful Knowledge tests to find the evidence he needs. When the situation demands, the Narrator may inform you that you need two or more successful tests to complete your action. Each test covers a particular span of time. Once you achieve the required number of successes, your task is complete.

## COMPETITION TEST

**Competition tests** occur whenever two characters work toward or compete for the same goal. Both characters roll tests against the same Difficulty. The character that beats the difficulty by the greatest degree wins.

**Example:** Chris and Hal are in a foot race. Both will eventually cross the finish line, but they're competing to see who crosses it first. The Narrator calls for both players to roll Automatic (0) Athletics competition tests. Chris has Athletics 3, while Hal has Athletics 2 (Run 1). Chris rolls and gets a 6, 4, and 1, for a total of 11. Hal rolls and gets a 5, 2, and a 2. He drops one of the 2s for his bonus die, leaving him with 7. Chris wins the race.

## CONFLICT TEST

**Conflict tests** are used most commonly in combat, warfare, and intrigue. A Conflict test is always used to resolve anything that would function as an "attack." For these purposes, an attack might be a swing of a sword, sneaking past a guard, or using your wiles to seduce a noble; effectively, anytime you would "do" something to someone else, you roll a Conflict test. Unlike a Basic test or Competition test, where you are testing against the challenge and complexity of the action attempted, a Conflict test pits your ability directly against your opponent. The Difficulty of these tests is your opponent's Defense. Generally, your opponent's Defense is equal to four times the rank in the

ability used to oppose your attack; Awareness against Stealth, for example. However, in the case of combat, your opponent's Defense is the sum of his ranks in several abilities. For details, see **Fighting**.

### WHO ROLLS?

When faced with a Conflict test, it can sometimes be confusing about who rolls and who "defends." Consider, for example, a character hiding from a guard. To determine who rolls the test, consider who is the active opponent. If the guard is actively searching for the character whose simply standing in the shadows or in a wardrobe, it falls to the guard to roll the test. On the other hand, if a character attempts to sneak past an unobservant guard, the player rolls the Stealth test against the guard's passive Awareness.

### SIMULTANEOUS CONFLICTS

Sometimes, opponents "attack" each other at the same time. In these cases, both characters test and the one with the highest result wins the conflict. Going back to the hidden character and the searching guard, if the hiding character tries

to sneak past an actively searching guard, both would test their respective abilities and the victory goes to the character with the highest result.

## DIFFICULTY

Every action has a **Difficulty**, a number that describes how hard the action is to accomplish. If your test result equals or exceeds the Difficulty, your attempt succeeds. Difficulties are ranked in three-point increments, starting at 0 for automatic actions and climbing all the way to 21 (or higher) for nearly impossible ones. See the **Difficulties** table for details on the different levels of Difficulty.

DIFFICULTIES	
DESCRIPTION	RATING
Automatic	0
Easy	3
Routine	6
Challenging	9
Formidable	12
Hard	15
Very Hard	18
Heroic	21

## DEGREE OF SUCCESS

You need only equal the test's Difficulty to get a success. Beating the difficulty by a significant degree, however, can produce greater results. For many tests, you complete the action bit faster or with slightly improved results. For some, such as Fighting or Marksmanship tests, you can deal additional damage with a greater degree of success.

DEGREE OF SUCCESS	
TEST RESULT EXCEEDS DIFFICULTY BY...	DEGREE OF SUCCESS
...0-4	One, marginal success
...5-9	Two, great success
...10-14	Three, incredible success
...15+	Four, astonishing success

### USING DEGREES OF SUCCESS

Many times a marginal success is all you need. However, the Narrator may require a success by a particular degree for an action to succeed, especially when time and quality are factors. For example, successfully singing a dirge for the fallen son of a powerful lord may be a Challenging (9) test, but if the character wishes a private audience with the lord, he may need an incredible success (three degrees) on the same test, effectively making it a Very Hard (19) test. Of course, not achieving the required degree of success doesn't mean the character didn't perform well, just not well enough to achieve the desired goal.

# FIGHTING

Fighting is a fact of life, and death, in the Seven Kingdoms. A liege-lord must be prepared to fight to defend his lands, a bannerman to defend his liege-lord, and the smallfolk to fill out the ranks of their armies. Brutal exchanges of sword and axe, and the deadly consequences of these battles, are the fierce action of the game of thrones. Combat is dangerous and can leave characters dreadfully wounded, captured, or even dead.

“Oak and iron, guard me well or else I'm dead and doomed to hell.”

—Old Saying

Finally, **Free Actions** consume very little time. Usually, these things include shouting orders to men under your command, drawing a weapon, and just

about anything else that consumes little or no time. Generally, you can perform as many Free Actions as you like, but your Narrator may judge extensive conversation or rooting around in a saddlebag more time-consuming than a Free Action allows.

## ROUNDS, TURNS, AND ACTIONS

When a combat begins, *SIFRP* breaks up game play into discrete moments called **rounds**, each lasting approximately six seconds. Thus ten rounds of combat equals about a minute of game time.

During a round, each player and each opponent gets a **turn** to act. A turn is an opportunity to do something significant (or not) that may affect how the combat develops. While there's only six seconds in the round, each character acts in order, so a character going first applies the effects of his or her choices before characters going later in the round.

On a character's turn, the player may choose any of a variety of **actions**. Most fall into one of three types: Greater, Lesser, and Free.

A **Greater Action** consumes the largest chunk of a combatant's turn, representing a furious series of sword blows, running across the battlefield, and so on.

**Lesser Actions** are similar to Greater Actions, but they take up less time allowing you to combine two Lesser Actions on your turn instead of taking one Greater Action. You can't save unspent Lesser Actions for the following round, so be sure to use them up before the round ends.

## DAMAGE AND DEFEAT

The object of every combat is to **defeat** your enemies. Defeat usually, but not always, means killing your foes. However, if your opponent yields, flees, or is knocked unconscious, you've still defeated him. The currency of defeat is **damage** and most combat actions are geared toward dealing damage enough to kill, maim, or force your enemy to yield. Since healing and recovery are uncertain in the world of *SIFRP*, rare is the combat that goes to the bitter end.

## THE CONFLICT TEST

The primary method for dealing damage is through Conflict tests. You test Fighting or Marksmanship against your opponent's Combat Defense. A success deals damage determined by the weapon you're using with extra damage gained by getting more degrees of success. The opponent's Armor Rating reduces the damage, but any left over comes off your opponent's Health. Once you reduce an opponent to 0 Health, you defeat him and decide the consequences of his defeat.

## COMBAT STATISTICS

From certain key abilities, you derive vital combat statistics such as your Combat Defense, Health, and movement. What follows is a summary of the game's combat statistics and the methods for coming up with their values.

## WEAPONS

WEAPON	SPECIALTY	TRAINING	DAMAGE	QUALITIES
Battleaxe	Axes	—	Athletics	Adaptable
Hand Axe	Axes	—	Athletics-1	Defensive +1, Off-hand +1
Cudgel/Club	Bludgeon	—	Athletics-1	Off-hand +1
Quarterstaff	Bludgeon	—	Athletics	Fast, Two-handed
Warhammer	Bludgeon	—	Athletics	Bulk 1, Powerful, Shattering 2, Slow, Two-handed
Fist	Brawling	—	Athletics-3	Grab, Off-hand +1
Gauntlet	Brawling	—	Athletics-2	Grab, Off-hand +1
Knife	Brawling	—	Athletics-2	Fast, Off-hand +1
Braavosi Blade	Fencing	1B	Agility	Defensive +1, Fast
Bastard Sword	Long Blade	1B	Athletics+1	Adaptable
Longsword	Long Blade	—	Athletics+1	—
Buckler	Shield	—	Athletics-2	Defensive +1, Off-hand +1
Shield	Shield	—	Athletics-2	Defensive +2
Shield, Large	Shield	1B	Athletics-2	Bulk 1, Defensive +4
Shield, Tower	Shield	2B	Athletics-2	Bulk 2, Defensive +6
Dagger	Short Blade	—	Agility-2	Defensive +1, Off-hand +1
Dirk	Short Blade	—	Agility-2	Off-hand +2
Stiletto	Short Blade	1B	Agility	Piercing 2
Spear	Spear	—	Athletics	Fast, Two-handed
Tourney Lance	Spear	1B	Animal Handling+3	Bulk 1, Mounted, Powerful, Reach, Slow
Bow, Double-Curved	Bow	1B	Agility+1	Long Range, Powerful, Two-handed
Longbow	Bow	1B	Agility+2	Long Range, Piercing 1, Two-handed, Unwieldy
Crossbow, Light	Crossbow	—	Agility+1	Long Range, Reload (Lesser), Slow
Crossbow, Medium	Crossbow	—	Agility+1	Long Range, Piercing 1, Reload (Lesser), Slow, Two-handed
Hand Axe	Thrown	—	Athletics	Close Range
Javelin	Thrown	—	Athletics	Close Range
Knife	Thrown	—	Agility-1	Close Range, Fast
Spear	Thrown	—	Athletics	Close Range

## COMBAT DEFENSE

The first line of defense against attack, your Combat Defense equals your ranks in:

$$\text{AGILITY + ATHLETICS + AWARENESS} \\ + \text{DEFENSIVE BONUS (FROM SHIELDS OR PARRYING WEAPONS)} \\ - \text{ARMOR PENALTY (FROM WORN ARMOR)}$$

**Example:** Hal calculates his hedge knight's Combat Defense. He has Agility 3, Athletics 4, and Awareness 3. His base Combat Defense is 10. When armed with a large shield, he increases his Combat Defense to 14 and when wearing his full plate armor, he drops his Combat Defense to 8. A large shield has a Defensive rating of +4 and full plate has an Armor Penalty of -6.

## HEALTH

Health is your ability to absorb damage and keep fighting. It doesn't matter how much damage you've taken to Health; so long as you have at least one point left, your abilities aren't reduced and you can keep on fighting.

$$\text{HEALTH} = \text{ENDURANCE RANK} \times 3$$

**Example:** Hal's hedge knight has Endurance 4, so his Health is 12 (4 x 3).

## MOVE

Move describes how far your character goes when you use an action to move on your turn. Most characters move 4 yards when unarmored or unburdened by bulky items. For every two bonus dice of the Run specialty, you move an extra yard on a move, but if you have only Athletics 1, your move is only 3 yards. Characters wearing armor may move slower. Every two points of Bulk armor has reduces move by 1 yard.

**Example:** Hal's character has 2B in Run, so his movement is 6 yards. However, his full plate has Bulk 3, reducing his move by 1 to 5 yards.

## ARMOR

Armor signifies a warrior's status, wealth, and prowess, but even though armor serves to reinforce or diminish a warrior's reputation, armor is fundamentally for protection. All armor has three abilities, as shown on the **Armor** table: Rating, Penalty, and Bulk.

## ARMOR

ARMOR	ARMOR RATING	ARMOR PENALTY	BULK
Clothing	0	0	0
Robes, vestments	1	0	1
Leather, soft	2	-1	0
Leather, hard	3	-2	0
Ring	4	-2	1
Mail	5	-3	2
Breastplate	5	-2	3
Scale	6	-3	2
Plate and Mail	7	-4	2
Full Plate	10	-6	3

## ARMOR RATING

Armor offers some amount of protection, represented by its Armor Rating. When you take damage in combat, you reduce the damage taken by your Armor Rating. Damage can be reduced to 0, but not below 0.

## ARMOR PENALTY

Armor can turn aside killing blows, but it does so at a cost. Heavier forms of armor interfere with your movements, making you slower to react to opponents and making it more difficult to maintain your balance in the heat of combat. All forms of armor impose a penalty you apply to the results of Agility tests and to your Combat Defense.

## ARMOR BULK

Heavier armors impose Bulk. As mentioned, every two points of Bulk reduce your move by one yard and every point of Bulk reduces your sprint speed by one yard.

## WEAPONS

Weapons are more than just tools. Like armor, they are symbols of status, training, and expertise. A combatant armed with a Braavosi blade fights differently from a warrior wielding a greatsword. The **Weapons** table provides summaries of the most common weapons found in Westeros and used in the *Quick-Start* rules. Like armor, weapons have their own abilities to describe them.

## SPECIALTY

The Specialty entry shows which Specialty applies to your Fighting test when wielding this weapon in combat.

## TRAINING

Some weapons are easier to wield than are others. To reflect the weapon's complexity, some weapons require a minimum rank in its specialty to use properly. For each rank you lack, you take a penalty die on your Fighting Test. If you meet the rank required by the weapon, you lose those bonus dice on your Fighting Test.

## DAMAGE

The damage a weapon deals is derived from both its construction and the ability of its wielder. The base damage is equal to your rank in the listed ability. Many weapons include modifiers as well, which you add to or subtract from

your rank in the associated ability. Most Fighting weapons use Athletics and most ranged weapons use Agility, but there are exceptions.

Multiply this base damage by the degree of success on your attack test; so a marginal success (one degree) does the base damage, two degrees do double that, three degrees triple, and so forth. Only after you have totaled the damage by degree do you reduce it by your opponent's Armor Rating.

## QUALITIES

Weapons have qualities, much as characters do. Weapon qualities can take the form of advantages that provide a tactical benefit in combat, while others impose drawbacks to make up for improved damage or an advantage. Most weapons have at least one quality.

### ADAPTABLE

An Adaptable weapon is designed for use with one or two hands. When you wield this weapon with two hands, increase the weapon's damage by +1.

### BULK

Some weapons are heavy or unwieldy, and thus slow you down in combat. If a weapon has a bulk rating, it applies toward your total bulk for the purposes of reducing your movement.





**CLOSE RANGE**

A Close Range weapon has an effective range of 10 yards, meaning you can attack opponents within 10 yards at no penalty. You can attack opponents beyond this range, but you gain a -1 penalty die for every 10 yards beyond this range. Thus, attacking an opponent that's 11 yards away imposes a -1 penalty die on your attack test.

**DEFENSIVE**

Defensive weapons serve a dual function. They can be used as weapons, but they are often more effective in knocking aside your enemies' attacks. When armed with a Defensive weapon and not attacking with it, you add the weapon's Defensive rating to your Combat Defense. Many Defensive weapons also have the Off-Hand quality, allowing you to wield them and a primary weapon at the same time. If you choose to add your Off-Hand bonus to your damage, you lose the Defensive bonus until the start of your next turn.

**FAST**

A Fast weapon is designed to slip past your opponent's defenses and to strike rapidly. When you make a divided attack using a Fast weapon, you gain +1 bonus die on each test. Bonus dice, as always, cannot exceed the number of test dice rolled per attack.

**GRAB**

Grab weapons let you grab and hold onto an opponent, preventing them from moving away from you. Whenever you successfully hit an opponent with a Grab weapon and your attack test result also equals or beats the opponent's passive Athletics result (Strength applies to this), you may, if you choose, grab that opponent.

A grabbed opponent cannot move until you release him (doing so is a Free Action) or until that opponent beats you on an opposed Fighting test (Brawling applies to this test, and it is a Lesser Action). A grabbed opponent can only make attacks using Brawling weapons or Short Blades. Finally, grabbed opponents take a -5 penalty to their Combat Defense (to a minimum of 1).

Using a Grab weapon does have its limitations. While you grab an opponent, you cannot move and may only make attacks against that opponent using a Grab or Off-hand weapon.

**LONG RANGE**

Provided you have a clear shot, you can fire a Long Range weapon at targets up to 100 yards away. For every additional 100 yards of distance (or fraction thereof) between you and your target, you take a -1 penalty die on your Marksmanship test.

**MOUNTED**

Mounted weapons are too large and bulky to be used on foot and are intended for use while mounted on a horse or some other steed. Using these weapons on foot imposes -2 penalty dice on your Fighting tests.

**OFF-HAND**

An Off-hand weapon can be wielded in your off-hand, allowing you to add your Off-hand modifier to your primary weapon damage on a successful Fighting test. To gain this benefit, you must make a Two-Weapon attack (see **Two-Weapon Attack**, page 14).

**PIERCING**

Piercing weapons bypass armor. When you hit an opponent with a Piercing weapon, your damage ignores an amount of Armor Rating equal to the listed value.

**POWERFUL**

Strong characters can put more muscle behind Powerful weapons and thus deal more damage with it on a successful hit. For every bonus die you have in Strength, you can increase a Powerful weapon's damage by +1 when you successfully hit.

**REACH**

When armed with a Reach weapon, you can attack opponents that are not adjacent to you. You can roll a Fighting test with a Reach weapon against any opponent up to 3 yards away. However, attacking a foe inside three yards with a Reach weapon is more difficult. Doing so imposes a -1 penalty die on your Fighting test.

**RELOAD**

A Marksmanship weapon with the Reload quality requires an action to reload the weapon after it has been fired. The quality specifies what sort of action is required to reload the weapon, either Lesser or Greater.

**SHATTERING**

Shattering weapons are designed to smash through shields, parrying weapons, and armor. Whenever you get more than one degree of success on a Fighting test using a Shattering weapon, you reduce the opponent's Defensive bonus or Armor Bonus by the amount indicated by the quality. The Shattering weapon affects weapons with a Defensive bonus first. Reducing a weapon's Defensive bonus or an armor's Armor Bonus to 0 or less destroys it.

**SLOW**

A Slow weapon is cumbersome and difficult to wield with speed and grace. You may not make Divided Attacks using these weapons.

**TWO-HANDED**

Large weapons, you need both hands to use a Two-Handed weapon in combat. If you use only one hand, you take -2 penalty dice on your Fighting test.

## COMBAT SEQUENCE

All combats use the same series of steps, repeated over a number of rounds until the combat ends. This procedure is quite simple and after running a few combats, you won't even have to reference these steps; they'll become second nature. The sequence is:

**STEP ONE: INITIATIVE****STEP TWO: ACTION****STEP THREE: RESOLUTION**

## STEP ONE: INITIATIVE

**Initiative** sets the order of when each combatant takes his turn. Each combatant (or group of similar combatants) tests Agility (bonus dice from Quickness apply). The Narrator then arranges the results from highest to lowest. The character with the highest result goes first, followed by the next highest, and so on until every combatant has had a turn to act.

## TIES

If there's a tie, compare ranks in the Quickness specialty. If there's *still* a tie, the characters test Agility again to see who goes first. The result of this second test doesn't change the order in the initiative as it relates to other combatants; it only determines which tied combatant goes first.

## DELAYING

The Agility test result describes the earliest a character may act in the round. You may always wait until later in the round to act, but you *cannot* interrupt another character's turn once it begins. You may only take your action after another character has completely finished his turn.

## STEP TWO: ACTION

Combat lives in **actions**. The choices combatants make, the success or failure of their rolls, and how they interact with the battlefield all work together to simulate the thrill and danger of battle. Your imagination is the only limit on what you can attempt in battle, but this extensive section covers the most likely and most successful actions a character might attempt.

Each character, in order of highest initiative to lowest, acts, taking one Greater Action or two Lesser Actions. A Lesser Action could be moving, attacking, standing up, or diving for cover. A Greater Action includes dodging, charging, knocking a foe to the ground, pulling a rider from his horse, and so on. As a rule of thumb, a Lesser Action takes about 3 seconds of time, while a Greater Action takes 6. So, if you want to try something not described in this chapter, your Narrator will judge how long the effort will take and whether or not your action qualifies as a Lesser or Greater Action.

**ATTACK (LESSER)**

The attack is obviously the most common action in combat. Anytime you are armed with a weapon, unarmed (but feisty), or when wielding an improvised weapon, you may attack an opponent.

When armed with a Fighting weapon, you must be adjacent to your opponent. This is called being engaged.

When armed with a Reach Fighting weapon, you can attack foes up to three yards away.

When armed with a Close Range Marksmanship weapon, you can attack foes within 10 yards at no penalty.

When armed with a Long Range Marksmanship weapon, you can attack foes within 100 yards at no penalty.

If you meet the conditions, roll a Fighting or Marksmanship test and compare the result to your opponent's Combat Defense. A successful hit deals base damage and any degrees gained on the test allow you to deal extra damage. Once you have totaled the damage, your opponent reduces the damage by his AR and applies any that's left over to his Health.

**Example:** *Gerald attacks a sworn sword to his rival's house. Gerald has Fighting 4 and Long Blades 4. His opponent has Combat Defense 8. Gerald's player rolls eight dice and keeps the best four, getting a result of 19. A hit by 11. Normally, a longsword deals damage equal to the attacker's Athletics rank, plus 1. Gerald has rank 4, so a regular successful attack (with one degree of success) would deal 4 damage. However, Gerald got three degrees of success*

## MOUNTED ATTACKS

A mounted attack occurs whenever you attack from the back of a steed. Fighting from horseback provides a variety of advantages, including enhanced mobility, the advantage of height, and, if the mount is trained for war, the steed's own hoof and bite attacks. When riding a steed, you gain the following benefit:

- Use the mount's movement in place of your own.
- Gain +1 bonus die on Fighting tests to attack unmounted opponents.

When riding a steed trained for war, you also gain the following benefit:

- If your mount doesn't move during your turn, increase your damage on a successful Fighting test by +2.

## ATTACKING STEEDS

Although deemed dishonorable to attack a rider's steed, your mount is still at risk of injury when you ride it into battle. Enemies may choose to attack you or your steed. Should your mount's Health fall to 0, it dies. You may spend a Destiny Point to give your steed an injury or wound to remove this damage as normal, however (see **Injuries** later in this section).

## SLAIN STEEDS

Should your mount die, you must immediately make a Formidable (12) Animal Handling test. If you succeed, you leap clear of the collapsing steed and land within a yard of the poor beast. If you fail, you take damage from the fall (ignoring armor) equal to the mount's rank in Athletics and you are trapped beneath the dead animal. Freeing yourself requires a Greater Action and a Challenging (9) Agility or Athletics test (bonus dice from Contortions or Strength apply). Other characters may assist as normal, or pull you out by succeeding on a test against the same difficulty. While trapped, you take a -5 penalty to your Combat Defense.

### PULLING A RIDER FROM A MOUNT (GREATER)

In addition to a straightforward attack, you can also try to pull a rider from his mount. You may do so only if you are armed with a Grab weapon or a pole-arm. Roll a Fighting test against your opponent's passive Animal Handling result (plus Ride specialty). If you succeed, you pull your opponent from his mount and he lands prone on the ground adjacent to his steed.

*(he beat the test by at least 10), and so deals three times this damage (4 x 3) for 12 damage. His foe wears ring mail (AR 4) so the armor reduces the damage to 8, a solid and ugly hit.*

### DIVIDED ATTACK (GREATER)

When faced with multiple opponents, you may attempt to attack more than one at a time, a divided attack. When doing so, you divide your Fighting test dice in any way you wish between your chosen opponents. You may also need to split your bonus dice, if any, as bonus dice on a test cannot exceed the number of test dice. Resolve each attack separately, as normal.

**Example:** Seeing Gerald strike down the sworn sword in short order, two hedge knights come barreling toward the warrior to get revenge. Now faced with two opponents, Gerald decides to attack both in the same round. He splits his attack evenly, so his first attack uses two test dice plus two bonus dice from his specialty and his second attack is the same. The hedge knights both have a Combat Defense of 9. On Gerald's first attack, he gets a 10, which

*hits. The hedge knight wears mail (AR 5), which reduces the damage (4) to 0. Gerald's next attack is a 10 as well, which hits but is not enough to get past the knight's armor.*

### TWO-WEAPON ATTACK (GREATER)

Whenever you wield a weapon in your primary hand and an Off-hand weapon in your other hand, you can combine them to make a more powerful attack. Simply add the weapon's Off-hand modifier to your primary weapon's damage. You deal this damage on a successful Fighting test. If your Off-hand weapon has the Defensive quality, you lose its benefit until the start of your next turn.

**Example:** Mikala is a vicious mercenary from beyond the Narrow Sea. Favoring the fighting style of Braavos, she wields a Braavosi blade in her right hand and a dagger in her left. She's toyed with the brute for a few rounds, nicking him here and there, but has finally grown weary of the conflict and decides to go for the kill. She drops the +1 Defensive bonus from her dirk to add +1 to her damage. She attacks and hits with three degrees. Normally, she would deal 4 damage with her Braavosi blade, but because she also attacked with her dirk, she deals 5. After her degrees, she inflicts an impressive 15 points of damage.

### COMBINING ATTACKS (GREATER)

Although divided and two weapon attacks all require Greater Actions, you can combine them into a single attack as follows. You may split your Fighting dice between multiple opponents. Resolve the attacks as normal, but increase the damage of every attack by your Off-Hand weapon.

## OTHER ACTIONS

In addition to attack, there are a number of other actions you might perform in combat.

### ASSIST

### LESSER

As a Lesser Action, you can assist an ally on a test. If assisting on an attack, you must be adjacent to your ally's opponent. For other tests, your ally must be able to clearly see and hear you and may need to be adjacent, depending on the task to which you're lending your assistance. You grant one-half your ability rank as bonus dice (with a minimum one die) to the ally you are trying to help. As normal, the number of useable bonus dice cannot exceed the character's test dice.

### CATCH YOUR BREATH

### GREATER

You can take a quick rest as a Greater Action to catch your breath. Roll an Automatic (0) Endurance test. Success removes one point of damage. Each additional degree removes an additional point of damage.

### CHARGE

### GREATER

Throwing caution to the wind, you surge forward to destroy your enemies. A charge allows you to combine movement with an attack. You can charge any opponent that's up to twice your move away. At the end of your charge, make a standard attack. You take a -1 penalty die on the attack, but increase the weapon's damage by +2.

### DODGE

### GREATER

In the face of overwhelming odds, sometimes it's best just to get out of the way. When you take the dodge action, you may move up to half your movement if you choose, usually to reach cover. Roll an Agility test. The result replaces your Combat Defense (even if worse) until your next turn. Add any Defensive bonuses gained from weapons to your test result.

### INTERACT

### LESSER

Manipulating an object includes picking something up from the ground, moving an object, retrieving a stowed possession, drawing a weapon from a



scabbard, and so on. It also includes opening doors or windows, pulling levers, and anything else you would move, shove, or pull in the environment. Interact also allows you to mount a horse or climb inside of a vehicle.

Some hard to reach items, such as a small item at the bottom of a pack, may require more time as determined by the Narrator.

### MOVE AND DRAW

You can draw a weapon while moving, but you take a -1 penalty die on all attacks until your next turn.

#### MOVE

#### LESSER

A move is a brisk walk and you may move a number of yards equal to your Move. If you spend both Lesser Actions to move, you can move up to twice your Move.

#### SPRINT

#### GREATER

You may also sprint. Sprinting allows you to move up to four times your Move.

#### DROP PRONE/STAND UP

#### LESSER

You can drop to the ground or get to your feet as a Lesser Action. If your Bulk Rating is 2 or more, it requires a Greater Action for you to stand.

#### DRIVE OR RIDE

#### VARIABLES

When mounted on a steed, your mount's action is spent moving or attacking, however you must spend a Lesser Action to control your beast if it is trained for war or a Greater Action if not. If your steed is injured, regardless of its training, controlling the animal is a Greater Action.

Vehicles drawn by animals work much in the same way as riding the animals themselves. Driving a vehicle requires a Lesser Action each round. If the driver is slain or leaves his post, the vehicle moves as long as the animal is inclined to pull it, usually in the direction it was pointed last. Other characters on the vehicle may move about normally, but the vehicle counts as treacherous terrain. If moving would carry a passenger out of the vehicle, he or she may take damage from the fall. A fall from a slow moving vehicle deals 1d6-3 points of damage, while a fall from a fast moving vehicle deals 1d6+3 points of damage.

#### PREPARE

#### GREATER

If you spend your entire turn preparing to take an action on your next turn, you gain +2 bonus dice on the test, subject to the normal limits on bonus dice. Any excess bonus dice are lost. Multiple rounds spent preparing are not cumulative, and if circumstances prevent you from taking the action you've prepared for and you do something else, the bonus dice are lost.

### USE ABILITY

### VARIABLES

You may use abilities not directly related to the fight. You might use Athletics to break down a door, Awareness to look for an exit, Agility to catch a swinging rope, and so on. The test's difficulty depends on the action intended, but some tasks may be harder, given the distractions of the combat.

In addition, many abilities can be used in one round, but some are more involved and may require several rounds or longer to complete, indicating you have to spend the time working toward completing the task while the conflict rages around you.

## DESTINY POINTS

Destiny Points grant you a bit more control over your fates letting you modify circumstances in minor and major ways. Spending or burning a Destiny Point in combat is not an action. For details on using Destiny Points, see page 6.

## STEP THREE: RESOLUTION

Combat proceeds over a number of rounds, with each participant acting on their turn until the combat ends. Each round gives each combatant a new set of actions and an opportunity to spend them in whatever way they wish. Repeat this step until there is a clear victor.

Once one side has fled or has been defeated, the combat is at an end and the victors determine the fates of the losers.

## DAMAGE

Whenever an opponent hits you in combat, you are at risk of taking damage. Any damage taken in excess of your Armor Rating applies to your Health. Damage doesn't reduce your effectiveness in any way unless it reduces your Health to 0 or less, at which point you are defeated.

## REDUCING DAMAGE

Although you have a small pool Health, there are ways to remove damage and thus enable you to avoid defeat. Reducing or removing damage in any of the following ways does not count as an action. Furthermore, you can reduce damage at any time, even if it's not your turn. These methods are in addition to the catch your breath action.

Generally speaking, unimportant characters — nameless soldiers run by the Narrator, for example — do not use these options or the catch your breath action; they simply suffer Health damage and are defeated when they reach 0 Health. This tends to simplify matters, limiting the more involved options to important characters in the story.

## DAMAGE OUTSIDE OF CONFLICTS

Certain situations may result in injuries that do not directly result from conflict. For example, a captured character noted for his skill at swordplay might have his sword-hand severed (like a certain famous member of the Kingsguard). Such a loss has repercussions throughout the character's life, possibly across a wide number of abilities, more than would normally result from a permanent injury. In these cases, the character burns a Destiny Point and gains a flaw rather than dying.

Aside from lasting injuries, any damage a character takes in or out of combat can be reduced using the normal rules. A character who catches fire, for example, could reduce the damage by taking one or more injuries (burns) or wounds (severe burns). Likewise, a character that falls from a height could reduce the damage by breaking a bone (injury) or shattering a leg (wound). If damage exceeds the character's Health, the character usually dies—nature isn't forgiving. As damage is removed at the end of the encounter, any damage sustained out of combat has no effect unless it results in an injury or wound.

Some threats are so deadly not even a wound is enough to avoid death. A fall from hundreds of feet, being dipped into a pool of lava, or drinking a tankard full of wildfire are so lethal that surviving them requires the intercession of fate. Whenever you are faced with certain death, you can only avoid it by burning a Destiny Point.

## INJURIES

An **injury** is minor, but lasting compared to damage. Anytime you take damage, you can accept an injury to reduce the damage taken by an amount equal to your Endurance rank. Each injury you accept imposes a -1 penalty to the results of all of your tests. You cannot accept more injuries than your Endurance rank.

**Example:** *Battling a savage warrior of the Burned Men, Mikel is hit for 7 points of damage. Knowing he can't take all the damage, he opts to take an injury. His Endurance is 3, so he can remove 3 points of damage per injury. He takes two, reducing the damage by 6 to just 1 point. For the duration of the combat, however, he reduces all test results by -2, and can suffer only one more injury.*

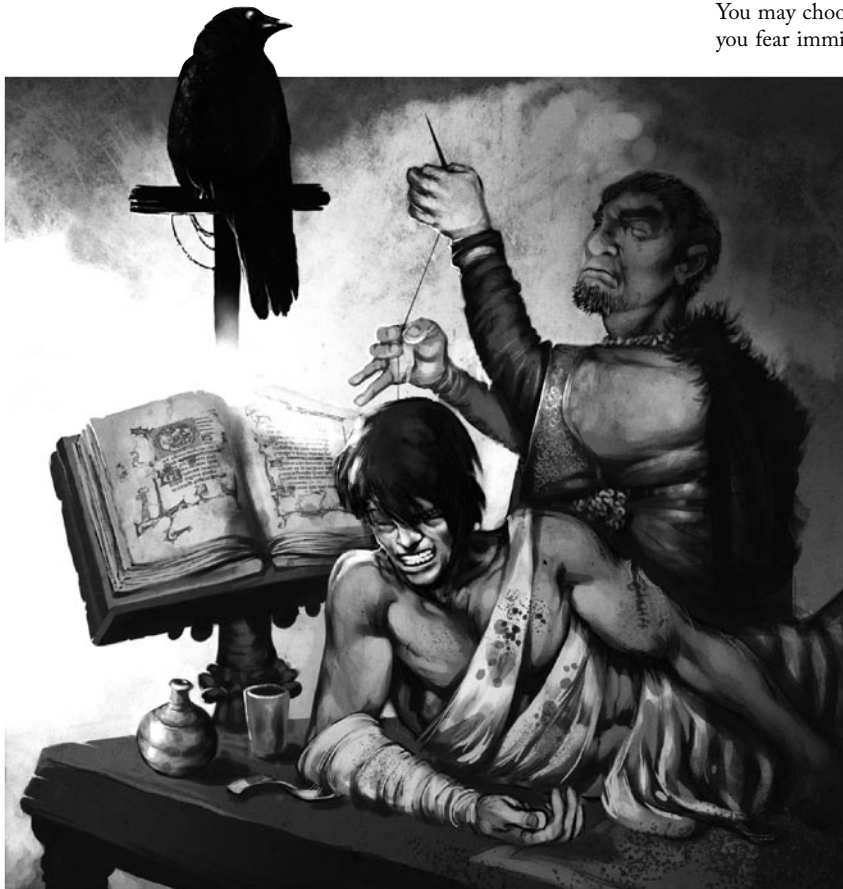
## WOUNDS

Some attacks are so brutal, so deadly, the only way you can avoid defeat is by accepting a **wound**. A wound removes *all* damage from a single attack in exchange for a -1 penalty die on all tests. You cannot accept more wounds than your Endurance rank. If your number of wounds exceeds your Endurance rank, you die.

**Example:** *An assassin leaps out of the shadows and strikes Roberk with a dagger, dealing 20 points of damage, more than enough to defeat him outright. Knowing the assassin intends to kill him, Roberk cannot accept that outcome. He could reduce the damage with injuries, but they would cripple him for the duration of the fight. Instead, he accepts a wound, gaining a -1 penalty die on all tests, but taking no other damage.*

## DEFEAT

If at any time your Health drops to 0 or lower, you are **defeated** and removed from the combat. The opponent that defeated you decides what happens to you. Common choices include any of the following.



## DEATH

This is the most common outcome of defeat. You are dead. Depending on the era in which you play as well as where you died, your corpse might stir into unlife, becoming a wight... if you believe in that sort of thing.

## MAIMED

Your opponent might leave you alive, but with something to remember. Examples include a wicked scar across the face, the loss of an eye, thumb, or some other body part. Permanently reduce one ability of your opponent's choice by one rank.

## RANSOM

Your opponent holds you or some possession for ransom. In tournaments, this usually means the victor gains the loser's armor and horse. In war, it might mean captivity until the loser's family can offer up sufficient coin or a valuable hostage of their own.

## TAKE THE BLACK

Those who see honor in service to the Night's Watch may allow their enemies to take the black and join the rangers on the Wall. For many, this is a fate worse than death as it means being stripped of status, family, and worldly possession. For those who value life above such minor things, taking the black offers a change to live.

## UNCONSCIOUS

You are knocked out and left for dead. You awaken two to twelve hours later (roll two dice and add the results). While unconscious, you are helpless and may be killed or eaten by someone or something else. This fate is often the same as death.

## YIELDING

You may choose to **yield** in order to choose the outcome of your defeat. If you fear imminent defeat, you may, on your turn, offer the Narrator terms by which your character will go down to defeat, including the outcome. So, for example, you can offer to have your character defeated and left unconscious, or taken for ransom. The Narrator has the option of accepting your terms, making a counter-offer, or rejecting them. If you then reject the Narrator's counter-offer, you cannot yield.

## DESTINY AND DEFEAT

You may also burn a Destiny Point to choose a fate other than the one your opponent chooses for you. If your family is particularly poor, you might choose maiming or death over a ransom. Similarly, if your opponent would see you dead, you might opt for unconsciousness instead.

## RECOVERY

The injuries and wounds you sustain in combat heal... eventually. The rate at which you recover depends on the type of injury you sustain. Damage to Health vanishes rapidly. Injuries take longer, sometimes as long as a week or more. Wounds can plague you for months. Such are the perils of battle.

## DAMAGE

Damage is little more than cuts, scrapes, and bruises. At the end of the combat, you remove all damage to your Health.

## INJURIES

Injuries are more significant than damage and take longer to heal. One day after gaining an injury, you may roll an

## INJURY RECOVERY

ACTIVITY	EXAMPLE	DIFFICULTY
Light or none	No fighting, riding, or physical activity	Routine (6)
Moderate	Travel, some physical activity	Challenging (9)
Strenuous	Fighting, riding, hard physical activity	Formidable (12)

Endurance test. The difficulty depends on your activity level during that day. Reference the **Injury Recovery** table, above. A successful test removes one injury. Each additional degree removes an additional injury. A failed test, however, means you don't recover at all. If you fail the test by 5 or more, you *gain* another injury. If you cannot accept another injury, you gain a wound instead.

### WOUNDS

Wounds are serious injuries, taking the longest to heal and causing the most lasting harm. One week after gaining a wound, you may roll an Endurance test. The difficulty depends on your activity level during that week. Reference the **Wound Recovery** table, above. A successful test removes one wound. Three degrees of success remove an additional wound (for a total of two). If, however, you fail the Endurance test by 5 or more, you gain another

## WOUND RECOVERY

ACTIVITY	EXAMPLE	DIFFICULTY
Light or none	No fighting, riding, or physical activity	Challenging (9)
Moderate	Travel, some physical activity	Hard (15)
Strenuous	Fighting, riding, hard physical activity	Heroic (21)

wound. If you cannot accept another wound (your wounds already equal your Endurance rank), you die.

### HEALING

The best way to recover from an injury is to receive Healing. The Healing ability can help to speed recovery from injuries by allowing the healer to substitute the Healing test result for the Endurance test. Since injuries and wounds impose penalties on all tests, including recovery, the presence of a healer can *greatly* improve a character's chances to recover. To use Healing, a healer must devote at least four hours per day to treat the injured character. When the character would roll an Endurance test, the healer rolls a Healing test instead. A failed Healing test does not result in the worsening of injuries.

# INTRIGUE

Bold deeds and heroic acts live large in the minds of the young and naïve, but behind them, behind the endless ranks of knights and soldiers, are the true movers and shakers of the land. The swords and those who wield them are potent weapons, but they are tools all the same, used and discarded as need be. The ones who guide these weapons are those playing the game of thrones, the political machinations that can ignite a war or bring peace to a ravaged land. Intrigue and its masters hold true power in Westeros, and their cunning is just as deadly as the greatest knight in the Seven Kingdoms.

Intrigues have two essential components: the *exchange* and *influence*. Exchanges are the framework in which the intrigue unfolds, while influence describes the objective of each participant in the exchange.

## THE EXCHANGE

An intrigue is broken up into loose units of time called **exchanges**. An exchange is not a fixed amount of time: One exchange might last just a few seconds, while another might extend for hours. The Narrator assesses the time that passes during each exchange based on the amount of time spent roleplaying, while also accounting for the circumstances surrounding the intrigue as a whole.

During an exchange, each participant has a **turn** to act. On a turn, the player rolls ability tests or performs some other maneuver to shift the intrigue in their favor. Once each player has had a turn, the exchange ends and either the intrigue resolves or a new exchange begins.

## INFLUENCE

The aim of every intrigue is to gain enough **influence** to compel your opponent to say, reveal, do, or act as you wish. Whether you're trying to change a person's mind, pass yourself off as someone or something else, or even just get them into bed, the process is the same. In a way, influence functions a lot like damage. As with combat, you roll a conflict test—using Deception or Persuasion, rather than Fighting or Marksmanship—against your opponent's Intrigue Defense. A success generates an amount of influence applies to your target's Composure. When Composure reaches 0, your opponent is defeated and the victor chooses the outcome.

“Some battles are won with swords and spears, others with quills and ravens.”

—Tywin Lannister

## INTRIGUE STATISTICS

Several abilities describe your effectiveness in an intrigue. What follows is a summary of the game's intrigue statistics and the methods for determining your derived statistics.

### INTRIGUE DEFENSE

The first line of defense against influence is your **Intrigue Defense**, combining your perceptiveness, intelligence, and social standing. Your Intrigue Defense equals your ranks in:

AWARENESS + CUNNING + STATUS + CIRCUMSTANTIAL BONUSES

**Example:** *Nicole's noble has Awareness 3, Cunning 4, and Status 5. Adding up her ranks in these abilities, her Intrigue Defense is 12.*

### COMPOSURE

**Composure** is your ability to withstand the pressures of negotiation and persuasion. When an opponent successfully influences you, reduce your Composure by your opponent's influence. You are not affected adversely unless your Composure falls to 0, at which point you are defeated.

COMPOSURE = WILL RANK x 3

**Example:** *Nicole's noble has Will 4, so her Composure is 12.*

### DISPOSITION

**Disposition** is a particular outlook as it relates to your opponent in an intrigue, describing whether your character sees that person in a good light or bad, intends that person harm or wishes to help them. Disposition establishes the parameters about how you intend to play your character during the intrigue. Moreover, your disposition acts as a form of “armor,” protecting you from your opponent's influence. It's far harder to convince a person who hates you to

help than a person who loves you. Thus, whenever your opponent applies influence to your Composure, you first reduce the amount of influence by your Disposition Rating (or DR).

Disposition also interacts with your efforts at Deception and Persuasion, by providing modifiers to your test results. It can be difficult to mask your disdain when trying to befriend a long-time enemy, just as it's hard to deceive someone you love. The effects of disposition on your words, body language, and other elements of the intrigue cannot be understated. You might armor yourself in scorn, but find yourself powerless to change your thinking about those around you.

There are seven ranks of disposition, much like the ranks of abilities. Three are favorable, three are unfavorable, and the seventh is indifference, neither favorable nor unfavorable. Descriptions of each follow while the relevant Disposition Rating and modifiers to Deception and Persuasion tests are given on the **Dispositions** table.

DISPOSITIONS			
DISPOSITION	DR	DECEPTION MODIFIER	PERSUASION MODIFIER
Affectionate	1	-2	+5
Friendly	2	-1	+3
Amiable	3	0	+1
Indifferent	4	0	0
Dislike	5	+1	-2
Unfriendly	6	+2	-4
Malicious	7	+3	-6

### AFFECTIONATE

Affection implies love and adoration, feelings of obligation and strong loyalty such as that shared between most spouses, parents and their children, and so on. A character of this disposition gives into most requests even if the request is to their detriment. Affectionate characters are likely to overlook faults in the person they adore and they would give their lives for that person.

### FRIENDLY

A friendly disposition suggests feelings of kinship and goodwill, found in most siblings, long-time allies, and members of the same household. Friendly can also serve to define the relationship between knights bound to a common cause and the ties that bind the closest members of the Watch to each other and their commanders. Friendly characters are willing to do you favors and may take risks on your behalf. They won't betray you, and that's what counts most.

### AMIABLE

Amiable characters see you in a positive light, and consider you an acquaintance, but not necessarily a friend. Such characters are unlikely to put themselves at risk for you, but are helpful if it benefits them. An amiable character may betray you, but only for a good reason.

### INDIFFERENT

An indifferent character has no strong feelings toward you, one way or the other. He may be convinced to help you, following orders out of duty, and may consent to other favors if he gets something in return. Indifferent characters won't take risks to help you unless suitably compensated.

### DISLIKE

Dislike indicates a general unfriendliness, a certain uncomfortable frostiness. Whether this disposition originates from distrust, reputation, or some past misdeed, the character will not take risks for you and may entertain conspiracies against you.

### UNFRIENDLY

Unfriendly characters simply do not like you. These feelings may be grounded in good reason or not, but regardless they hold you in disdain. Such characters will not seek to actively hurt you, but they won't interfere with those who would and can be convinced to conspire against you with little trouble.

### MALICIOUS

Malicious characters actively work against you, doing whatever they possibly can to harm you, even if it means putting themselves at risk. Malicious characters would wage war against you, harm your family, and do just about anything else they can to destroy or discredit you. Such characters are your direst enemies.

### STARTING DISPOSITION

At the beginning of an intrigue, all participants set their starting disposition. The default is indifferent when dealing with new characters, but players are free to choose whatever disposition they like for their characters. The choice of disposition should always be based on what the character knows about their opponent, past encounters with the character, and their feelings regarding the character's behavior.

While it may be tempting to think in game terms, weighing the mechanical benefits of each disposition, avoid doing so and try to choose honestly based on how you think your character would feel. Your character's disposition may also have unforeseen consequences. For example, if a representative of another house engages you in intrigue and you automatically set your disposition to malicious, you're bound to make an enemy of that character by your rudeness and hostility. Conversely, simply defaulting to affectionate when trying to persuade another character is risky, as it leaves you open to manipulation. In short, consider how your character ought to feel and pick a disposition that best fits your character's perspective.

### EVOLVING DISPOSITIONS

Over the course of an intrigue, a character's disposition is bound to change. The events of an exchange, coupled with roleplaying, allow players and the Narrator to adjust their characters' dispositions in response to what happened during the previous exchange. At the start of every new exchange, each participant may improve or worsen their disposition by one step.

The only exception to this is when a character was successfully influenced on the previous exchange. Such a character cannot worsen their disposition towards the influencing character during the next exchange, although they may improve it.

## INTRIGUE SEQUENCE

Whenever a social situation arises that cannot be resolved through simple roleplaying alone, an intrigue occurs. Such encounters can include negotiations and interrogations, but can also represent seduction, forging alliances, provoking attacks and a variety of other actions. All intrigues follow the same sequence of steps, described in detail in the following sections.

#### STEP ONE: OBJECTIVE

#### STEP TWO: INITIATIVE

#### STEP THREE: TECHNIQUE

#### STEP FOUR: ROLEPLAYING

#### STEP FIVE: ACTIONS

### STEP ONE: OBJECTIVE

The core of every intrigue is your objective, what you hope to achieve. An objective is your motivation, what you want your opponent to do, say, or a development you want to prevent. Without an objective, you don't have an

intrigue—you're just roleplaying, which, of course, has a place in the game, but doesn't often advance the story in any significant way.

Objectives tend to live in the background of the intrigue, not revealing themselves until one side achieves victory. Your objective colors your roleplaying and gives you a position from which you can argue. What follows is broad selection of objectives that prompt intrigues. This list is by no means complete, but it gives you a good foundation for coming up with objectives relevant to your situation in the game.

Note that your objective is the *immediate* desired outcome for the intrigue. Many intrigues in the game of thrones have far-ranging objectives. So you might ultimately have your eye on the throne of the Seven Kingdoms, but it will take many lesser intrigues, and smaller objectives, before you can reach so very high.

### FRIENDSHIP

Many intrigues involve cultivating alliances, forging friendships, whether for the short-term or long. Your expected outcome is to foment feelings of kinship with your target to make future exchanges easier or even unnecessary. Friendship, obviously, covers a lot of ground and with this objective you might seduce someone, arrange a marriage, build an alliance, or simply gain a new friend.

### INFORMATION

Knowledge is power, and information stands as one of the most common objectives for engaging in an intrigue. With this objective, you hope to acquire information, learn rumors, gossip, or anything else you might need to gain an edge over your enemies. Information might involve maneuvering in the royal court or trawling the streets and taverns of King's Landing listening for useful whispers. Regardless, information is a valuable commodity and vital for navigating the perils of the game of thrones.

### SERVICE

When a service is your objective, you want your opponent to do something for you. What that something is can be just about anything, from loaning you a few gold dragons to spying on the Queen, giving you a good deal on a new sword, or sparing your life when your opponent has every right to take it.

### DECEIT

You may also engage in intrigues to dupe your opponent, feeding false information, setting up your foe for a potential double-cross, and masking your true intention behind a deceptive façade. When deceit is your objective, you gain influence by rolling Deception tests instead of Persuasion tests.

### CHANGING OBJECTIVES

There are bound to be times when you enter an intrigue hoping to come away with one thing and discover something much more interesting. At the start of a new exchange, you may change your objective, but if you do, your opponent automatically recovers an amount of Composure equal to his Will rank as you subtly change course.

## STEP TWO: INITIATIVE

To determine who tests when, each participant in the intrigue rolls a Status test (bonus dice from Reputation apply). The Narrator records each result and arranges them in order from highest to lowest. The highest result goes first, followed by the next, and then the next highest until everyone has acted. Note that the test result does not require a character to act in this order; it merely describes the earliest they can act. A participant may wait and see what other participants do before acting.

## STEP THREE: TECHNIQUE

If dispositions are armor for intrigue, techniques are weapons. Techniques describe the tactics a character employs during an intrigue, but more than

just provide descriptive features, techniques indicate how much influence a character gains with a successful test and the consequences of defeat.

### DECEPTION

You may substitute Deception for Persuasion tests to *simulate* any of the following techniques. You may only do so when trying to deceive your opponent, such as charming under false pretenses or bargaining with no intention of making good on your promises. You make this decision when you choose your objective. When testing Deception, roll bonus dice from one of your Deception specialties most appropriate to the technique you're trying to emulate. If you have bonus dice in the Persuasion specialty, you may use those dice or the listed Deception specialty, whichever is greater.

### USING TECHNIQUES

Whenever you roll a Deception or Persuasion conflict test to influence your opponent, you may roll bonus dice from a specialty corresponding to the technique. The difficulty is your opponent's Intrigue Defense. A successful test influences an amount determined by the technique you used (usually equal to your rank in an ability) multiplied by your degree of success. You need not choose the same technique each exchange and may select a different technique that best matches how you portrayed your character during the exchange.

### TECHNIQUES

TECHNIQUE	INFLUENCE	PERSUASION SPECIALTY	DECEPTION SPECIALTY
Bargain	Cunning rank	Bargain	Bluff
Charm	Persuasion rank	Charm	Act
Convince	Will rank	Convince	Act
Incite	Cunning rank	Incite	Bluff
Intimidate	Will rank	Intimidate	Act or Bluff
Seduce	Persuasion rank	Seduce	Bluff
Taunt	Awareness rank	Taunt	Bluff

### BARGAIN

When you Bargain, you are asking the target to do something in exchange for recompense in some form. Bargain can be used to bribe a guard, form alliances, attain services, and so on, but it only works so long as you live up to your side of the bargain.

Bargain is used to negotiate a service in which the target does something for you in exchange for something you provide. This can be as simple as a monetary transaction, exchanging gold dragons for some good or service, or it could be some other form of arrangement.

### CHARM

Use Charm whenever you would cultivate a friendship, improving the target's disposition to make him or her more amenable to your position in future intrigues. When you use this technique, you ply your target with compliments, empathizing with their plights and conditions, and work to adapt yourself to your subject's desires.

When you defeat an opponent using charm, you improve the target's disposition by one-step. The improved disposition lasts until circumstances would worsen their disposition against you—such as a betrayal on your part or a rival inciting the opponent against you. In addition, you gain an extra test die on all Deception and Persuasion tests during your next intrigue against this opponent.

### CONVINCE

Sometimes a forceful argument can get your point across where charm or seduction might fail. Convince imparts your position or idea by simply putting the idea out there in a reasoned and logical manner. It is often less effective

because it isn't backed up by a threat and there may not be something in it for the subject. Thus, it often takes longer to convince a subject of your position especially when they are ill-disposed against you.

A use of convince does nothing to improve the target's disposition, but instead gets them to support your position or grant you assistance. Even dire enemies can be convinced to help provided they have sufficient cause, though there's nothing to say the enemy won't use the opportunity to betray you later. A convinced target assists you through the particular trial but no further.

### INCITE

Incite is used to make your subject angry, to fill them with loathing or rage against someone or something. Incite is risky since the unchecked emotion created can cause the subject to react brashly.

Inciting a target involves turning the opponent against another opponent, usually by producing evidence of betrayal, vile acts, or revealing any other sordid details your opponent might find repugnant. Incite is powerful but it produces short-term effects. An incited target's attitude to the individual, organization, or house you indicate shifts a number of steps down equal to your Persuasion rank. Each day after, the target's attitude improves by one-step until it returns to its starting disposition, unless circumstances affirm the new disposition.

### INTIMIDATE

One of the most powerful techniques, Intimidate uses bluster and threats used to frighten or cow your opponent. A successful use of intimidate either drives off the target if he can flee or improves his disposition to amiable (or one-step better if already amiable), for as long as you remain in the target's presence if the target cannot flee. The target does as you ask, reveals information and possibly lies if he believes he has no other recourse to escape your presence.



An intimidated target's disposition in future intrigues is always unfriendly or worse.

### SEDUCE

Of all the techniques, seduction is the most subtle. Use of this technique requires patience and practice, a keen eye for body language and innuendo to guide your own words and behavior. If you defeat an opponent using Seduce, you fill the subject with feelings of desire or at the very least the willingness to give into your advances. You improve the target's Disposition by a number of steps equal to your Persuasion rank. If the target is attracted to you, capable of physical love, and as it least friendly, he or she gives in. As such, it may take several intrigues to seduce a target properly.

Each day after the encounter, the target's disposition shifts down one until it falls to one step below their starting disposition. You can sustain the feelings of attraction by courting the individual and using charm to create a more permanent improvement in disposition. Characters with dispositions that started at dislike or worse but who are seduced pretend to be attracted and even go so far as to engage in lovemaking or some other act of passion. They only follow through if they believe such an act will advance their position or give them some advantage over you—whether it's to plant a bastard in the womb or a knife in the throat.

### TAUNT

Taunting is risky. You goad another character into action based on barbs and insults. You can use taunt to provoke the character to do something but at the cost of worsening their disposition toward you. An opponent who has an amiable or better Disposition does what you want but after completing the task, Disposition worsens by one step. An opponent whose Disposition is indifferent or dislike may or may not perform the task based on the danger posed to them. Again, their Disposition worsens by one-step. Finally, opponents with dispositions worse than dislike attack you, or flee if attacking is not an option.

## STEP FOUR: ROLEPLAYING

Roleplaying is the heart of intrigue. During this step, the players may argue and debate, connive and negotiate, discussing their options and making their case. There is no clear order of action here, but rather this step is intended to be freeform and loose, lasting as long as needed until the Narrator opts to move toward the next step, usually occurring at a dramatic moment when a player makes clear their desires, but before the answer to that desire is revealed.

Of course, not all groups are comfortable with improvised acting and may prefer a more mechanical approach to resolving these scenes. If this is the case, or if the intrigue is particularly small and insignificant to the larger scenario, the Narrator may skip this step and move onto the next.

### THE EFFECTS OF ROLEPLAYING

*SIFRP* is a roleplaying game and therefore strong portrayals of your character as well as convincing arguments can and do have an effect on intrigues. Good roleplaying modifies your chances by granting bonus dice, usually one or two, but sometimes as many as three for extremely convincing performances. Naturally, some roleplaying sequences may result in saying the absolute wrong thing at the wrong time, which may affect a character's efforts by applying penalty dice or imposing a flat penalty of -1 to -5 depending on the seriousness of the gaff.

Not all groups include talented actors and some players may be reluctant to participate in such an immersive roleplaying scene. The Narrator should not penalize players if they are not suited for this sort of game-play.

## STEP FIVE: ACTIONS

During an exchange, a player may choose and perform one of following actions. Each participant has but one action.

### ASSIST

You may support another character's arguments, encouraging them as they debate and argue. If you succeed on a Challenging (9) Persuasion test, you can lend one-half (round down) your rank in Persuasion as a modifier to your ally's next conflict test result.

### CONSIDER

You give up your action for the exchange. You gain +2 bonus dice on any one test you take during the next exchange. Bonus dice gained in this way cannot exceed your rank in the ability you're testing. Once you roll a test and use these bonus dice, excess bonus dice are lost.

### FAST TALK

You can unleash a stream of nonsense in the hopes of distracting your opponent and putting them off guard. Make a Persuasion test against the target's passive Will result. If you achieve at least one degree, the target loses his Cunning rank from his Intrigue Defense until the end of the next exchange.

### INFLUENCE

Influence is the most common action in an intrigue. It reflects your effort to modify your opponent's behavior. Roll a Deception or Persuasion test against your opponent's Influence Defense, gaining bonus dice from your chosen technique. A successful test indicates you influence your opponent by an amount described under your technique, multiplied by your degree of success. Reduce the total influence by your opponent's Disposition rating. Remaining influence applies to your target's Composure. An opponent reduced to 0 Composure is defeated.

### MANIPULATE

You try to manipulate your opponent's emotions by goading them into using a specific technique. You must beat or equal your opponent's passive Will result (of Will x 4) with a Persuasion test. If so, you may choose your opponent's technique for the next exchange.

### MOLLIFY

During an intrigue, you can restore someone else's Composure by rolling a Formidable (12) Persuasion test to mollify a target. Your test is modified by the target's Disposition as normal. Success restores Composure equal to your Persuasion rank; each additional degree of success restores an extra point of Composure.

### QUIT

You need not suffer the indignity of an aggressive opponent and provided there's an avenue of escape, you can quit an intrigue. Upon doing so, the intrigue ends, but there are often repercussions as determined by the Narrator, especially if there are witnesses to your weakness.

Alternatively, when an opponent proves uninterested in discussion or negotiation and resists your efforts, you may quit the intrigue without trouble, though questions and information offered may raise suspicions and have other consequences.

### READ TARGET

In lieu of coercing a target, you can hold back and read your target's disposition and technique. Make an Awareness test against your target's passive Deception result. If you equal or beat your target's test result, you learn the target's current disposition and technique for this exchange. As a result of this insight, you gain an extra test die on all Deception and Persuasion tests for the duration of the intrigue. You may use this action just once per intrigue.

### SHIELD OF REPUTATION

You can fall back on your reputation and status to influence your opponent. Make a Status test against your opponent's passive Will result. If you succeed, the target's disposition improves by one-step. You may use this action just once per intrigue.

### SWITCH TO COMBAT

On your turn, you can abandon the intrigue and attack your opponent. Clearly, this may not be an option in every intrigue and attacking may have other consequences. Once you switch to combat, the intrigue immediately ends and combat begins.

### WITHDRAW

You may shore up your defenses and set yourself against your target. Roll a Will test (bonus dice from Discipline apply). The result of the test replaces your Intrigue Defense until the end of the next exchange.

## INFLUENCE

When an opponent successfully influences you in an intrigue, you may lose some of your Composure, bringing you closer to falling under their sway. Any influence in excess of your Disposition Rating applies to your Composure. Loss of Composure doesn't affect you unless it reduces your value to 0 or less, at which point you are defeated.

## FRUSTRATION

The primary way to reduce influence is through your Disposition Rating. You subtract this value from the influence your opponent earns with a successful Deception or Persuasion test.

The other way to reduce outside influence upon you is to accept a measure of **Frustration**. Each point of Frustration gained removes an amount of influence equal to your Will rank. However, each point of Frustration gained imposes a -1 penalty die all Deception and Persuasion tests for the duration of the intrigue. If your accumulated Frustration exceeds your Will rank, you are defeated because you lose your Composure. At the end of the intrigue, win or lose, all accumulated Frustration is removed.

## DEFEAT

If your Composure is reduced to 0 or less, or your accumulated frustration exceeds your Will rank, you are defeated, and the victor achieves the stated goal of the intrigue.

### YIELDING

You may choose to **yield** to an opponent, offering a compromise outcome, rather than going down to defeat, if you wish. You can only yield on your turn in an exchange, and your opponent may accept, offer a counter-proposal, or refuse. If you in turn refuse a counter-offer, then the intrigue continues and you may not yield. Yielding is an option for when defeat seems certain and you want to offer an opponent an immediate, lesser, victory to put a quick end to the conflict.

### DESTINY AND DEFEAT

You may also burn a Destiny Point when defeated to choose an outcome other than your opponent's stated goal. The Narrator must approve the new outcome.

As with combat, unimportant character in the story generally don't avoid influence through Frustration, and they tend to yield quickly when the intrigue goes against them. This allows the Narrator to dispense with such minor intrigues quickly when it becomes clear the character has the upper hand (assuming the intrigue was important enough to test the characters' abilities to begin with).

# JOURNEY TO KING'S LANDING

*Journey to King's Landing* is a short, introductory adventure story for *A Song of Ice and Fire Roleplaying*, intended to introduce new players and give them a feel for how the game, and the world of Westeros, work. It can also serve as a lead-in to the adventure series *Peril at King's Landing*, available in Fall 2008 from Green Ronin Publishing.

## SUMMARY

The characters are on their way to the great city of King's Landing, ostensibly to attend a tourney declared by King Robert Baratheon. Along the way, they stop for the night at an inn, encounter some local ill-will, and have an encounter with a group of bandits, which may or may not include one or more characters being kidnapped and taken to the bandits' encampment. They must deal with the bandits, one way or another, and continue along their way to King's Landing.

In **Scene One**, the group encounters evidence of the bandits' work along the road to King's Landing. As night comes on, they find a local inn and make arrangements to stay for the night.

In **Scene Two**, the party hunkers down at the inn for the night, allowing time for the players to try out various game systems in the events that play out around the late afternoon and evening. Various things may pass in the night between characters.

In **Scene Three**, the bandits attack the party along the road, attempting to take all their goods, or else the characters (alerted to the bandits' spy at the

inn) follow and attack them at their camp. Either way, the characters must deal with the threat and continue on their journey.

## THE CHARACTERS

Six pre-generated characters are provided for use with this adventure, all members of a minor noble house; the young heir and his entourage. Provide copies of their character sheets (photocopies, scans, or the actual pages taken out of this book) to the players. If you have the full *A Song of Ice and Fire Roleplaying* rules, you can have players create their own characters for this adventure, if desired. This is the best option if you intend to use this adventure as a lead-in to the events of *Peril at King's Landing*.

The character sheets come complete with background information and descriptions. Encourage players to roleplay the characters based on this information. Not all of a character's background information may come into play in this short adventure (indeed, it's unlikely for much of it to come up), but the information can still add to the players' roleplaying and enjoyment of their characters and a good opportunity may arise for unexpected revelations and character development!

## SCENE ONE: ON THE ROAD

In this scene, the characters make their way along the road towards the crossroads where they will take the Kingsroad south to King's Landing. Along the way, they find evidence of trouble in the area as the day grows late and they are in need of a place to stop for the night.





Read the following aloud to the players to set the scene:

**A tourney.** King Robert Baratheon, ruler of the Seven Kingdoms, has declared a tourney and festival in the great city of King's Landing. All the lords and bannermen of the Seven Kingdoms are invited to attend, where there will be feasting, merriment, and great jousts for the finest knights in all the land to prove their mettle, along with a grand melee to claim the rich prizes offered by the crown (to say nothing of the adoration and cheers of the crowd).

It is also not lost on you that this tourney represents an important opportunity for your house: to forge alliances, learn all the latest news and gossip of the court, and to meet those men and women who represent the great houses of Westeros. In the years to come, some of these noble folk will be your allies or liege-lords, others your enemies. It pays to know which way the wind is blowing, so the riches won in this tourney may be far more than mere gold.

You've set off on the long journey to the Kingsroad that will take you southward to King's Landing itself. What started out as an exciting adventure on a bright summer morning has taken a gray turn, as a steady drizzle has begun to dampen your spirits as much as it has your sodden clothing. Even heavy wool doaks only do so much to keep out the damp and the subsequent chill. There is supposed to be an inn at the crossroads and you fervently hope so, as a warm fire and some dry clothes and decent food would go a long way towards improving your mood.

Give the players an opportunity to briefly introduce and describe their characters and what they're doing with the party headed to the tournament. You may want to allow the players the opportunity for a little roleplaying to get into character, talking to each other about the unpleasant weather, what they can expect to find when they reach King's Landing, their hopes for the tourney, and so forth.

If you have fewer than six players for the game, you can either exclude the characters the players did not choose, or else you can have them as part of the party and run them as Narrator characters. This is helpful as it provides you with a "voice" for communicating in-character with the rest of the group and allows you to encourage roleplaying among the players.

If you have a full compliment of players and still want to introduce a Narrator character among the group for this purpose, copy Nicholas Rivers' character sheet and select a suitable name for a scout or woodsman who accompanies the party. This character can end up a victim of the bandits later in the story, if you want.

## A CROWS' FEAST

Once the players have gotten settled and had the opportunity to introduce their characters and roleplay a bit, read the following aloud to them:

A shiver not related to the rainy chill passes through you as a murder of crows takes wing, cawing and squawking, from along the road ahead. Overlaying the damp smell of leaves is the stench of death wafting towards you on the wind.

Alongside the road in a shallow gully the bodies lay: three men, although one of them barely more than a boy. They're clothed in little more than their undergarments and a layer of mud and blood, and their wounds bear witness to the fight before they died. Whoever killed them must have stripped them of all their goods before dumping their bodies alongside the road, and their dark eye-sockets, eaten out by the crows, bear mute testimony of the evils of men.

Let the characters react to the bodies as their players see fit. They may wish to investigate further, to try and see that the murdered men receive a proper burial, or they may choose to harden their hearts to the unfortunate tableau, focusing on the road ahead, and whatever dangers might await them.

If the characters examine the bodies further, have the players roll an Easy (3) Cunning test, and provide them with information based on the result:

**FAILURE:** They learn nothing more than was described to them initially.

**SUCCESS (ONE DEGREE):** Rust stains on their clothing show all of the men once wore armor, although it is nowhere to be seen. Even their boots have been taken. From the condition of the bodies, they can't have been dead for much more than a day or so.

**SUCCESS (TWO OR MORE DEGREES):** The older men's hands are calloused and their arms developed such that it is clear they were knights, the young man perhaps their squire.

Septa Alanna and other characters may wish to see the bodies properly buried, or to at least pray to the gods for their souls. Digging graves is slow, messy work in the muddy ground, but so is gathering enough stones for a cairn, while a pyre of any sort simply isn't an option in the damp weather. The characters can also decide to take the bodies with them (slinging them over the back of their horses) or to ride on to the inn ahead and come back with help and proper tools to bury the bodies. More importantly, whatever they choose, if the characters disturb the bodies or spend any time near them before moving on, they're surprised when one of them moves!

## THE SQUIRE'S TALE

Jodrell, the squire to Ser Tymon, one of the slain knights, still clings to life. He's severely wounded, however, and dying. His gut wound is already badly infected, he's lost too much blood, and he's beyond even the skills of Maester Rudolphus to save (as any attempt at a Healing test shows the would-be healer).

The presence of the characters, and any activity around the bodies, causes Jodrell to stir and moan in pain. Any further attention from the characters brings him to bleary consciousness, barely able to speak.

Through cracked and bloodied lips, Jodrell can tell the characters the following. Paraphrase the information in Jodrell's voice based on what the characters do and say and whether they ask the dying squire any questions.

Jodrell, his master Tymon, and fellow knight Ser Roddick, were also traveling to King's Landing for the tourney. Late in the evening, they were set upon by some bandits, a group of four rough-looking men, who attacked from ambush. The men must have been sell-swords or former soldiers themselves, as they were well armed and did not fight like brigands. They unhorsed both knights and slew them. Jodrell was stabbed and flung into the ditch. He lost consciousness and doesn't remember anything more until the characters arrived.

Once he has told the characters the previous information, Jodrell expires. For some added poignancy you can have the squire ask his "rescuers" to see to it that the men are buried as befits knights, to avenge their deaths, or both. Although he bears no sign, Jodrell is a faithful worshipper of the Seven, and will take comfort from the spiritual ministrations of Septa Alanna, should she offer them. Attempts to move Jodrell merely aggravate his wounds, causing him to lose consciousness and die immediately.

## SCENE TWO: AT THE CROSSROADS

In this scene, the party reaches the inn at the crossroads. Their reception depends somewhat on the condition of their arrival, but they may find more than just a warm meal and bed for the night.

## THE INN AT THE CROSSROADS

The Inn at the Crossroads has a place in the *Song of Ice and Fire* saga. If you choose, this inn may be the same one described in the novels, or a different place along the road to King's Landing. Certainly, there are a great many inns along the major roads, any one of them often the same as any other, so it's a fairly simple matter to make this a different inn. Likewise, inns are known to change hands from time to time, outlasting their keepers. There's always a need for an inn along a busy road, but innkeepers sometimes meet with unpleasant fates. This, too, may be the case for your version of the inn.

After the characters leave behind the carnage of the bandits' attack and headed for the inn, read the following aloud to the players:

The sight of the timbers and thatched roof of the inn are welcome in the unending drizzle, even more so is the curl of blue-grey smoke from the fieldstone chimney, speaking to you of a warm hearth and, hopefully, some warm food and drink as respite from your travels. As the shadows grow long, and you are fatigued from the day's ride, to say nothing of your encounter with the bandits' handiwork a way back, you spur yourselves onward towards the inn's muddy yard.

The innkeeper is an old woman named Masha Heedle: gray-haired, her teeth stained red from the sourleaf she's constantly chewing. She has some youngsters to help out with the work around the place; it's never quite clear if they're relations or just cast-offs who have found a home with her. Although she's all business with travelers and customers, Masha has a soft spot for children. Also present are:

**BRENNA:** A comely servant girl in her late teens; she brings food and drink to the guests and spends the rest of her time cleaning up (and occasionally flirting with attractive strangers).

**DAVIN:** A stout lad who serves as the inn's stable-hand and general porter for things too heavy for Masha or Brenna to handle.

**HORACE:** A traveling tinker resting up at the inn, Horace is an old greybeard who has traveled a great deal. He is also on his way towards King's

Landing, but is stopping over and trading his services fixing things at the inn for food and lodging.

**CORVIN:** A sell-sword who claims to be headed for King's Landing, although he says he has been laid-up at the inn for a while, having caught cold in the foul weather. He tends to keep by the hearth, sniffing and coughing quietly, while drinking hot tea. Not surprisingly, people tend to avoid him. In truth, Corvin is working with the bandits and staying at the inn to watch out for potential marks.

Feel free to add other characters to the mix at the inn, as suits your ideas for interactions and the like. You can even have the players suggest a few more, providing ideas for people they want their characters to meet.

This is a fairly free-form scene where the characters can spend a bit of time at the inn, and rest for the night before heading out again to continue their journey. Exactly what happens depends on what opportunities the players choose to take, although you can encourage them in certain directions as need be.

## SOME NEEDED PRACTICE

One opportunity the stopover at the inn presents is a chance to practice playing the game. For example, when the party arrives, damp, muddy, and chilled, in the common room of the inn, you can give the players the opportunity to try out the intrigue system by running a quick negotiation with Masha over the cost of their food and lodging for the night. Look over the **Intrigue** rules starting on page 17. Masha's disposition is indifferent towards the characters (and, presumably, they towards her). Her intrigue statistics are:

**MASHA HEEDLE: PERSUASION 3 / BARGAIN 2B, INTRIGUE DEFENSE 6, COMPOSURE 6**

It shouldn't be too difficult for a character (Rhys, Rudolphus, or Alanna, most likely) to negotiate a reasonable price with the innkeeper. Other potential opportunities to try out some of the game systems at the inn include:

- A character might try seducing a servant girl or stable-hand, or just another passing traveler. Play out another intrigue for the attempt. This can get particularly interesting if a Narrator-controlled character takes an interest in one of the party and initiates the intrigue, more so if it's someone interested in the squire Jonah (who is actually a girl!).
- A character could engage in a dicing game with some other travelers; play out an intrigue using Deception to see if the character can pull off a successful win.

- Characters like Rhys, Merik, Nicholas, and Jonah might take arms practice in the yard either in the early evening or the following morning. This provides a chance to try out the combat system, pitting characters against each other. In this instance, defeat is defined as being flat on your back in the mud with a sword-point at your throat rather than death. You may also bar players from taking injuries or wounds to lessen their damage, unless they want to chalk them up to accidents that take place during the practice, in which case any real injury (much less wound) puts a stop to things right way. It also leaves that character the worse for wear when a *real* fight happens later (see **Scene Three**).

- Similarly, the fighting-men of the party might take up archery or throwing practice out behind the inn, allowing for a chance to try out the ranged combat rules as well.



## THE TROUBLE ON THE ROAD

Chances are, the characters may inquire about the victims of the bandit attack they encountered on the road to the inn, either to find out more about what happened, or to seek assistance in burying the bodies and, possibly, dealing with the problem.

Unfortunately, the folk at the inn are not particularly inclined to help with either request. Davin is the only able-bodied young man and he's not really a fighter. He could help move or bury the bodies, but Masha prefers he stay close to the inn. She suggests, "Let the dead attend to themselves." Horace begs off because of his age, while Corvin complains of his illness, having no desire to worsen it out in the cold and the damp.

If the characters press the matter, they can engage in a short intrigue with the chosen character(s) to persuade them to cooperate. Although he conceals it, Corvin is unfriendly towards the characters (regarding them as targets) while the others are indifferent. Brenna or Davin might even be amiable, if you feel either is taken with one or more of the characters (there being a certain romance to a group of important strangers on their way to the King's own tournament).

## WHAT PASSES IN THE NIGHT

After the party has retired for the night, Corvin slips away from the inn to tell the other bandits about them and anything he has learned from carefully observing and overhearing them throughout the course of the evening.

Unless one or more of the characters stay awake on watch at or outside the inn, they do not notice Corvin's departure. If some of them are on watch, or sleeping out in the stable, for example, they might notice something; secretly roll a test of Corvin's Stealth 4 (with a bonus die for Sneaking) against their Alertness. Someone who notices Corvin slipping away can try and follow, rolling a Stealth test against Corvin's Alertness 2; he's on his guard and watching for signs that he's being followed. Alternately, the character can confront him.

If confronted, Corvin either lies about wanting some air (curious given how much he previously insisted on remaining indoors) or simply makes a break for it. If he thinks he can lull a single character and catch him or her off-guard, the brigand attacks. If defeated, the character is taken hostage and brought back to the bandit camp for ransoming or to use as a bargaining chip.

More likely, Corvin goes unseen and returns to his compatriots, who decide to prepare a suitable "welcome" for the party when they leave the inn in the morning.

## SCENE THREE: THE BANDITS' CHALLENGE

One way or another, the party will have to deal with the bandits troubling this stretch of the road before moving on. Either they take note of the spy watching the inn and manage to follow him back to the bandit camp (allowing them the opportunity to turn the tables and surprise the brigands), capture him and force information about the bandits from him, or else the bandits ambush them along the road not long after they've left the inn.

### "SER" ANDER, ROGUE KNIGHT

The leader of the small group of bandits is a rogue hedge knight who has turned to banditry. "Ser" Ander (although he is no longer worthy of the title), still has the armor and weapons of a knight, but he has no lands, no title, nor much in the way of scruples. He has it in his head to raid along the road to King's Landing while the getting is good, then perhaps moving on to better territory. He even holds the private fantasy of going on to the King's tourney himself, perhaps winning in the lists or the melee and gaining royal favor, once he has the money he needs to buy himself arms fitting of a man of his prowess.

At heart, Ander is a bully and a coward, brave when fighting from ambush and backed up by his men, but more likely to fold when truly challenged.

"SER" ANDER	
<b>ABILITIES</b>	
ANIMAL HANDLING 3	
ATHLETICS 3	
FIGHTING 4	1B LONG BLADE, 1B LANCE
<b>ATTRIBUTES</b>	
COMBAT DEFENSE 4 (8 with large shield) / ARMOR RATING 5 (mail)	
HEALTH 6 / MOVE 2 YARDS	
LONGSWORD	4+1B / 4 damage
WAR LANCE	4+1B / 6 damage; bulk 2, mounted, powerful, reach, slow
HEAVY SHIELD	4-1P / 1 damage; bulk 1, defensive +4

## WORT AND COLE, BANDITS

Wort and Cole, along with Corvin, make up the rest of Ander's band of brigands. Wort and Cole are ex-soldiers and sometime poachers who simply find it easier to take what they want, and to follow the orders of men like Ander. They're unshaven, unwashed, and not overly clever, but find none of that matters so long as you know how to swing an axe. Corvin is more of a sell-sword and considers himself sophisticated; he is, at least in comparison to the company he keeps.

WORT AND COLE	
<b>ABILITIES</b>	
FIGHTING 3	1B AXES
STEALTH 4	1B SNEAK
SURVIVAL 3	
<b>ATTRIBUTES</b>	
COMBAT DEFENSE 4 / ARMOR RATING 5 (mail)	
HEALTH 6 / MOVE 4 YARDS	
BATTLEAXE	3+1B / 2 damage / adaptable
HUNTING BOW	2 / 2 damage / long range, two-handed

## AMBUSH!

If Corvin left the inn unnoticed the previous night, or the characters prevented him without finding his encampment, then the bandits ambush the party just a mile or so away from the inn at a convenient spot along the road. See the **Ambush Site** map for details.

Ander and Corvin sit astride horses around the bend in the road, weapons at the ready, while Wort and Cole fire their bows from the concealment of the woods alongside the road before wading into the fight with their axes. Whether the bandits attack immediately or attempt to parley with the party depends on Corvin's assessment of their strength and willingness to negotiate. If Ander thinks he can win without fighting, he'll try it, signaling for a bowshot from the woods to emphasize the strength of his bargaining position, if necessary. He also won't hesitate to threaten Alanna or Rudolphus (as the non-warriors of the party) if he thinks it will gain him something.

If Corvin has reported the party is unlikely to negotiate, then the bandits strike first, looking to take out Merik and Nicholas Rivers (as the most dangerous looking fighters). Ander underestimates Rhys, dismissing him as "just a boy" initially, which may well prove a fatal mistake.

If Ander or at least two of the other bandits are defeated, the rest flee unless they have an overwhelming advantage. The brigands are not above taking



defeated characters hostage (or much else, for that matter). They use any captured party members as bargaining chips.

Keep in mind that Ander and Corvin are mounted and their horses are trained for combat. See the **Mounted Attacks** section of the **Fighting** rules for details.

## THE BANDIT CAMP

If the characters manage to follow Corvin from the inn, or capture him and force the information from him, they can find the bandits' encampment, just

over a mile from the inn and the crossroads in the surrounding woodland. It's a simple, rude camp in a forest clearing where the men sleep under tents and tie up their horses. It's also where they stash what they've taken from their victims thus far: 24 copper pennies, 87 silver stags, 4 gold dragons, a shield and longsword, plus the horses and their tack, harness, and supplies.

If the party approaches the bandit camp cautiously (a **Stealth** test against the bandits' passive **Awareness** of 8), they can take them unawares. If they do so, the characters all gain an extra test die on their attack tests in the first round of combat. Otherwise, the bandits detect the approaching characters in time to take action, and there is no modifier.

Still, attacking the bandits at their camp may allow characters to gain the upper hand. In particular, none of the bandits will be mounted. If the party strikes swiftly, they can score a decisive win. As in the ambush encounter, if Ander or two or more of the other bandits are defeated, the rest either yield or flee, depending on the options open to them.

## FURTHER ADVENTURES

Although this adventure is over, the story of the characters, and *A Song of Ice and Fire Roleplaying*, is just beginning! What will they find awaiting them when they arrive in King's Landing? Why has King Robert called this tourney (apart from an opportunity to fight, feast, and wench)? Who will be in attendance and what schemes and agendas will they bring with them? Is there more to the bandit attacks along the road to King's Landing than there first appears?

## QUICK-START CHARACTERS

The following pages present a set of characters for playing the *A Song of Ice and Fire Roleplaying Quick-Start* adventure, "Journey to King's Landing." You may photocopy these pages for your own personal use. Each character is complete and ready to play, and uses the following format:

### CHARACTER NAME

This section discusses how the character fits in the household, defines some of the character's responsibilities, and what role the character might fill in an adventure. In addition, some salient personality and historical features are included to give you a sketch of the character's background.

### ABILITIES

Characters are defined by their choice of abilities and specialties, those areas in which the character has some degree of talent. Each character lists all abilities possessed by the character that exceed 2. Attached to the ability is its rank, expressed as a number such as 3. If the character has any specialties related to the ability, they are listed beneath the ability and indented to set them apart. Specialties also include the number of bonus dice invested and are expressed with a number and a B, 3B for example.

### ATTRIBUTES

This section describes the salient features and derived abilities needed for playing through intrigues and combats. At the top, you'll find the character's **Awareness** rank and passive result. Next are the **Intrigue** attributes including **Defense** and **Composure**. Finally, you'll find **Movement** and **Sprint**, followed by **Combat Defense**, **Armor Rating**, and **Health**. The last section lists all the weapons, armor, wealth, and important personal possessions the character has at the start of the game.

### QUALITIES

Qualities, including **Destiny Points**, follow, along with descriptions of their game effects.

# LORD RHYNS

All your life you have known you would one day assume the leadership of your house: you have trained for it since you were old enough to speak and walk. You just always hoped it would not be as soon as it has been. Although you are only fourteen, you are “Lord Rhys” and your father is months dead and buried.

It was a hunting accident: a chase through the thick woods near your home, the barking of the hounds, and the thundering of the hooves. A low-hanging branch, they said, a blow to his head and a topple from the saddle at speed. For nearly two weeks he lay, out of his wits, in his bed, force fed water and honey to sustain the thinning thread of his life. Towards the end came fever, fits, and cries in the night of enemies attacking him, confusion over what year it was and who was speaking to him, until death was a merciful release from his pain.

Since then, you have done what was needful, tried to be strong for your house and your family. Your mother Alanna took your father’s death especially hard, seeking solace in her faith, leaving you to look after your younger siblings,

your brother Kellin, only ten, and your little sister Brianna, called “Bree,” just turned seven.

You’re most grateful for the aid of your closest advisors, who were also your father’s men. Your Uncle, Ser Merik, is a seasoned knight who fought at your father’s side in wartime, and has been his loyal bannerman. His level headedness and stable presence gives you confidence. Maester Rudolphus, who has been your teacher since you were a child, is a voice of reason and understanding for you, giving you sage advice. You once thought there was nothing he did not know, but learned otherwise when he was unable to save your father’s life. It was not his fault, you mother said the Seven chose to call your father to them, and it would not be fair to begrudge your beloved teacher... though you still have to tell yourself that from time to time.

Now you and your entourage are on your way to the fabled King’s Landing, a journey you had hoped to make one day at your father’s side. Now you go on your own, to proclaim your right to lead your house before King Robert, and to do honor to the memory of your father and your ancestors. You know they are watching over you and so you will not—you must not—fail.

## ABILITIES

ANIMAL HANDLING 2	RIDE 1B
CUNNING 3	
ENDURANCE 3	
FIGHTING 3	LONG BLADES 1B
LANGUAGE (COMMON TONGUE) 3	
MARKSMANSHIP 3	BOWS 1B
PERSUASION 3	
STATUS 6	BREEDING 1B, STEWARDSHIP 1B
WARFARE 3	COMMAND 1B
WILL 3	

## ATTRIBUTES

AWARENESS 2 (8)	
INTRIGUE DEFENSE 11 / COMPOSURE 9	
MOVE 3 / SPRINT 14	
COMBAT DEFENSE 3 (5 with shield) / ARMOR RATING 5 / HEALTH 9	
ATTACK	LONGSWORD 3+1B (3 damage)
ATTACK	SHIELD 3 (1 damage; defensive +2)
ATTACK	HUNTING BOW 3+1B (2 damage; long range, two-handed)
PERSONAL GEAR	mail, shield, longsword and scabbard, longbow, quiver with 10 arrows, signet ring, courser, saddle, 24 gold dragons

## QUALITIES

**DESTINY POINTS:** You have two Destiny Points to spend during the game. See Destiny Points for a brief summary of what you can do with them.

**HEAD OF HOUSE:** You command your house and are responsible for the upkeep of your lands, the security of your people, and the dispensation of your fortunes. Add +2 to the results of all Status tests.

**HEAD FOR NUMBERS:** Whenever you roll for household events, you may add your Cunning rank (3) to your Status test result. In addition, when testing Status to generate funds for you or your household, you may re-roll a number of 1s equal to your rank in Stewardship (or one, in your case).

**WEAPON MASTERY:** When you wield a longsword in combat, you increase its damage by +1.



# SER MERIK

Your older brother Nolan was always heir to your house and you were glad enough of it; you never aspired to lordly title or the fealty of vassals. You have always been more comfortable among simpler men: fighting men, craftsmen, and the smallfolk of your house's lands. Even as a boy, you found more friends among the sons of your father's vassals and the castle's tradesmen than among the landed sons and daughters of your father's peers. Nolan was always the one with the gifted tongue, who knew the right things to say and do, so you were pleased and proud to support him in his rightful rule.

Indeed, the only thing you ever envied your brother was the hand of the beautiful Alanna, his wife. Although Nolan was the mind and strong hand of the castle, Alanna has long been its heart and soul. She brought joy and color and laughter to its halls, and delighted in music and fêtes. You never spoke of your love for her—she was your brother's betrothed, and then wife!—but you swore to defend her with your life, if need be. Since Nolan's passing, you have longed to reach out to Alanna, to comfort her, but propriety has stayed your hand and choked off your voice. Any road, she seems to have found her solace in the Sept, praying to the gods.

You were married yourself, but only for a short time. Her name was Shawna, a shy young thing; the daughter of a house that wished to curry favor with your father by the match. She died less than a year after your wedding, in childbirth, the babe she bore along with her. You never remarried, although you



have had your dalliances and distractions from time to time. You preferred instead to focus your time and attention on serving your house, first your brother, and now his son, Rhys. Although the lad is gifted, and much like his father, you know he will need you in the months and even years to come if he is to grow into the strong leader and lord you know he can be.

Now comes this summons to the tourney at King's Landing. Ordinarily, you would welcome such an opportunity: to joust and test your mettle against the finest knights in the Seven Kingdoms, but now you have other concerns, and must look out for your young lord and for the Lady... that is, for *Septa* Alanna, who has chosen to accompany you.

## ABILITIES

AGILITY 3

ANIMAL HANDLING 3 *RIDE 1B*

ATHLETICS 3 *STRENGTH 2B*

AWARENESS 3

ENDURANCE 4: *RESILIENCE 2B*

FIGHTING 5 *LONG BLADES 2B / SPEARS 1B*

LANGUAGE (COMMON TONGUE) 3

STATUS 4

WARFARE 3

## ATTRIBUTES

AWARENESS 3 (12)

INTRIGUE DEFENSE 9 / COMPOSURE 6

MOVE 3 / SPRINT 14 (with lance, MOVE 2 / SPRINT 12)

COMBAT DEFENSE 3 (5 with shield) / ARMOR RATING 10 / HEALTH 12

ATTACK BASTARD SWORD 5+1B (4 damage; adaptable)

ATTACK SHIELD 5 (1 damage; defensive +2)

ATTACK TOURNEY LANCE 3+1B (6 damage; bulk 2, mounted, powerful, reach, slow)

PERSONAL GEAR plate armor, shield, bastard sword and scabbard, tourney lance, saddle, destrier, 16 gold dragons

## QUALITIES

**DESTINY POINTS:** You have one Destiny Point to spend during the game. See *Destiny Points* for a brief summary of what you can do with them.

**ANointed:** Add +2 to the result of all Status tests. You may draw strength from your commitment to the knightly virtues. Once per day, as a Free Action, increase both Defenses and all passive ability results by +5 for 1 round.

**FLAW:** You take a -1 penalty die on all tests involving the Thievery ability.

**LONG BLADE FIGHTER I:** When armed with a Long Blade, you may sacrifice your Long Blades bonus dice on a Fighting test to gain +1 degree of success if you successfully hit your opponent.

In addition, adversaries wielding non-shield parrying weapons take a -1 penalty to their Combat Defense against your attacks.

**SPONSOR:** A person of quality (in this case, Lord Rhys), vouches for you and serves as your patron.

# MÆSTER RUDOLPHUS

Although arms and iron may rule the Seven Kingdoms, you have always believed reason and lore are the means to rule wisely and well. Perhaps this is because you've never had any aptitude for arms or fighting—a fact drilled into you as a lad—but you were always clever and a quick study when it came to books and learning. So you were able to earn yourself a place at the Citadel, to train as a maester. You still fondly recall your days there, when boundless vistas of knowledge opened up to you, and you found the companionship of like minds. You think wistfully of long nights discussing history and philosophy over cups of mulled wine. Those were fine days, indeed.

Not at all like the dark days of Robert's Rebellion, when war split the Seven Kingdoms and arms and iron once again decided the future. Your own family paid dearly for King Robert's victory: your father and brothers dead on the battlefield, your house gone in all but name, married off with your older sister to some bannerman of Robert's, your lands joined with his (if he even had any to begin with), his sons now ruling over it.

Still, such was no longer your concern. You took commission with a noble house and a lord who, if he did not fully appreciate the value of learning himself, at least sought it for his children. You become the tutor to young Rhys, and later to Kellin and even little Brianna, and quietly swore you would teach them to appreciate history, philosophy, and all the learned arts and sciences in addition to force and skill at arms. It was the way to change the world, or at least your small corner of it, for the better.

You've always found Rhys an apt pupil, certainly more open to learning than his father or uncle. You've no quarrel with Ser Merik, save that he seems to think a young man can learn everything he needs to know in the arms-yard, the stables, and the whorehouse. Still, Merik is a loyal and honorable man, if perhaps a bit thickheaded and stubborn. Similarly, you have generally found Lady Alanna an ally in your quest to educate her children. Her sole blind spot has always been her unquestioning faith, whereas you are a man of reason. The gods, whatever their names and visages, have little to do with affairs in the world in your experience.

## ABILITIES

ANIMAL HANDLING 3

CUNNING 4 *DECIPHER 1B, MEMORY 1B*

HEALING 3 *TREAT AILMENT 1B, TREAT INJURY 1B*

KNOWLEDGE 4 *EDUCATION 2B*

LANGUAGE (COMMON TONGUE) 3

LANGUAGE (ANCIENT VALYRIAN) 2

PERSUASION 3 *CONVINCE 1B*

STATUS 4 *STEWARDSHIP 1B*

WILL 3

## ATTRIBUTES

AWARENESS 2 (8)

INTRIGUE DEFENSE 10 / COMPOSURE 9

MOVE 4 / SPRINT 15

COMBAT DEFENSE 6 / ARMOR RATING 1 / HEALTH 6

ATTACK QUARTERSTAFF 2 (2 damage; fast, two-handed)

ATTACK DAGGER 2 (1 damage; defensive +1, off-hand +1)

PERSONAL robes, quarterstaff, dagger with sheath, maester's chain, writing  
GEAR kit, 2 ravens, bag of corn, tomes concerning the subject of heraldry, history, and legends, 16 gold dragons

## QUALITIES

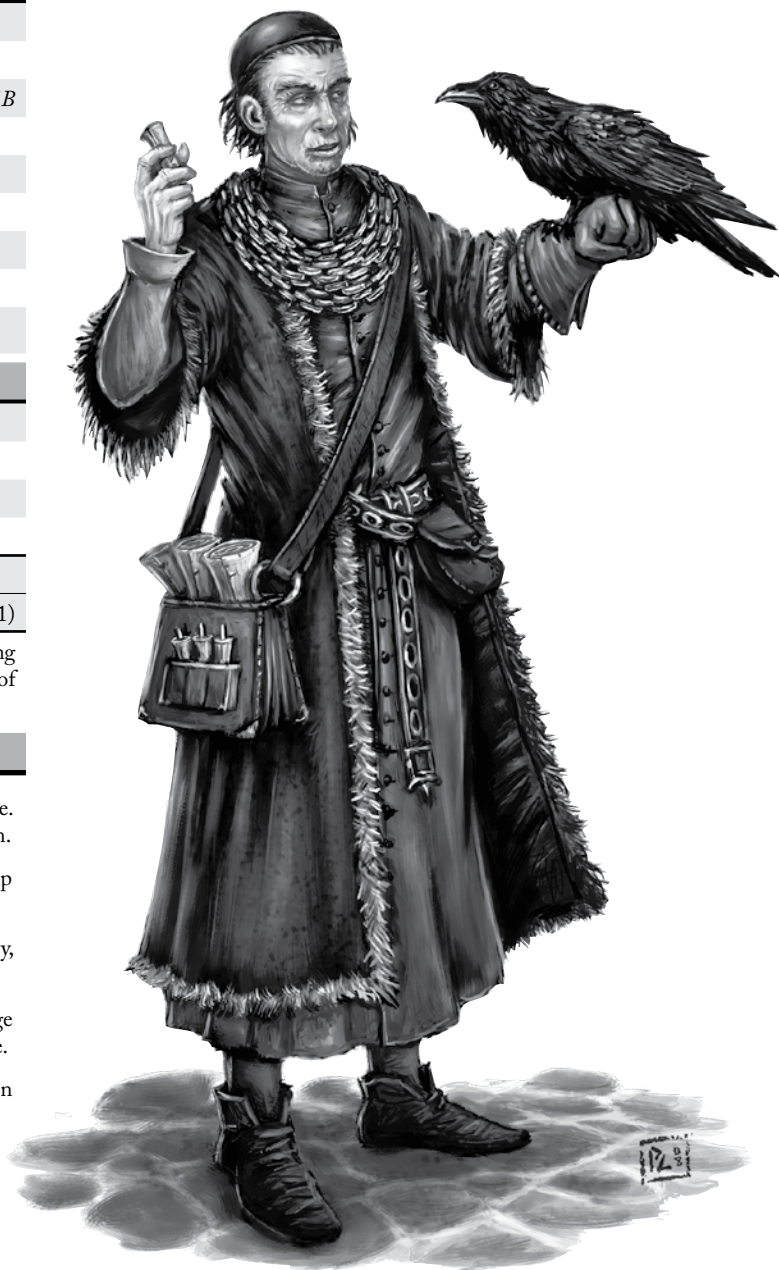
**DESTINY POINTS:** You have one Destiny Point to spend during the game. See Destiny Points for a brief summary of what you can do with them.

**FLAW:** You take a -1 penalty die on all tests involving the Marksmanship ability.

**KNOWLEDGE FOCUS (HERALDRY):** When testing Knowledge of heraldry, convert your Education bonus dice into test dice.

**KNOWLEDGE FOCUS (HISTORY AND LEGENDS):** When testing Knowledge of history and legends, convert your Education bonus dice into test dice.

**MASTER OF RAVENS:** You may dispatch ravens to bear messages. When doing so, make an Animal Handling test. The difficulty depends on the distance the raven must travel. For distances up to 50 miles, you must succeed on an Easy (3) test. For every additional 25 miles, increase the difficulty by 3. The Narrator rolls these tests in secret on your behalf to determine whether or not the raven arrives.

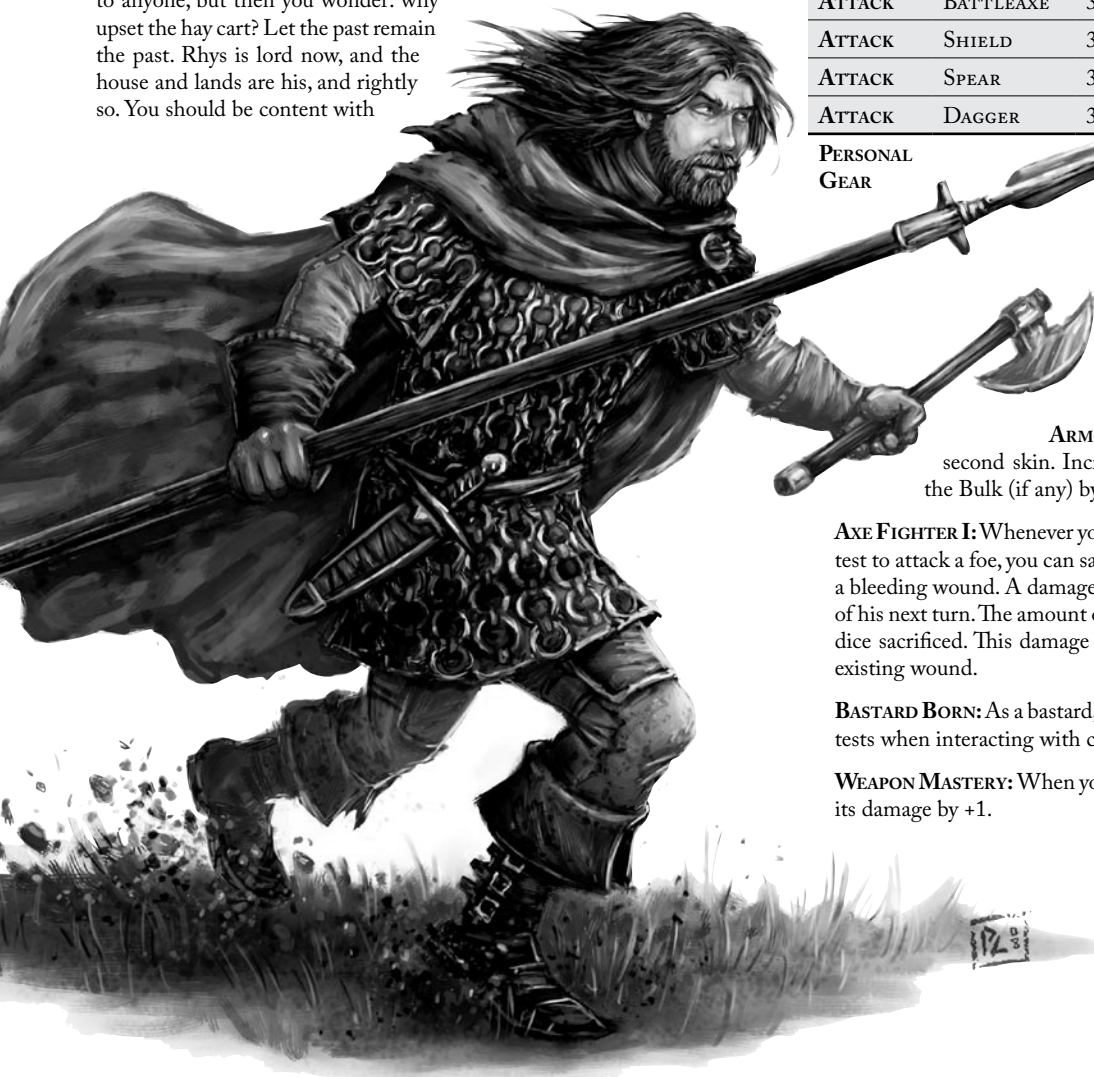


# NICHOLAS RIVERS

Although you grew up in the halls and yards of a castle, you have always felt the most at home beyond its walls in the wilds. The serenity of the forest calls to you, along with the thrill of riding at full gallop, and the excitement of the hunt and the chase. The sole stain upon that experience for you is the death of the Lord Nolan, a good liege and a man you have known and respected since childhood. He always treated you kindly and well, although you did not know why until fairly recently.

You were born a bastard, you see. Your mother, Elen, worked as a servant in the castle. She chanced to meet a young man at a festival and fell pregnant by him, but never saw him again. So she raised you on her own, with the aid of friends and relations. Lord Nolan was kind enough to ensure she kept her place in the castle and that her son was looked after and, when the time came, given work in the stables with the Master of Horses, since he so loved working with horses himself. It was not until your mother lay on her deathbed from sickness that she told you, and you alone, your father was Lord Nolan, from a dalliance before he married. You hoped, perhaps one day, to reach out to your father but he, too, was taken, and may have never known that you knew of him.

For your part, you are content with your place in the world. You certainly have no aspirations to claim title and lands, for you are no lord, nor suited to the courtly life. Give you the open sky, a stable yard, and a horse under you, and you are happy. You hope to be named the new Master of Horse one day, under Lord Rhys, your half-brother, you have come to realize. You struggle from time to time with this knowledge, and whether to reveal it to anyone, but then you wonder: why upset the hay cart? Let the past remain the past. Rhys is lord now, and the house and lands are his, and rightly so. You should be content with



the good fortune the gods have granted and leave well enough alone, even though there are times when it would be a comfort to have a brother to share the simple pleasures of the ride and the hunt.

## ABILITIES

AGILITY 4

ANIMAL HANDLING 3

ATHLETICS 4 *RUN 1B / STRENGTH 1B*

AWARENESS 3 *NOTICE 1B*

ENDURANCE 5 *RESILIENCE 1B*

FIGHTING 3 *AXES 2B / BRAWLING 1B / SPEARS 1B*

MARKSMANSHIP 3

STATUS 3

WILL 3

## ATTRIBUTES

AWARENESS 3 (12 base, 13 Notice)

INTRIGUE DEFENSE 8 / COMPOSURE 9

MOVE 4 / SPRINT 15

COMBAT DEFENSE 9 (11 with shield) / ARMOR RATING 6 / HEALTH 15

ATTACK	BATTLEAXE	3+2B (4 damage; adaptable)
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ATTACK	SHIELD	3 (2 damage; defensive +2)
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ATTACK	SPEAR	3+1B (4 damage; fast, two-handed)
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ATTACK	DAGGER	3 (2 damage; defensive +1, off-hand +1)
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PERSONAL GEAR

ring mail, shield, battleaxe, dagger with sheath, spear, livery, 10 gold dragons

## QUALITIES

**DESTINY POINTS:** You have one Destiny Point to spend during the game. See Destiny Points for a brief summary of what you can do with them.

**ARMOR MASTERY:** Armor you wear fits like a second skin. Increase your armor's AR by +1 and reduce the Bulk (if any) by 1.

**AXE FIGHTER I:** Whenever you are armed with an axe and roll a Fighting test to attack a foe, you can sacrifice a number of bonus dice to threaten a bleeding wound. A damaged foe takes additional damage at the start of his next turn. The amount of damage is equal to the number of bonus dice sacrificed. This damage ignores AR, as it comes from an already existing wound.

**BASTARD BORN:** As a bastard, you take a -1 penalty die on all Persuasion tests when interacting with characters with a higher Status.

**WEAPON MASTERY:** When you wield a battleaxe in combat, you increase its damage by +1.



# SQUIRE JONAH

Never before in your life have you been so excited and so nervous as to journey to King's Landing. Only in your wildest dreams did you once dare to hope to travel to a king's tourney as the squire of a noble and seasoned knight, to see the greatest knights and names of the Seven Kingdoms come together for a display of valor, arms, and prowess. Those who know you think it the youthful fancy of a wide-eyed country boy, but they do not know—no one knows—how "Squire Jonah" was not that long ago betrothed to a man nearly three times her age.

From the time you were little, you wanted nothing to do with dresses and dolls and learning to behave like a proper lady. No, you preferred getting dirty playing with boys and dreaming of one day taking up sword and shield yourself as a brave knight. Nothing your beleaguered parents did could dissuade you,

including punishments and stern lectures. Everything just hardened your resolve to become a great fighter, like the stories of the ancient warrior-queens like Nymeria. Still, your parents were just as stubborn, and did whatever they could to force you into the mold of a proper young lady.

The last straw was when they sold you off in marriage to some old landed knight twice widowed and nearly three times your age. You hated the disgusting old man from the moment you laid eyes on him and swore you would rather die than marry him. That very night, while the rest of the household slept after the feast to celebrate your engagement, you gathered a few items and slipped out your window and into the night. Cutting your hair short and wearing a boy's clothes you stole off a wash-line, you passed yourself as "Jonah" rather than "Jhenna" and eventually found service in Lord Nolan's household as a stable-boy and now squire.

## ABILITIES

AGILITY 4 *QUICKNESS 1B*

ANIMAL HANDLING 3 *RIDE 1B*

ATHLETICS 3

AWARENESS 4

ENDURANCE 3

FIGHTING 3

STATUS 3

STEALTH 3 (+4 when sneaking) *SNEAK 1B*

THIEVERY 3 *STEAL 1B*

## ATTRIBUTES

AWARENESS 4 (16)

INTRIGUE DEFENSE 8 / COMPOSURE 6

MOVE 5 / SPRINT 25

COMBAT DEFENSE 10 (11 with shield) / ARMOR RATING 2 / HEALTH 9

ATTACK SMALL SWORD 3 (3 damage; fast)

ATTACK HAND AXE 3 (2 damage; defensive +1, off-hand +1)

ATTACK BUCKLER 3 (1 damage; defensive +1, off-hand +1)

ATTACK THROWN HAND AXE 2 (3 damage; close range)

ATTACK LIGHT CROSSBOW 2 (5 damage; long range, reload lesser, slow)

PERSONAL GEAR soft leather, buckler, small sword, hand axe, light crossbow, quiver with 12 bolts, livery, 8 gold dragons

## QUALITIES

**DESTINY POINTS:** You have three Destiny Points to spend during the game. See Destiny Points for a brief summary of what you can do with them.

**FACE IN THE CROWD:** You can make a Stealth check to blend-in as a Free Action. In addition, you add your Cunning rank (2) to your Stealth test result to blend-in.

**FAST:** Your starting move is 5 yards. When running, you move five times your move.

**FURTIVE:** When testing Stealth to sneak, you may re-roll any 1s. In addition, you may add your Agility rank to your Stealth test result when sneaking.



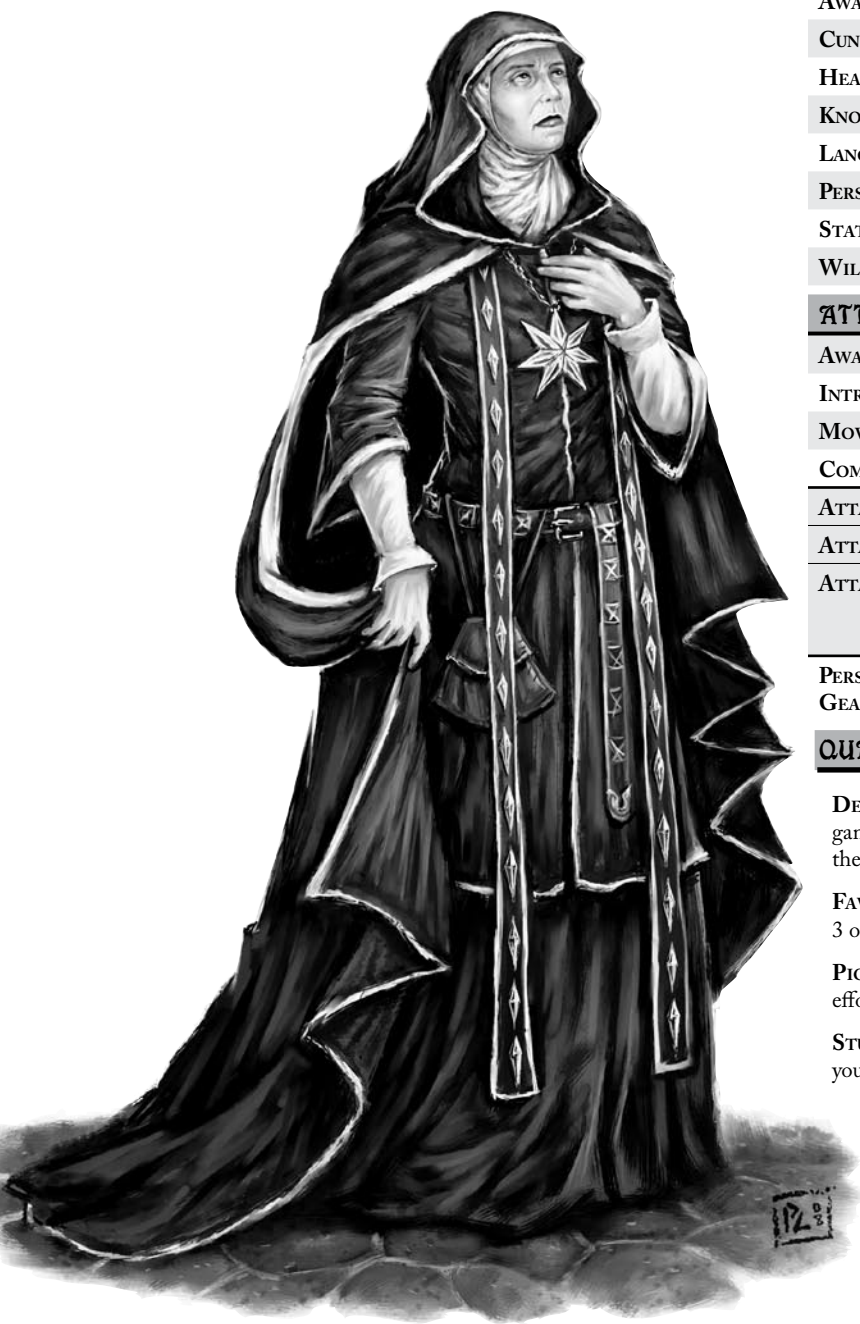
# SEPTA ALANNA

“The gods are mysterious, by turns kind and cruel, and they do not explain themselves to the likes of mortals, in much the same way as kings and lords are mysterious in their ways to the smallfolk.” So you learned when you were only a child and your momma perished from a fever. You were raised by kindly Septas in the service of your father, brought up to be a proper lady and taught all the skills you would need one day when you ran a household of your own. Although you feared the stony faces of the Seven as a child, you learned to love and respect them, and to understand they loved you and wished for you to lead a proper and righteous life, pleasing in their sight.

How they smiled upon you when they chose Nolan for your husband: a dashing and brave man, wise and gentle and kind to you. Although your marriage was arranged, you loved him from the moment you first beheld his handsome face, felt your hand in his as he raised it to his lips. The years following your marriage were ones of great contentment. You made a good home for your husband, and gave him three wonderful children, including a

son and heir, your first baby, Rhys. How strange it seems now to look at the serious-faced young man in armor sitting astride a horse, remembering the tiny babe that suckled at your breast. Rhys is a man now, and you a widow. The house is his and will rightly pass to his wife when the time comes. The Seven give, and then they take away.

You grieved for a long time after Nolan's death. You grieve still, in some ways, and probably always will, but you no longer seek to follow him into the embrace of death. That time will come soon enough, as it does for all mortal creatures. For now, your children need you, and the gods have demanded a different kind of service. Although you are still young, you have passed from the embrace of the Mother and heard the call of the Crone.



## ABILITIES

AGILITY 3

AWARENESS 3

EMPATHY 1B

CUNNING 3

HEALING 3

KNOWLEDGE 3

EDUCATION 1B, RESEARCH 1B

LANGUAGE (COMMON TONGUE) 3

PERSUASION 3

BARGAIN 1B / CHARM 1B / CONVINCE 1B

STATUS 4

WILL 5

COORDINATE 1B / DISCIPLINE 1B

## ATTRIBUTES

AWARENESS 3 (12 base, 13 Empathy)

INTRIGUE DEFENSE 10 / COMPOSURE 16

MOVE 3 / SPRINT 14

COMBAT DEFENSE 8 (+12 with shield) / ARMOR RATING 1 / HEALTH 6

ATTACK	MACE	2 (2 damage)
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ATTACK	LARGE SHIELD	2 (1 damage; bulk 1, defensive +4)
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ATTACK	HEAVY CROSSBOW	2 (5 damage; long range, piercing 2, reload greater, slow, two-handed, vicious)
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PERSONAL robes, large shield, mace, heavy crossbow, quiver with 10 bolts,

GEAR icon of the Crone, 9 gold dragons

## QUALITIES

**DESTINY POINTS:** You have one Destiny Point to spend during the game. See Destiny Points for a brief summary of what you can do with them.

**FAVORED OF THE SMALLFOLK:** When interacting with characters Status 3 or lower, you gain a +1 bonus die on all Persuasion tests.

**PIOUS:** Once per day, you may call upon your faith to help you and your efforts. You gain +1 test die on a single test.

**STUBBORN:** Add the number of bonus dice you have in Discipline to your Composure.

# THE AMBUSH SITE

To the  
Inn at the Crossroads

— KEY —  
A - Corvin  
C - Ander  
W - Wort  
Co - Cole



□ = 1x1 yard



# THE BANDIT CAMP

To the  
Inn at the Crossroads

— KEY —  
1 - Bandit Tent  
2 - Stash  
3 - Central Campfire  
4 - Horse Corral

□ = 1x1 yard

To the  
Ambush Site



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