



A STORY OF LOVE AND SURVIVAL
BERLIN, 1933-1943

In memory of Helen Gartner Hammer

Credits & Attributions

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Forward

Memory is a reconstructive process. We remember things by telling ourselves the story of what happened over and over again, and in time our relationship to the story becomes part of the story itself. We use the stories we encounter to make meaning of our world. The figures, acts, choices and dilemmas in the story may chime with or challenge the heart of what we already understand. Our beliefs are grown in the soil of story, as we reconstruct and evolve the narratives we tell.

And history? It is our collectively reconstructed memory. German-Jewish philosopher and cultural critic Walter Benjamin, who died fleeing the Nazis, argued that the story of history always empathizes with the victors. This empathy with victors includes how the defeated are depicted and categorized. In stories of World War II, fascism, and the Holocaust, the very meaning of evil is solidified—not undeservedly—in the conjuring of Hitler and the Third Reich. The Nazi regime is framed as terrifying and brutal, but also unquestionable and unchallengeable to all but the heroic Allies. This story seems to pass moral judgment on the regime,

but it also serves to soothe our consciences. After all, if the Nazis could not be challenged, then no one was morally obligated to do so.

In light of that depiction, Rosenstrasse is a surprising moment of history. A few thousand average, unorganized women, married to Jewish men who were being directly targeted by the Final Solution, took to the street in defiance of that supposedly unquestionable and unchallengeable regime. They demanded resolutely and peacefully that their husbands be returned home... and they were. The Rosenstrasse protest offers a counter-narrative that posits that individuals and small, vulnerable groups can stand up against oppressive regimes, even the one we hold up as the icon of absolute evil.

When we started this game, we were motivated both personally and politically by a growing concern over the new era of xenophobia, totalitarian politics and racial violence on the rise in both North America and Europe. We recognized Rosenstrasse as a story that was helpful in, as Benjamin called it, “brushing history against

the grain.” We sought to invite both ourselves and our players to reconsider and explore our individual capacities and opportunities to combat hate and injustice. Eight months later, as the political climate grows ever bleaker, our design process is also a reconstructive process. Today it feels less like artistic expression or political commentary, and more like a roadmap of what we must personally become.

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Historical Context

The scenario’s events begin in January 1933, just as Hitler has been appointed Chancellor. Our characters have all met and married their partners in the transitioning age of the Weimar Republic: the government of post-World War I Germany. During this period, Germany’s military strength was limited by the treaties that were signed to end the war. Much of the population has taken this as a grave national humiliation, especially when coupled with the territory loss and heavy economic burden involved in WWI reparations. This was an unstable time, marked by hyperinflation and by political extremism, which was often enforced by factional paramilitary force.

The Weimar Republic was also a time of great cultural renaissance. Advancements in art, architecture, film, literature, philosophy, theatre and music made Berlin a particularly vibrant place to live. Like many radical cultural transformations, this was polarizing to the populace. New struggles appeared between those that

aimed to recast and reinforce concepts of traditional welcomed worldly influences, liberation and cultural change. Aligning itself strongly with German pride and traditional heritage, and with the economic pressures to stabilize due to the Great Depression, the National Socialist Democratic Worker's Party (NSDAP, Nazi party) started to gain popularity.

After a series of elections that failed to secure a majority in the Reichstag, Hitler negotiated a fragile coalition with the President's most trusted advisors, and Hindenberg appointed Hitler Chancellor of Germany in an effort to impose order, political and economic stability. Only a few months after the game starts, Hitler will have convinced Hindenberg to dissolve the Reichstag, give him dictatorial power, suspend civil liberties, suppress the press, and raise a private army to enact a campaign of terror against his opposition. In a year and a half, Hindenberg will die; by then, Hitler and the NSDAP will have raised the popular support to secure an official status of Führer and Chancellor of Germany.

The Scenario

Rosenstrasse is a highly structured historical scenario, using fictional characters informed by the stories of real people. While it aims to provide a rich backdrop of Berlin under the rise of the Third Reich, its focus is primarily on the people affected and the evolution of their relationships under that duress. As such, the story is intended to be deeply elegiac: to provide an emotionally immersive experience for the players and enable a sincere glimpse into the lives of the people who inspired our characters. The experience aims to be tense and difficult for the players to endure.

The narrative focuses on three married couples and a brother-sister pair, all of whom will be disenfranchised by the racial laws of Nazi Germany. Each player will use two characters to experience the game, and each character will be coupled with a spouse or sibling to tell two stories simultaneously. The scenario begins with a short set of workshops followed by a series of prologue scenes that establish characters and relationships. Act I and Act II develop the pairs through the growing loss of civil

liberties during the rise of the Reich from 1933-1943. These scenes are almost like flashbacks - events that set an emotional groundwork to prepare for Act III which escalates the urgency as it introduces the arrest of the men and the protest by the women. A short epilogue brings closure to the characters stories and the game, but leaves them uncertain and still in the context of wartime Germany.

Schedule of Events

Total run time: 4-5 Hours

Workshop: 40 minutes

The workshops associated with this game have three main components:

- Personal Context: introducing ourselves and sharing our relationship to the Holocaust
- Line-ups & Casting (two characters per player)
- Principles of the Game: setting player expectations of engagement in the scenario

Play: 3.5-4 hours

Play is divided into sections, as follow. A break is recommended between Act I and Act II.

- Prologue: Key scenes to establish relationships and background
- Act I, 1933-1937: The early days of the Reich and its increasing restrictions
- Act II, 1938-1943: Life under a suffocating and dangerous regime
- Act III, 1943: The Factory Action and the protest at Rosenstrasse
- Epilogue: Where we learn the fates of our characters

Debrief: 15 Minutes

WORKSHOPS

Workshop: Personal Context (10 minutes)

Beginning with the player to your left, ask each person to say their name, and tell the group how they first learned about the Holocaust. Go around the circle and end with yourself. If you wish, you may also briefly tell the group why you chose to run this scenario.

By asking players to discuss their personal relationship to the Holocaust, this workshop helps calibrate the group's expectations for how players may engage with the material. Additionally, the Holocaust shaped the lives of multiple generations of Jews, even those whose families were not personally affected. If Jewish players are present, this workshop can help set the tone for the game, and serve as a reminder that the Holocaust is still present in the lives of many Jews today.

Some players may answer the question more broadly than it is written. For example, Jewish players often speak about their connection to Judaism or the effect the Holocaust had on their family. Players might also talk about their connection to genocide more broadly. As long as what they are talking about aligns

with the goal of this workshop, it is appropriate. If a player diverges from these topics, gently bring them back to focus on the game.

Workshop: Line-ups and Casting (20 minutes)

Let the players know that in the game they will have two characters to play. One character will be male, and one will be female. Each character will be involved in a significant relationship (a husband, wife, brother or sister) with another player's character. To determine who should play which character, you will be running a short series of line-ups.

Have all players stand side by side in a straight line. Tell them you will be asking them a few questions, and will designate what each end of the line means. Then they will need to find the place on that line where they as a player fit. Ensure everyone understands how this works by doing a quick test run - you will ask them to line according to their age. Point to the left side of the room and tell them that that end of the line is older. Point to the right side and tell them that that side of the line is younger. Let them self-arrange into a line-up. At any time,

if players all clump up in one spot, make them straighten the line. Once you are sure that everyone understands what they need to do, proceed to call for the lineups below.

1. This lineup is about how comfortable you are playing a character whose storyline involves the serious illness of a child. Going this way (point left) means that you strongly would not want to play that kind of story. Going that way (point right) means that you think it would be interesting to play that kind of story. Position yourself on the line where you are comfortable. Write down the order. (Note: if for some reason all players indicate that they strongly would not want to play in that story, identify for them that this subject matter is limited to a short portion of the scenario, and ask them to repeat the line-up with the directions more comfortable, less comfortable.)

2. This next lineup is about how comfortable you are playing a character that you as a player may consider morally challenging. Going this way (point left) means that you strongly would not want to play that kind of character. Going that way (point right) means that you think it would be interesting to play that kind of character. Position yourself on the line where you are comfortable. Write down the order.

3. The next question is about the kinds of characters you like to play. Would you prefer to play a character who responds to the world more intellectually (point left) or more emotionally (point right). Write down the order.

4. And lastly, would you prefer to play a character that is highly vulnerable (point left) or less vulnerable (point right)? Write down the order.

Now assign characters according to this process:

1. Assign both Izak and Anneliese to a player who is not adverse to playing a story with risk to children, and who would prefer to play a more vulnerable character.

2. Assign both Kurt and Klara to the remaining player who is most comfortable with playing a character with difficult moral perspectives.

3. Assign both Josef and Inge to the remaining player who more strongly prefers to play characters that approach the world intellectually.

4. Assign both Max and Ruth to the final player.

Note: if for some reason the options available to you do not allow you to follow the process above, use your best judgement based on your observations of the group, but be sure to assign them according to the character pairs identified above.

Note that all character genders are fixed, and must be played as the gender written.

Workshop: Principles of the Game

(10 minutes)

Before beginning play, review the principles of the game with players. Read each principle and its explanatory text aloud, then ask the group if they have questions. These principles should guide both the players and your own behavior as a Director.

- Be players, not historians. During play, your job is to explore your characters' experience and be emotionally authentic. You do not need to have extensive knowledge of the history in order to play. If you do have such knowledge, put it to one side and focus on the daily experiences of your characters.
- No superheroics. The characters in this game are ordinary people living under a totalitarian, oppressive regime. Even mild resistance can have deadly

consequences. Characters can control the way they respond to the situation they are living in, but do not have the power to change it.

- Player transparency, Director secrecy. Players, you can share anything in your game materials either in or out of character. Be aware that the Director will be secretly tracking some of the actions you take during the game, just as the Nazi regime spied on its citizens.
- We are more important than the game. The game material may be highly personal and painful for some players. You have already heard about people's histories with the Holocaust. While this game does not shy away from difficult material, be respectful of the human beings in this room as you engage with it.

DIRECTOR NOTES

Agency

In this scenario, players do not have a great deal of agency to affect the world around them. Players cannot effectively resist the Nazi regime until the protest in collective action. They can occasionally change their personal circumstances, and those situations are clearly marked. During the rest of the game, they should be focused on their character's personal relationships, on their sense of self and inner feelings, and how they negotiate living in exceptionally difficult circumstances. **The primary responsibility of the Director in this game is to read and calibrate the emotional intensity of the players by asking questions that facilitate emotional exploration.**

The pre-written scenes for this scenario emphasize these factors. In many of these scenes, you will have the opportunity to follow up with questions that deepen the players' experience. Later in this booklet, you will find suggestions for how to do this for particular scenes, and examples of questions you might ask. In all cases, however, you should keep in mind that your questions should help the characters reveal their inner feelings, expose or demonstrate their relationships, or connect to daily life.

Be wary of asking questions that invite super-heroics, provide opportunity to change the narrative course, or that are disconnected from the daily experiences of characters' lives.

It is possible that your players will try to break the tone of the game, either because they are accustomed to games where the characters have a great deal of freedom or as a response to difficult feelings they, as a player, may be having. If this happens, gently intercede. Do not accept the contribution into the fiction of the game. Explain that their proposed action does not fit this scenario, reminding them of the principles of play if necessary, and ask them to try again.

Dyads

This scenario centers not on individual characters, but rather on dyads - three husband-wife pairs, and one brother-sister pair. Each player portrays a male and a female character from different dyads, and each dyad involves two of the four players.

These dyads are the heart of the game. As such, keep in mind the following:

- The two players in a dyad should be seated next to one another, so that they can engage closely and intimately during their scenes. If this is not possible, ask the active players to leave their seats and stand next to one another while they play.
- A given player will sometimes be portraying the male half of one dyad, and sometimes the female half of another. Character sheets have names on the back, and can be used to show which character is being portrayed. Once yellow stars have been given out, they should be worn in play as appropriate. Players may also want to use personal items, such as a scarf, to improvise costumes that differentiate between their characters.
- Some scenes are directed at only one half of a given dyad. However, both players for that dyad should switch to the appropriate character when either character is in play.

RUNNING THE GAME

It is strongly recommended that you read through the whole scenario before attempting to run the game for others. There are certain points where character decisions will affect the outcome of the story and as a result special management of the game materials will be needed. Understanding the courses that the narrative will take will be important to the ease of running the game.

Game Components

This scenario makes use of a variety of components:

- Character Sheets which are distributed to and managed by the players.
- This Director Guide is the complete, compiled text. It contains workshop instructions, directions and advice and a scene-by-scene guide for running the game. You will work primarily from the guide as you facilitate.
- The Rosenstrasse Deck is a deck of cards. The Director will manage the deck following the instructions provided in the guide. There are three kinds of cards in this game. Each of them are colour coded for easy differentiation

and they are numbered for easy re-ordering. The card types are below:

- Scenario cards describe scenes. Some scenario cards are conditional depending on player decisions. The guide will clearly identify those scenes and provide specific directions based on content. Some scenario cards are for you, the Director; typically, you will read a short narration from the card, and you may also have other tasks to perform. Follow the instructions in the Director Guide.
- Update cards. Update cards are distributed to players between acts, to provide new information about their characters. Like the conditional scenario cards, the guide provides warnings and directions for these.
- Complicity cards. Complicity cards are scenes that are not played but are described in response to questions as if they occurred in the past. Unlike all other cards, they are run by the players. Complicity cards are drawn in pairs and given to a particular player as described in the guide. That player then reads both cards silently and chooses one to inflict on the character named.
- A Risk Matrix that is managed and viewable only by the Director.
- A set of Yellow Stars to be distributed by the Director when directed by a card. From that point

forward, the star is to be worn by the player when playing the character it was given to.

- A set of Postcards that are used by the Director and players as part of the Epilogue.
- A timeline which is not actively used in game, but is available to the players for reference.
- Sound files that can be used to enhance the experience of the game (optionally).

The Director may also want to have a few pieces of gendered clothing, such as a man's cap or a few scarves, for the players to use while playing. This is entirely optional, but does assist some players in shifting back and forth between their main characters, especially if they have not played in a game where they played more than one invested player character at a time.

Direction Process

In general, this Director's Guide is the central document that you will work from. All of the cards in the deck are mirrored in the book, along with specific guidance for you related playing the scene.

I. You should always start by going to the next

page in the guide.

2. Check to see if there is any special instruction for the next event. If so, read the instructions, and follow them.

3. Once the instructions are taken care of, draw the card from the deck. The text on the card is always mirrored in the left hand page of the book for your reference.

a. For Update and Complicity cards, do not read the card aloud. Hand the card to the indicated player.

b. For Scenario cards that target a player, read the card text aloud. Then hand the card to the appropriate player or players for their reference during play.

c. For Scenario cards that target you, the Director, read the card aloud and follow the directions in this guide. Do not give cards marked Director to the players.

4. For each card, Director advice or directions are located on the right side of the spread. This includes information related to characters you will play, or suggestions on how to emotionally calibrate the experience of play by asking questions.

5. Check to see if there is any special action that should be taken after the scene is over. If so, follow the instructions as written.

6. Move to the next page in the guide.

1. Turn to page in the guide.

2. Read the special instructions, if any, and follow them.

3. Draw the card, read it aloud, or follow the instructions on it. The text of the card is included in the guide, here.

4. This section will contain guidance for you to facilitate the scene.

Is there no end to this? Every day you struggle to keep this family moving forward. You keep the house in perfect order; you keep the children occupied and on task. You keep everyone safe, at the cost of everything you ever wanted. You hold your head high to defend against the gossip of your neighbours. You have less and less contact with others. Your world is getting smaller and smaller every day. Sometimes you don't think Kurt really understands how hard this is for you. Today you came downstairs to find him having just made a mess of your clean, orderly kitchen, and something inside you just... snapped.

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Show us what happened.

SCENARIO
1938-1942

Skip this scene if Inge and Kurt are divorced. (Immediately discard this card and draw the next card. Do not read the card text aloud.)

This scene allows for direct conflict between Inge and Kurt, and will decide if the couple stays together as both of their worlds are falling apart.

If you ask questions, aim for those that reveal the stress fractures of their relationship, or where the answers will further deepen the divide.

Example:

- Kurt, are you still a man if your wife must keep you safe?
- Inge, what kind of an example is he setting for your children?

End the scene by directly asking Inge whether or not she stays with Kurt.

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ACT II
{ Inge }
{ Kurt }

5. Some cards have special actions you will have to take when the scene is ended. If there is direction here, follow the instructions as written.

6. Turn to the next page before drawing the next card.

Tracking Character Risk Status

During the game, characters will take actions that change their legal status, and that make them more or less vulnerable to attack by the Nazi regime. Use the risk matrix to track the decisions the characters make.

Actions that make characters more or less vulnerable include:

- Being identified as a Jew.
- Being identified as a Mischling (mixed race).
- Being registered with the Jewish community.
- Being married to an Aryan woman.
- Being married to a (known) Mischling.
- Having children who were baptized before 1935.
- Getting in trouble with the regime.
- Working as an orderly for the Nazi regime.

Do not show the risk matrix to the players. Do not explain why you are marking the document, unless directed otherwise in the instructions. Players should feel that they are being watched and judged by rules they do not fully understand. Many of the items on the risk matrix are connected to specific choices presented to characters in the game. However, you should feel free to use “Getting in trouble with the

regime” at your discretion. Vulnerable men who engage in public defiance or resistance, who engage in violence, or draw attention to themselves are accumulating risk.

The risk matrix is used at the beginning of Act III to determine the fate of the male characters. If a card or an event does not explicitly ask you to update the risk matrix, wait until the beginning of Act III to evaluate the character’s situation (e.g. I am married to...). See further directions on the relevant cards and Director support text.

Rosenstrasse is not a story about individuals. It is a story about relationships—relationships between husbands and wives, brothers and sisters, parents and children. During these next scenes, we will see how the spouses in our story meet, and experience a critical moment between the pair of siblings.

SCENARIO

Pre 1933

If needed, you can use this as a moment to remind the players about who will be playing with whom. The next four scenes will also reinforce those pairings.

I

PROLOGUE

{ Director }

The year was 1930, it was summer in Berlin, and Annaliese was new to the city. Her friend Lotte from the shop had a beau working the door of the *Resi* cabaret who snuck the girls in for the show. Annaliese had never seen a sight more grand in her life! The people, the clothes, the mirrors—and best of all—the music!! From the moment Max took the stage in his solo, she was transfixed. She was bold and introduced herself to him during the break, and that night he took her on a whirlwind adventure. Late into the night, the pair landed on a park bench knowing that the evening was coming to a cruel, too-soon end.

Show us the conversation Max and Annaliese had together as the sun came slowly up over the horizon.

SCENARIO

Pre 1933

Ensure that Max and Annaliese are sitting next to each other. Before reading out the scene text ask Annaliese to introduce her character, and then ask Max to do the same. Let them ask each other any questions they might have before starting the scene.

During this scene, Annaliese and Max are young and hopeful. She is 23, and he is 21. Let the players ask one another questions and work out the core of their relationship. If you are asked for input, guide them toward themes of romance, hope, joy, and beauty.

2

PROLOGUE

{ Annaliese }

{ Max }

In 1921, Kurt met Inge at a faith social that she was hosting for his administrative unit. He was tall and striking and blonde, and his deep blue eyes took her breath away. But Inge was a pragmatic girl with a mind always looking at the future. After meeting with him socially a few times, she could see that he had a mind to court her. His idealism and ambition were as appealing as his good looks, but was he serious?

Show us what happened when Inge sat Kurt down to talk about his intentions, and her expectations for the future.

SCENARIO

Pre 1933

Ensure that Kurt and Inge are sitting next to each other. Before reading out the scene text, ask Inge to introduce her character, and then ask Kurt to do the same. Let them ask each other any questions they might have before starting the scene.

During this scene, Kurt and Inge are just old enough to begin considering marriage. She is 19, and he is 21. Let the players ask one another questions and work out the core of their relationship. If you are asked for input, guide them toward themes of honor, diligence, practicality, and foresight.

3

PROLOGUE

{ Inge }

{ Kurt }

In 1925, Klara was in a serious relationship with Werner Stein, a junior professor at Friedrich Wilhelms Universität. He had a sharp mind and a strong personality, and he had Klara's future all figured out. She would make a beautiful home and bear him children that would compliment his life. Tonight, one of Werner's colleagues brought Josef to his house for dinner. Late in the evening, as the other men went off to smoke, Josef stayed behind to talk to Klara.

Show us the conversation that made Klara rethink what she wanted from her life.

SCENARIO

Pre 1933

Before reading out the scene, ask Klara to introduce her character, and then ask Josef to do the same. Let them ask each other any questions they might have before starting the scene.

During this scene, Klara and Josef are 23 and 24 respectively. Klara may be supported by her family or by Werner, while Josef is likely in his first job. Let the players ask one another questions and work out the core of their relationship. If you are asked for input, guide them toward themes of inspiration, intellectualism, honesty, and respect.

4

PROLOGUE

{ Klara }

{ Josef }

It took almost twenty years for your father to follow your mother into death. On this day in 1929, eleven months after his passing, you have come to the synagogue to offer your last Kaddish—the prayer you offer up to G-d to reaffirm your faith following the loss that you have suffered. After today, your avelut (formal mourning period) will be over. Ruth emerges from the women's gallery to meet Izak with his daughter Edith sound asleep on her shoulder, and her own Walter swelling in her womb.

Show us the conversation they have on their walk home: what it is like to put their father to rest, the kind of parents they hope to be, and the kind of world they want to make for their children.

SCENARIO

Pre 1933

Before reading out the scene, ask Ruth to introduce her character, then have Izak do the same. Let them ask each other any questions they might have before starting the scene.

In this scene, Izak is 28 and Ruth is 25, both of them with their own families. Unlike the other pairings, Ruth and Izak know one another well—though their life has just drastically changed, as the previous generation is now entirely gone. Let the players ask one another questions and work out the core of their relationship. If you are asked for input, guide them toward themes of intimacy, caring, generosity, and gratitude.

5

PROLOGUE

{ Ruth }

{ Izak }

And now we return together to the year 1933. Marriages have been made, children have been conceived and born, books written, houses purchased, promotions earned. Together we will see how these characters navigate the years 1933-1937.

SCENARIO 1933-1937

Give players a moment to reorient themselves, and to integrate insights from the prologue scenes into their initial character concept. Each character sheet describes the character as of 1933, including age, children, and employment. If players have questions that are not answered by the prologue scenes or the character sheet, encourage them to either ask the other player in the relevant dyad, or to find out during play.

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ACT I
{ Director }

It is January 20, 1933. You and Max are finally out of the boarding house and into a tiny apartment of your own. In every corner you find new dreams of the life you and Max will build there. Tonight is the first time you will have Max's family over for dinner, including his mother Minna. You worked so hard to try and make everything just right, but Max was late. Ever since he got home he's been rowdy with his brothers and hasn't seemed to notice how much work you've put in.

Show us the conversation that happens when Minna seeks out Annaliese, who is frustrated and hiding in the kitchen. The Director will play Minna. Max may join at the end if desired.

SCENARIO

1933-1937

You will play Minna, Max's mother.

This scene provides us a view into a life that is yet untouched by the shadow of the Reich, when young couples only had ordinary young couple problems to deal with. It also aims to establish Max's family as a tangible presence in both of their lives. Over the course of the ten years of the game most of Max's family will be murdered, and this scene provides a presence to enable a later sense of loss.

How to play Minna: Minna is 60 and widowed early, when Max was quite young. To support her five boys, she sold all her jewelry and opened a small bakery. She's keenly observant, has a wry sense of humour, and has a knack for taking the universe in stride. She loves Annaliese like a daughter, particularly because they share a love of music. Sometimes she wonders, though, if Annaliese has enough steel in her to

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ACT I
{ Annaliese }

face hard times. In moments of intimacy, she may call Annaliese “Chanaleh,” a Yiddishized pet name that signifies Annaliese’s acceptance into her Jewish family.

7

ACT I
{ Annaliese }

It is May 10, 1933. Has the world gone mad? Last month, the German Student Union posterred twelve “theses” on all the university campuses across Germany declaring war on Jewish intellectualism. They demanded the new censor allow Jews to publish only in Hebrew, or call their books written in German “translations.” If that wasn’t bad enough, today they are “cleansing the German Spirit” by burning books across the country. When Josef comes home, Klara is sitting at the kitchen table with the remnant of a book. A book that she translated for him, and he published at Ullstein. It is charred and ruined, its spine broken, unreadable.

Show us how they cope with this as a couple.

SCENARIO

1933-1937

This scene contrasts with Annaliese and Max’s celebration. Even as they begin a new life together, Klara and Josef must cope with ominous signs of what is to come. This scene also establishes Klara and Josef as characters who care about scholarship, books, and learning, and who collaborate on important intellectual projects. Finally, this scene allows the players to begin to discover how Josef and Klara will respond to threats and trauma.

If Klara and Josef ask you about the content of the book, turn the question around and have them explore it. Doing so will require them to articulate their intellectual commitments and define the nature of their collaborative partnership.

Examples:

- *Klara, what did this book help people understand better about one another?*
- *Josef, what made you choose this book out of all the manuscripts you are sent each year?*

It is April 27, 1934. The business Izak works for is struggling, and with less work, so is Izak. The tailor he works for spoke out against the boycotts that the Nazis were organizing against Jewish businesses, and so for the last month they have been targeting the store. Picketers come every day and interfere with the customers. Izak has begun to worry about paying the rent. Meanwhile Hans and Ruth are thriving as business at his department store booms. Over tea at Ruth's house, they have been sharing stories about the children when Ruth reminds Izak that Dieter's school fees are due at the end of the month.

Show us the conversation that ensues.

SCENARIO

1933-1937

Care is central to Ruth and Izak's relationship. He was her rock in childhood, but the changes coming to Germany will turn that tide and require Ruth to be strong for him. The Reich was an era of strong reinvestment into traditional family values. Men were the head of the family, and women, the keeper of hearth, home and family. In their mixed marriages, Ruth will grow protected, Izak will grow vulnerable. This scene begins that process.

The goal in this scene is to show the beginning of Izak's vulnerability and to explore how open he is to let her care for him. If he doesn't let it be exposed, or doesn't accept help, then ask questions after the scene that will do it for him.

Examples:

- *Izak, why couldn't you ask your only sister for help?*
- *Ruth, how did you know that Izak was lying to you?*
- *Ruth, how did you make sure that the children were cared for anyway?*

It is August 12, 1934. Your brother-in-law Oskar has been promoted to be a Storm Unit Leader of the SS. As part of the celebration, the two of you sit down in his study to have a drink together and make plans for the future of your family. Now that your army is starting to rebuild and his future in the SS is assured, how will you work together to ensure that your future is as bright as it deserves to be?

The Director will play Oskar.
Show us their conversation.

SCENARIO

1933-1937

You will play Oskar, Inge's brother.

This scene serves two purposes. First, it highlights Kurt's relationship to Inge's family and sets a strong pressure on Kurt to succeed. Secondly it allows all the players to feel the rise of the SS to power.

How to play Oskar: The SS is a paramilitary organization that is fiercely loyal to Hitler. While it is deeply entrenched in Nazi ideology, remember that it is also made up of regular men. Avoid playing Oskar as a Nazi caricature. Play him as a proud, personally ambitious, confident man working for the betterment of his family and country. In his lifetime, he has witnessed the country's decline: defeat, military castration, economic depression, and moral decay. He honestly believes that his work in the SS is critical to rebuilding Germany. He likes Kurt as a brother in law, but feels like he is not doing enough for Inge and the children. He would like to see Kurt

10

ACT I
{ Kurt }

succeed.

Goals: Bond with Kurt while toasting Germany's great rebirth, and inspire Kurt to identify his place in it that new world.

10

ACT I
{ Kurt }

It is May 1935, and it seems clearer and clearer to Klara that Germany's Jews are in danger. Little by little, Jewish rights and protections are being stripped from the law, and she is starting to fear for the future of their family. She has noticed that children who are baptized—even those born to Jews—are considered more German and thus, safer and more free as a result. Klara also suspects that baptizing them won't just protect the children, it will help protect Josef in the long run, as well.

As neither Christians nor Jews, how have Josef and Klara been raising the children until now? Decide together, then show us the conversation in which Klara raises the question with Josef.

SCENARIO

1933-1937

This scene challenges the mutual respect between Klara and Josef, by showing that her Christian heritage can protect their children while his Jewishness puts them at risk. They are committed to an equal partnership, but the law makes them unequal. How will this transform their relationship?

Additionally, this scene requires Klara and Josef to define their relationship to religion. If the players shy away from the challenge, ask questions that force the characters to confront the role of religion in their lives.

Examples:

- *Josef, what Jewish tradition did you always imagine you would teach your children?*
- *Klara, what Christian lesson do you remember from your own childhood that guides you in this situation?*

II

ACT I
{ Klara }
{ Josef }

It is September 15, 1935. At the National Convention of the Nazi Party in Nuremberg, a new flag was raised over the country today. Along with it, a set of terrifying new laws were decreed. The reading of The Reich Citizenship Law drew a line in the sand revoking the rights of citizenship for those not of German Blood. As of this moment in time, Jews are no longer citizens of Germany and are no longer protected by law. Moreover, The Law for the Protection of German Blood and German Honour has declared that it is now a criminal act of racial defilement for a German and a Jew to intermarry.

SCENARIO

1933-1937

The law as announced does not speak to the status of existing marriages, but in practice intermarried couples remain legally grandfathered in, as of the decreed date. It takes weeks for this to be fully apparent, and that concession is never promised to continue into the future. Our intermarried characters may well be the last couples of their kind in the future of Germany.

12

ACT I
{ Director }

It is April 7, 1936. Tonight you and Izak are hosting your families' joint Passover seder. You have sung, chanted, and eaten, and now it is time for the closing ritual of the afikomen. Earlier in the evening, you hid a piece of matzah (unleavened bread). As is traditional, the children found it, stole it, and are holding it ransom. You were worried that at age eleven, Dieter would be too old to enjoy the game, but he seems to be having just as much fun as eight-year-old Edith and six-year-old Walter.

What do you promise the children to get the afikomen back?

SCENARIO

1933-1937

You will play Walter, Edith and Dieter in the scene.

This scene gives Ruth and Izak a respite and shows the joy of their shared family life. It also reminds the players that Jews continued to practice under the Nazi regime, sometimes under exceptionally difficult circumstances.

At the same time, this scene is meant to be bittersweet. We know that Ruth can make promises to her children—both the one she gave birth to, and the two she considers hers—but can she keep them? The kinds of promises that are made from parents to their children in this ritual are for the kinds of things that children might like or want.

Example: I will take you to the zoo, I will give you a kiss, I will buy you a new pair of shoes. When portraying the children, let them be playful and joyous.

Setting this scene at the Passover

13

ACT I
{ Ruth }

seder has particular meaning. Passover is a holiday of liberation and freedom from bondage. One of the texts read before the meal explains, “This [promise] sustained our fathers and us. It was not only one enemy who attempted to destroy us, but in every generation there are those who stand up against us to destroy us. But the Holy One, Blessed Be He, saves us from their hand.” Knowing what is to come for the Jews of Berlin, this text resonates with bitter irony and profound hope.

If you wish to recite the text in Hebrew, it is transliterated as follows:

*V’hi sh’amda la’voteinu v’lanu. Shelo
echad bilvad amad aleinu l’chaloteinu. Ela
sheb’chol dor vador, omdim aleinu
l’chaloteinu. V’hakadosh baruch hu
matzileinu miyadam.*

It is May 1, 1937. After extensive testing for vocational aptitude, ideology, mathematics, composition, and sport, fourteen year-old Georg has earned an extremely prestigious state award in the Reich National Vocational Competition. It has been months of work for him—and for Inge. There is no higher glory for a German woman than to improve the future of her family through the preparation of her children. Once the banquet, speeches, and ceremonies have concluded, Kurt recognizes her for what she has done.

Show us what that looks like.

SCENARIO

1933-1937

This scene aims to explore Inge's relationship to motherhood and the German ideals of womanhood. It also aims to develop the emotional relationship between Inge and Kurt. In later scenes, the scenario will push conflict and potential divorce on the couple, so this scene will help players understand and feel what is at stake when that comes.

If you ask follow-up questions, look for ones that expose the ways Inge's identity is defined by children, marriage, family and social status; how she prioritizes her marriage versus her children versus her family of origin; and what she and Kurt are thinking but not saying.

It is October 11, 1937. When they closed the cabarets, you played the concert halls. When you were shut out there, you roamed the restaurants, playing songs for tips or meals. Now that they have banned Jews from the restaurants, you play with your hat out in the street. You only make a few pfennings a day, but each one is money earned with your talent; when you play you feel seen, and you see that you bring joy to a dark world. But today the Brownshirts (SA intimidation troops) will make it too dangerous to even do that.

Show us what happens when they catch you playing near Potsdamer Platz.

SCENARIO 1933-1937

You will play a group of Brownshirts.

The Brownshirts were a large (300,000 troop) paramilitary organization whose main function was to intimidate. A large part of their job was to harass and compromise the “Un-German” population, including everyday Jewish people living their lives. Until now, we have focused on the intellectual, economic and civic disenfranchisement inflicted by the Reich. This scene should illustrate not just to Max, but to the whole table, that there is no such thing as physical safety for the Jews of Berlin.

How to play Brownshirts: Describe their actions physically. They are an organized group of violence-ready soldiers trained in the art of intimidation. They will ask for his identity cards which clearly mark him as a Jew. They should surround him, invade his space, and dismantle his sense of physical autonomy. They are trying to make him afraid to live a public life. If he decides to be

15

ACT I
{ Max }

anything but compliant, they will use the excuse to hurt him. If that happens, stop the active scene, and ask the player: How badly did they beat you that day?

If Max at any time refuses to be compliant with the Brownshirts, update his risk matrix accordingly.

15

ACT I
{ Max }

And so we come to the end of the year 1937. Take a moment to reflect on what has happened to your characters during the past four years. You will now get some updates on their lives as we move into the next phase of the game.

UPDATE

You have now finished playing the first act of the game. This is an ideal time for a break. Let the players take a moment to rest, stretch, or check in with one another.

You are about to hand out updates on the characters' lives as of 1938. These updates have three goals: to reinforce with players that a significant amount of time has passed, to remind them of things that are important to their characters, and to give them new information about their characters' lives. Keep these goals in mind during the update phase.

Also keep in mind the principle of player transparency. Players can define whether or not their characters are aware of information shared by others, but there is no reason to keep secrets from players.

16

ACT II

{ Director }

You and Max have been trying, but you still have no children. If only you had a little girl with Max's laugh, or his smile, or his musical ability! Max seems so worried about his brother Mendel, who went to prison. His brother Taub is about to leave the country with his whole family. If only you could afford it, you would go with them, and take Max and Minna along.

UPDATE

Do not read the text on this card aloud. Immediately draw the next card. Then hand this card to Annaliese and the following card to Max.

Give Annaliese and Max a little time to read the update cards, then ask them to share what has happened with rest of the table. They can explain how they feel about the updates, but do not let them slip into play, as the updates motivate upcoming scenes in Act II.

This update reminds Annaliese that Max's family is in direct danger, and that money is a barrier for their family.

17

ACT II

{ Annaliese }

You and Annaliese have been trying but you still have no children. You're not worried—you still have hope! Your brother Mendel got into some trouble with the law earlier this year and went to prison. He should have been out by now, but your brother Taub says he's not coming back. He says that the camps are a one-way road no one will ever come back from. Next week, he and his family leave for Palestine, funded through the emigration office of the Jewish Community. You checked to see if you could go too, but they won't fund Annaliese and you'd never leave her behind.

UPDATE

Do not read the text on this card aloud. Draw this together with the previous card, which is for Annaliese. Then hand this card to Max and the previous card to Annaliese.

Give Annaliese and Max a little time to read the update cards, then ask them to share what has happened with rest of the table. They can explain how they feel about the updates, but do not let them slip into play, as the updates motivate upcoming scenes in Act II.

This update reminds Annaliese that Max's family is in direct danger, and that money is a barrier for their family.

18

ACT II

{ Max }

The army is accelerating expansion, just as you'd dreamed—but it won't help you. Under Oskar's guidance you paid and petitioned for your Greater Aryan Certificate so you could join the party and finally become an officer. But the process revealed that your father was born a Jew. Under the new laws, you're classified as a Mischling (mixed blood) of the first degree. That means you're still a German, and a citizen of the Reich, but it also means you won't be called to serve. How could your father do this to you? He's ruined your life, and Inge's, and your children's.

UPDATE

Do not read the text on this card aloud. Immediately draw the next card. Then hand this card to Kurt and the following card to Inge.

Give Kurt and Inge a little time to read the update cards, then ask them to share what has happened with rest of the table. They can explain how they feel about the updates, but do not let them slip into play, as the updates motivate upcoming scenes in Act II.

This card reveals a major change in Kurt's life: that his father was born a Jew. He is now a Mischling, which reduces his rights, threatens his family, and destroys his dreams. Ironically, under the matrilineal traditions of Judaism, Kurt is not a Jew at all. This parallels the divergent fates of Ruth's and Izak's children (see their cards for details).

Update Kurt's risk Matrix as he has been identified by the Reich as a known Mischling.

19

ACT II

{ Kurt }

Your husband is a Jew? How could Kurt have kept this from you? He says he didn't know, but he must have known. Your family is scandalized, your prospects are in jeopardy, and your social standing in the church and within your community are falling apart. What will this mean for you? For your family? For your children?

Do not read the text on this card aloud. Draw this together with the previous card, for Kurt. Then hand this card to Inge and the previous card to Kurt.

Give Kurt and Inge a little time to read the update cards, then ask them to share what has happened with rest of the table. They can explain how they feel about the updates, but do not let them slip into play, as the updates motivate upcoming scenes in Act II.

This update sets the tone for Inge's reaction to learning that Kurt's father was a Jew. Note that the legal term for Kurt is a Mischling of the first degree, but Inge here describes him as a Jew. This choice is deliberate, to show that Jewishness was perceived by many Germans as a taint that dominated all other aspects of one's life. Inge may choose a calmer approach during Act II.

20

ACT II

{ Inge }

With the new laws in effect, you, Maria, Edith and Dieter are a Jewish family, but Ruth, Hans and Walter are a German family. How can that make sense when you both came out of the same womb? You love Ruth, and her family. You are glad that they are safe, but when you look at your own children you are terrified for their future. It used to bother you that Maria insisted that they were baptized as children, but now you know it will help keep them safe. However, it does break your heart a little more every time she corrects them for “acting like a Jew” in public.

UPDATE

Do not read the text on this card aloud. Immediately draw the next card. Then hand this card to Izak and the following card to Ruth.

Give Izak and Ruth a little time to read the update cards, then ask them to share what has happened with rest of the table. They can explain how they feel about the updates, but do not let them slip into play, as the updates motivate upcoming scenes in Act II.

This card emphasizes the divergence between Ruth and Izak’s family situations. It also highlights the fraying relationship between Izak and his wife Maria.

21

ACT II

{ Izak }

With the new laws in effect, you and Hans and Walter are a German family, but Izak, Maria, and their children are a Jewish one. His citizenship has been revoked, but yours has not. His food rations have been cut, but yours are full. How can this be? According to rabbinical tradition, Walter was born a Jew because a child's soul is formed inside its mother's body. Maria is not Jewish, and so Izak's children must convert to be considered Jewish. Everything about this situation is wrong. You fear for Izak and feel like parts of you are being stripped away.

UPDATE

Do not read the text on this card aloud. Draw this together with the previous card, for Izak. Then hand this card to Ruth and the previous card to Izak.

Give Izak and Ruth a little time to read the update cards, then ask them to share what has happened with rest of the table. They can explain how they feel about the updates, but do not let them slip into play, as the updates motivate upcoming scenes in Act II.

This card emphasizes the divergence between Izak and Ruth's family situations. It also connects this divergence to Jewish law (halacha), which says that Jewish heritage is matrilineal. The disparity between Jewish and German understandings of who is a Jew is meant to illuminate that the laws against Jews sought not only to destroy the Jewish people, but also Jewish knowledge, Jewish insight, and Jewish ways of looking at the world.

22

ACT II

{ Ruth }

Publishing was one of the first industries to be Judenrein (Jew-free). Josef lost his job along with every other Jewish employee. You had enough saved to buy a bookshop; you don't have the time to run it and still keep up your translation work, but Josef can handle it for you. It works for now, but there's one big risk. Your grandmother was a Jew who converted to Christianity before moving to Germany. You've always thought of her choice to convert as an inspiration, but now it might put you in danger. If anyone ever finds out then you could both lose everything.

UPDATE

Do not read the text on this card aloud. Immediately draw the next card. Then hand this card to Klara and the following card to Josef.

Give Klara and Josef a little time to read the update cards, then ask them to share what has happened with rest of the table. They can explain how they feel about the updates, but do not let them slip into play, as the updates motivate upcoming scenes in Act II.

This card reveals to the player that Klara's grandmother was a Jew who converted to Christianity. Unlike with Kurt, this knowledge does not come as a surprise to the character; Klara has always known this, but never considered it relevant until now. Another difference is that Klara has the option to either hide or reveal her ancestry. Finally, if it comes up, it is Klara's maternal grandmother who converted, which means she is Jewish by the maternal line.

23

ACT II

{ Klara }

Be certain to establish whether Klara has told Josef about her Jewish grandmother, as it will be relevant for a future scene.

You do not have to update Josef's risk matrix at this time. The "You are married to a Mischling" is only a risk to Josef if the authorities know about it.

23

ACT II

{ Klara }

Publishing was one of the first industries to be declared Judenrein (Jew-free). You lost your job along with every other Jewish employee, and the company is no longer publishing books about Judaism or Jewish philosophy. Now you run a bookshop that Klara owns. You're not even officially being paid; all you can provide is free labor. She's very kind about it, but being dependent on her is awfully hard.

UPDATE

Do not read the text on this card aloud. Draw this together with the previous card, for Klara. Then hand this card to Josef and the previous card to Klara.

Give Klara and Josef a little time to read the update cards, then ask them to share what has happened with rest of the table. They can explain how they feel about the updates, but do not let them slip into play, as the updates motivate upcoming scenes in Act II.

This card emphasizes challenges to Josef's sense of self without his publishing job. It also points out the challenges to his marriage with Klara, which has always been based on an equal partnership of intellectual peers. Now he is dependent on her; we will discover how they deal with this change during the coming act.

24

ACT II

{ Josef }

It's a cold December night and you are all alone in the shop when it happens. Abraham, a thoughtful and scholarly old rabbi, comes for the special books that Josef has tucked away for him. As he is about to enter the shop, he is accosted and beaten by a group of cocksure young Aryan students. Suspecting that Klara is fronting a Jewish business, they push their way in, shove her around, and overturn the store looking for "evidence."

Ask Klara:

- *What did you do to convince them to leave?*
- *What did you do about Abraham?*
- *Did you tell Josef what happened?*

COMPLICITY

Do not read the card text aloud. Instead, immediately draw the next card. Call on Ruth's player using their player name and tell them that it is their job to read both cards, choose one, and inflict it on the character described in it. Then hand both cards to Ruth's player.

{ Klara }

{ Josef }

Your job is to ensure that Ruth's player makes the choice between the cards, reads the selected card, and asks the followup questions. Making the choice of which card to read is particularly emotionally weighty. Do not allow the player to opt out of this responsibility or to put the weight of it on someone else.

While it is Ruth's player's responsibility to read the card and ask questions, you should also make sure that Klara narrates her responses rather than attempting to play or portray the scene, that her responses remain appropriate for the tone of the game, and that the group moves to the next scene at an appropriate point.

Werner Stein never did forgive Klara for leaving him, nor you for taking his prize away. A few days ago, Stein saw her enter the bookshop and eagerly approached to say hello. But just as he did, you came out of the back room and kissed her. As he stood there witnessing the kiss—and Klara's smile afterwards—the humiliation of years past rose up bitter and new. Today, as you were making his way home alone, Stein caught your arm and told you that it would be a shame for you both if the Gestapo found out that Klara is not a real Aryan woman.

Ask Josef:

- *What did you do to keep Klara safe?*
- *Did you tell Klara what happened?*

COMPLICITY

Do not read the card text aloud. Instead, draw this card as a pair with the previous card. Call on Ruth's player using their player name and tell them that it is their job to read both cards, choose one, and inflict it on the character described in it. Then hand both cards to Ruth's player.

{ Klara }

{ Josef }

Your job is to ensure that Ruth's player makes the choice between the cards, reads the selected card, and asks the followup questions. Making the choice of which card to read is particularly emotionally weighty. Do not allow the player to opt out of this responsibility or to put the weight of it on someone else.

While it is Ruth's player's responsibility to read the card and ask questions, you should also make sure that Josef narrates his responses rather than attempting to play or portray the scene, that his responses remain appropriate for the tone of the game, and that the group moves to the next scene at an appropriate point.

If for some reason Josef does not choose to protect Klara's secret, update his risk matrix. He would now be married to a Mischling instead of an Aryan woman.



September 19, 1938: Fifteen-year-old Georg has been expelled from Hitler Youth. Kurt's father is a Jew, and that makes both Kurt and every single one of your beautiful children... *Mischlinge*. Because of that, your handsome, perfect son has grown sullen and withdrawn. Today you came out into the yard and caught him violently shaking Anna. When you pulled him off, she ran away terrified.

Show us how Inge dealt with Georg in that moment.

SCENARIO

1938-1942

You will play Georg, Inge's fifteen-year-old son.

This scene shows one result of Kurt's identification as a Mischling. Inge had no reason to suspect that the increasingly draconian laws against Jews would ever apply to her family; now they do, and she must negotiate both the legal and social consequences.

How to play Georg: Georg is deeply angry. All his life he's done exactly what everyone wanted him to do. Now he feels he's been betrayed - by his friends and schoolmates who call him a "lying, secret Jew," by Kurt for making all this happen, and by Inge who failed to prepare him for it. He has been bullying Jewish children to prove to his friends he's not one, but Anna keeps messing it all up by getting in the middle. She says that it's wrong for people to hate them because Grandfather was Jewish and Georg is wrong and bad for hurting them. He should struggle against Inge in anger and shame but also need her to shelter and guide him as a mother.

27

ACT II
{ Inge }

Goal: Inge's children are her most critical stakes. This scene should show her how suddenly vulnerable they are and make her weigh in. Use Georg to push Inge to provide guidance. Who does she agree with? Georg's anger? The bullies? Anna's opposition? What does she advise him to do to survive this?

**Once the scene is over, ask Inge:
Who's to blame for this?**

27

ACT II

{ Inge }

It is November 10, 1938. Last night, the city was filled with the sounds of shouts and breaking glass. The homes and businesses of Berlin's Jews have been vandalized and looted. The synagogues were set on fire, and many people are missing. Klara, Josef, when you arrive at the bookstore you find that the millinery shop next door has been targeted. The front window is smashed, the hats have been trampled and urinated on, and the owner, Rachel, is standing in the wreckage looking dazed. You will have to walk right by her to get to the bookshop; if you stop to help her, everyone on the street will see you.

What do you do?

SCENARIO

1938-1942

You will play Rachel, the owner of the millinery shop.

This scene highlights the relative safety of the Jewish men who are married to Aryan women. Even though they are targeted by many of the anti-Jewish measures, they are not facing the same level of danger as other Jews. This scene asks Josef and Klara to choose to what extent they will risk their own privileged position to help a stranger.

How to play Rachel: Rachel is a small business owner who just wants to sell well-constructed hats at a reasonable price. She never asked to be caught up in politics, and never thought things would get this bad. She is dazed, wounded, and terrified. On the other hand, she knows what it means to take risks. She started this shop to support her family after her husband died, in a direct parallel to Minna, and she knew she would have to work hard and face many challenges. She just didn't think that having her shop smashed would be one of them.

28

ACT II

{ Klara }

{ Josef }

Goals: convey a sense of helplessness, fear, and determination. If Klara and/or Josef choose to help, show that they can make things better on a small scale. If they choose to ignore her, describe what Rachel does in their absence. Use her actions to show the isolation and misery caused by this choice.

If Klara and/or Josef chose to help, close this scene by describing how a passer-by spits at them and shouts, “Jew-lover.”

ACT II

{ Klara }

{ Josef }

It is December 1939. Over the last six years you have filled your apartment with memories of the things you have done together—postbills of nightclubs, movie tickets, tiny sculptures made from rescued bits of wire, pretty pieces of sea glass from the shore before the travel bans. These are bright memories that shore up dark days. But today you prepare to move in compliance with the Rental Relations Act. You are required to live on property owned by a Jew, but there is so little of it. The boarding houses are full, the apartments are rented. So tomorrow you will fold yourselves into Minna's tiny apartment. There will be hardly enough room for the three of you, let alone your memories.

—◆—◆—◆—

Show us the scene where Max and Annaliese pack, reminisce on these objects, and decide which few they cannot bear to throw away.

SCENARIO

1938-1942

This scene aims to be a sad but tender scene between Max and Annaliese. Let the players take the lead in deciding how this situation affects their relationship. Calibrate the scene by asking questions that invite players to hold on to glimmers of hope or happiness, or take them away.

Examples:

- *What small thing do you hide in your pocket to surprise her/him with later?*
- *What did you leave behind that you always regretted losing?*

29

ACT II

{ Annaliese }

{ Max }

It is January 1940. Izak and Maria are expecting a new child. This should be a blessing in a dark time. But Maria has grown too thin in this last lean year and tonight the child came too early. Frail and pale and gasping at life, he clearly needs to be in a hospital. As the son of a Jew the German hospitals will not take him. If they do not register with the Jewish Community, the Jewish hospital will refuse him as well. Maria fears that if she registers Izak and the children, they will be sent away or killed.

Show us the scene where Izak asks Ruth for advice. What will they decide to do?

SCENARIO

1938-1942

Registering with the Jewish community gave Berlin's Jews access to Jewish community resources, regardless of whether they were active members of the faith. However, it also put them at great risk. Being identified as Jewish by the Nazi regime was one thing; identifying oneself as Jewish, and voluntarily becoming part of a Jewish community, was quite another. Maria's fears for her husband and children here are reasonable ones.

Ruth may try to use her more secure status to get the child to a hospital. For this to be possible, the child must be registered as the son of a German (Hans) and therefore as her son. Izak must give up all legal rights.

If the child is not taken to a hospital, the child dies. Ask Izak to describe his son's burial.

If the child survives, ask the character who is raising the child to name him. Make a note of the name in case you need to use it in future scenes.

If Izak registers with the Jewish community, mark it on his risk matrix, and make note that the baptism of their children may be called into question.

30

ACT II

{ Izak }

{ Ruth }

The year is 1940. You've been notified that, as a Mischling, you are no longer allowed to work for the army. The official announcement will appear in the papers tomorrow, but you aren't permitted to go to work today, even to pick up your things.

Where do you go? What do you do?

SCENARIO

1938-1942

This scene is one of the few moments in game where a player can freely choose the scene for their character. What we want to see is how Kurt responds emotionally when his future is suddenly in ruins. The scene will most likely be narrated through a series of questions and answers. The player will decide what Kurt is doing, and then your job is to ask questions to guide the scene to conclusion.

Take your cues from the player's descriptions. Don't be afraid to ask what he is thinking, or to describe how he is acting. Then provide an opportunity to explore it. For example, if Kurt is drunk, angry and flailing, give him the opportunity to be reckless and dangerous. If that anger is focused on his father, let a random older Jewish man fall into his path. If he is focused on the army, let him fall in the path of the Gestapo or soldiers. If at any time this scene crosses over into violence, take over the narration. If Kurt is the victim, describe how. If he is the victimizer, ask him how far he went.

31

ACT II
{ Kurt }

If Kurt's player indicates that he seeks out a known character (e.g. Inge, Oskar or Georg), play out the scene to its natural conclusion.

If Kurt inflicts harm on any person who has power, mark his risk matrix appropriately.

31

ACT II

{ Kurt }

As a Jew, Max is banned from the air raid shelters. Because she is married to a Jew, so is Annaliese. Tonight you are sheltering together in the coal bin of your apartment building as sirens echo through the city. It's a squat brick shed behind the building, dim and filthy. When rare shell falls the ground shakes and coal dust rises. Max, you know that the only reason Annaliese is in danger is because of you. Annaliese, you know that if not for you, Max would be facing this alone.

Show us how you comfort one another during the long night.

SCENARIO

1938-1942

This scene is an opportunity for tenderness and love against the backdrop of scarcity and fear. If you ask questions, aim for those that allow the players to feel fortified by the care, love and shared history of their partnership.

Examples:

- *Annaliese, as Max plays his violin, when you close your eyes, where do you go?*
- *Max, when you finally make her laugh, what is in your mind?*
- *Annaliese, what do you whisper to Max as you hold him in your arms?*

32

ACT II

{ Max }

{ Annaliese }

Your father was strict, demanding, and always precisely clear about what he expected of you. This morning was no exception. He called you to his office and told you that Kurt had become a stain on the family's name and on your honor. He said that Kurt had racially polluted the family line either by his Jew trickery or his lazy ignorance. He told you that if you divorce Kurt and cut all ties, your brother Oskar could see that your children would be awarded a deutschblütig (German blood certificate). What he did not need to tell you was that was that the offer was an ultimatum. Fail to comply and you would be dead to him, politically, socially and financially.

—◆—◆—◆—
Ask Inge:

- *What did you decide to do?*
- *[If Inge chooses divorce] Anna hates you for abandoning her father. Do you think she is justified?*
- *[If Inge chooses to remain with Kurt] Did you ever tell Kurt about this conversation?*

COMPLICITY

Do not read the card text aloud. Instead, immediately draw the next card. Call on Annaliese's player using their player name and tell them that it is their job to read both cards, choose one, and inflict it on the character described in it. Then hand both cards to Inge's player.

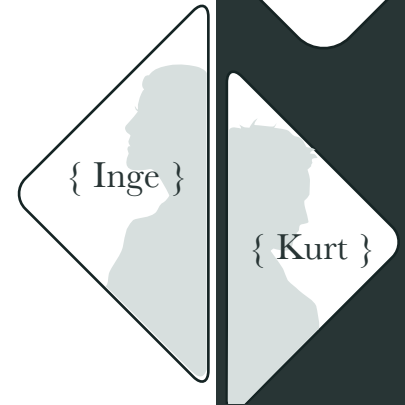
{ Inge }

{ Kurt }

Your job is to ensure that Annaliese's player makes the choice between the cards, reads the selected card, and asks the followup question. Making the choice of which card to read is particularly emotionally weighty. Do not allow the player to opt out of this responsibility or to put the weight of it on someone else.

While it is Annaliese's player's responsibility to read the card and ask questions, you should also make sure that Inge narrates her responses rather than attempting to play or portray the scene, that her responses remain appropriate for the tone of the game, and that the group moves to the next scene at an appropriate point.

If Inge decides to divorce Kurt,
update his risk matrix as he would no
longer married to an Aryan woman.



Since losing your job with the army, you've struggled to find work that will take you. Submitting yourself to the Reich Labor Service for help finding a job, the weaselly little functionary assigned to your case looked at you smugly, almost gloating. He said: "Mischling, given what you are, I will give you a choice. You can either report to work in the factories with the 'rest of the Jews' or you can work for the Gestapo as an orderly to help us catch those of them that are escaping. What will you be, German or Jew?"

—◆—◆—◆—
Ask Kurt:

- *What do you choose?*
- *[If he accepts the position] When you think of what it will be like to chase the Jews out of hiding, how do you feel?*
- *[If he rejects the position] After the first day in the factory, streaked with grease and aching in your bones, do feel like you made the right choice?*

COMPLICITY

Do not read the card text aloud. Instead, immediately draw the next card. Call on Annaliese's player using their player name and tell them that it is their job to read both cards, choose one, and inflict it on the character described in it. Then hand both cards to Annaliese's player.

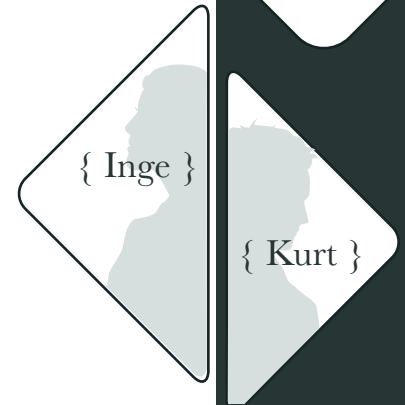
{ Inge }

{ Kurt }

Your job is to ensure that Annaliese's player makes the choice between the cards, reads the selected card, and asks the followup question. Making the choice of which card to read is particularly emotionally weighty. Do not allow the player to opt out of this responsibility or to put the weight of it on someone else.

While it is Annaliese's player's responsibility to read the card and ask questions, you should also make sure that Kurt narrates his responses rather than attempting to play or portray the scene, that his responses remain appropriate for the tone of the game, and that the group moves to the next scene at an appropriate point.

If Kurt becomes an orderly, update his risk matrix with an exception.



It is September 19, 1941. Today, the Reich has decreed that all Jews over the age of six must wear a yellow star at all times when in public. The badge must be paid for by those who will wear it. It is to be worn both on the left breast and on the back of the outermost layer of clothes. Visibility and compliance will be monitored by the Gestapo, and those who are non-compliant will be charged with sedition.

SCENARIO

1938-1942

After reading the card text, you will go character by character to let them know if they, and their children, are required by the Reich to wear a star. You will be handing out yellow stars to the characters who must wear them. Get out the yellow stars now. Note that you will be reading text from the GM book that is not on a card.

The following text will provide the Reich's view of each family. In some cases, you will have to determine what the outcome is based on key decisions that have been made so far in the game. If the character must wear one, give the player a star to wear and ask them to put it on their body whenever playing that character. If they are exempted, give them the explanation why.

As you go through this section, the players may express some confusion about how the race classification laws work. If they have questions, simply assure them that the situation for their characters

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ACT II
{ Director }

in Germany at the time was no less confusing. This is because the laws were always evolving to accommodate the needs of the Final Solution. Players only need to understand whether the state requires them to wear them, and that the cost of non-compliance is deadly.

Inge & Kurt

Inge, you do not have to wear a star. You are of Aryan descent certified at least ten generations into your family history.

For Georg, Anna, and Ilse, pick the appropriate answer:

- *[If Inge has left Kurt and the children have a German Blood Certificate] Your children are also Aryan, as proven by their German Blood Certificate. They do not have to wear the badge.*
- *[If Inge is with Kurt] As one-quarter Jews, your children are classified as Mischlinge of the second degree. But... you are their mother, and they have Christian since birth. They are exempt from wearing the badge.*

Kurt, you are a Mischling of the first degree, but you are not required to wear a star.

Klara & Josef

For Klara, read the appropriate answer:

- *[If Klara's grandmother has not been revealed] You are an Aryan woman and do not have to wear the star.*
- *[If Klara's grandmother has been revealed] As a Mischling woman of the second degree, you would be considered German if you were single. But, you are married to a Jew. The law does not account for you.*

Ask Klara: do you wear the star, and confirm your family as Jewish? Or do you not wear it, and risk someone deciding you must?

For Josef, read the appropriate answer:

- *[If Klara has been revealed OR the children have not been baptized] You are a Jew in a non-privileged marriage. You must wear the star.*
- *[If Klara was not revealed AND the children have been baptized] You are a Jew, but your marriage and your family protect you to some degree. You are exempt from wearing the star.*

For Renate and Ingrid, pick the appropriate answer:

- *[If they were baptized] Renate and Ingrid are Christian Mischlinge, and therefore do not have to wear the star.*
- *[If they were not baptized] Renate and Ingrid are Mischlinge of the first degree and must wear the star.*

Annaliese & Max

Annaliese, you are an Aryan woman. You do not have to wear a star.

Max, you are a Jew. You may be married to an Aryan woman, but you have no children, and you are a registered member of the Jewish community. Your marriage does not grant you any special privileges. You must wear a star. Your mother Minna must also wear one.

Ask Max: many weeks you do not have enough money for the three of you to eat. You don't have the 80 pfenning to purchase stars for Minna and yourself. Do you ask Annaliese to pay for them, or do you sell something? If the latter, what do you sell?

Ruth & Izak

Ruth, you are a Jew, but you are married to an Aryan man, and therefore your household is a German household. You and Walter are both exempt. You do not have to wear the star.

Izak, your wife Maria will never have to wear a star because she is Aryan.

For Izak, pick the appropriate answer:

- *[If Izak is registered with the Jewish community] You are registered as a Jew, and so you must wear the star.*
- *[If Izak is not registered with the Jewish community] You are in a privileged marriage with an Aryan woman. You are therefore exempt from wearing a star.*

For Dieter and Edith, pick the appropriate answer:

- *[If they are registered with the Jewish community] Dieter and Edith are Mischlinge of the first degree. They were baptized Christian, but you have registered the family with the Jewish community. They must wear the star.*

- *[If they are not registered with the Jewish community] Dieter and Edith are Mischlinge children of the first degree, but they are of the Christian faith. They are exempt from wearing the star.*

For the new child, if it is still alive, pick the appropriate answer:

- *[If the new child was taken by Ruth] Your youngest child is being raised in a German household, and as long as that remains true, he will never have to wear the star.*
- *[Otherwise] Your youngest child is not yet six and does not have to wear the star.*

You used to host such wonderful events in your home, discussing books, ideas, and ethics with your friends and colleagues. But now that nothing you do goes unnoticed by your neighbours, it is no longer safe for you and Klara to have people over. At least the two of you have each other. You still discuss books with each other in the evenings—and unlike your friends, you can bring home books from the bookstore for free.

What kind of books do you choose to bring home to Klara?

SCENARIO

1938-1942

This scene gives Klara and Josef a chance to reclaim something of their old selves and their old lives, and showcases their conversation as the beating heart of their relationship.

It is possible that Josef will try to come up with specific names of books, and struggle because of lack of historical knowledge. If needed, use questions to guide the player to think about the books more symbolically.

Examples:

- *Do you bring home gripping new books, or beloved old favorites?*
- *Do you continue your habit of reading philosophy and political science, or do you turn to fiction and poetry?*
- *Why do you think these books make Klara happy? How are they different from the ones you'd choose for yourself?*

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ACT II
{ Josef }

Is there no end to this? Every day you struggle to keep this family moving forward. You keep the house in perfect order, you keep the children occupied and on task. You keep everyone safe, at the cost of everything you ever wanted. You hold your head high to defend against the gossip of your neighbours. You have less and less contact with others. Your world is getting smaller and smaller every day. Sometimes you don't think Kurt really understands how hard this is for you. Today you came downstairs to find him having just made a mess of your clean, orderly kitchen, and something inside you just... snapped.

Show us what happened.

SCENARIO

1938-1942

Skip this scene if Inge and Kurt are divorced. (Immediately discard this card and draw the next card. Do not read the card text aloud.)

This scene allows for direct conflict between Inge and Kurt, and will decide if the couple stays together as both of their worlds are falling apart.

If you ask questions, aim for those that reveal the stress fractures of their relationship, or where the answers will further deepen the divide.

Examples:

- *Kurt, are you still a man if your wife must keep you safe?*
- *Inge, what kind of an example is he setting for your children?*

End the scene by directly asking Inge whether or not she stays with Kurt.

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ACT II

{ Inge }
{ Kurt }

It is November of 1942. Maria has announced that she is leaving Izak and taking the children. Izak's whole world is caving in. A bleak, harsh, suffocating depression is bearing down. Experiencing it—on both sides—is both familiar and foreboding. It is a painful reminder of your father. Back then, Izak was able to shield Ruth, but now he is hers alone to bear.

Show us what Izak is becoming,
and what Ruth does to take care
of him.

SCENARIO

1938-1942

This scene is the beginning of the end for Izak. Without the protection of his Aryan wife, he has no defense against the Nazi regime. His depression may be hereditary, but it is also appropriate. He has lost his wife, his children, and his safety all at once.

This scene also showcases the reversal of care in Izak and Ruth's relationship. For a very long time, he has been the one looking after her. Now she must look after him—if she can.

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ACT II

{ Ruth }

{ Izak }

It's only been six months since Maria left Izak, and Walter has never stopped asking after his "brother" and "sister". He cries sometimes and does not understand why they don't come visit anymore. Today, you and Walter were shopping for new winter coats when Walter spotted Edith and Dieter. So excited, he broke away from you and ran to them. Edith smiled and reached out to hug him, but Dieter pulled her back sharply by the shoulder. His voice was strict and cold. "Nien, Edith. Come away now. We don't know those people anymore."

Ask Ruth:

- *How did you explain this to a heartbroken Walter?*
- *How will this affect who he will be, moving forward?*

COMPLICITY

Do not read the card text aloud. Instead, immediately draw the next card. Call on Klara's player using their player name and tell them that it is their job to read both cards, choose one, and inflict it on the character described in it. Then hand both cards to Klara's player.



{ Ruth }



{ Izak }

Your job is to ensure that Klara's player makes the choice between the cards, reads the selected card, and asks the followup question. Making the choice of which card to read is particularly emotionally weighty. Do not allow the player to opt out of this responsibility or to put the weight of it on someone else.

While it is Klara's player's responsibility to read the card and ask questions, you should also make sure that Ruth narrates her responses rather than attempting to play or portray the scene, that her responses remain appropriate for the tone of the game, and that the group moves to the next scene at an appropriate point.

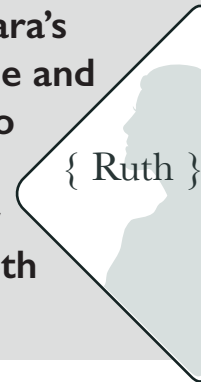
It's has been a cold fall: bleak and grey with too much rain. You feel like a ragged stray that Ruth has taken in. You stay here because Ruth wants you to, but you know you are a burden to her. Today you found yourself pushing out the door, needing to be anywhere but here. You did not stop for an umbrella to keep you dry or a yellow-starred coat to keep you warm. A few blocks out, the sound of a whistle cut through your fog like a knife: A youth about Dieter's age in a Hitler Youth uniform was blowing it and shouting: "That mongrel is hiding himself. A Jew, a Jew!" Everything happened so fast, all eyes turned on you, and Gestapo boots thunder the ground as they approach.

—◆—◆—◆—
Ask Izak:

- *Did you resist the Gestapo?*
- *As their fists and clubs fell, what was the image you held in your mind?*
- *How badly did they hurt you?*

COMPLICITY

Do not read the card text aloud. Instead, draw this card as a pair with the previous card. Call on Klara's player using their player name and tell them that it is their job to read both cards, choose one, and inflict it on the character described in it. Then hand both cards to Inge's player.

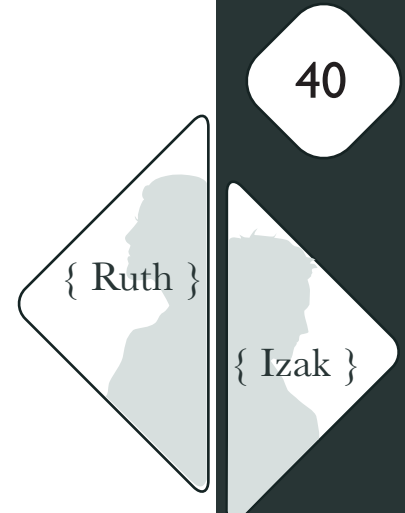


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Your job is to ensure that Klara's player makes the choice between the cards, reads the selected card, and asks the followup question. Making the choice of which card to read is particularly emotionally weighty. Do not allow the player to opt out of this responsibility or to put the weight of it on someone else.

While it is Klara's player's responsibility to read the card and ask questions, you should also make sure that Izak narrates his responses rather than attempting to play or portray the scene, that his responses remain appropriate for the tone of the game, and that the group moves to the next scene at an appropriate point.

If Izak resists the Gestapo, update the risk matrix accordingly. Other consequences of this scene may include severe physical injury and/or arrest.



The rations given to Jewish households are barely enough to survive on. You may not buy meat, fish, milk, eggs or white bread, and must shop only in the Jewish Hour (4 - 5 pm). That is the busiest time for you at the flower shop—and if your boss knew Max was Jewish, you'd be fired. A kindly old grocer nearby has been secretly letting you shop in the morning. But this week a group of hausfraus (housewives) come in as you are paying and see the angry red J on your ration cards. They spit and shout at both you and the old man and threaten to call the police.

—◆—◆—◆—
Ask Annaliese:

- *Did you stay with the old man, or did you run?*
- *(If she stayed) How did you convince the police not to take you in?*
- *Did you tell Max about what happened?*

COMPLICITY

Do not read the card text aloud. Instead, immediately draw the next card. Call on Inge's player using their player name and tell them that it is their job to read both cards, choose one, and inflict it on the character described in it. Then hand both cards to Inge's player.

{ Annaliese }

{ Max }

Complicity cards ask the other players to become complicit in the suffering of the characters, just as ordinary Germans were complicit in the persecution of Jewish families. Your job is to ensure that Inge's player makes the choice between the cards, reads the selected card, and asks the followup question. Making the choice of which card to read can be emotionally weighty. Do not allow the player to opt out of this responsibility or to put the weight of it on someone else.

While it is Inge's player's responsibility to read the card and ask questions, you should also make sure that Annaliese narrates her responses rather than attempting to play or portray the

scene, that her responses remain appropriate for the tone of the game, and that the group moves to the next scene at an appropriate point.



It's been a long, dreary, hungry, year. Not just for your stomachs, but also for your hearts. Sometimes you feel like this life you have given Annaliese will put out the light inside her. She never dances anymore, and you barely feel alive. For your anniversary, you stole her away to a movie show. You're not permitted to go to them, but you thought if you went in another district, no one would recognize you. It didn't work. After Annaliese leaves for work the next morning, the Orpo (Order Police) show up at the door with your street's Blocksleiter (the citizen functionary who reports on your street's activities). You were accused of illegally leaving your designated zone of the city, and breaking curfew.

—◆—◆—◆—
Ask Max:

- *How did you convince the police not to take you in?*
- *Did you tell Annaliese what happened?*

COMPLICITY

Do not read the card text aloud. Instead, draw this card as a pair with the previous card. Call on Inge's player using their player name and tell them that it is their job to read both cards, choose one, and inflict it on the character described in it. Then hand both cards to Inge's player.

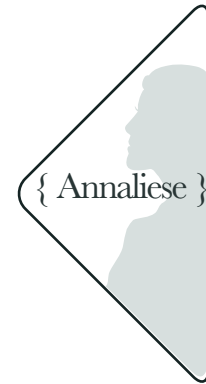
{ Annaliese }

{ Max }

Complicity cards ask the other players to become complicit in the suffering of the characters, just as ordinary Germans were complicit in the persecution of Jewish families. Your job is to ensure that Inge's player makes the choice between the cards, reads the selected card, and asks the followup question. Making the choice of which card to read can be emotionally weighty. Do not allow the player to opt out of this responsibility or to put the weight of it on someone else.

While it is Inge's player's responsibility to read the card and ask questions, you should also make sure that Max narrates his responses rather than attempting to play or portray the scene,

scene, that her responses remain appropriate for the tone of the game, and that the group moves to the next scene at an appropriate point.



And so we come to the end of Act II of the game. We will now take a moment to reflect on what has happened to your characters during the past few years, and update ourselves on where they stand.

UPDATE

While players are reading their Act III updates, update the risk matrix using the instructions in this guide.

The beginning of Act III marks a shift in the tone and pace of the game. The first two acts of the game each covered multiple years; the final act focuses on just a few weeks, during the Rosenstrasse protests themselves. Instead of describing what has previously happened in the characters' lives, we are with them during the protests as they experience and react to them. Use scenes to evoke players' emotions powerfully and immediately. At the same time, we still adhere to the principles of the game. In particular, do not allow the characters the possibility of violent resistance, and interrupt them if they try. Rosenstrasse was not a violent protest, and this is not a game about superhuman heroics. Use this break to recalibrate your expectations for play. Additionally, this act sees differences emerge between the men based on

how vulnerable they are to persecution by the Nazi regime. Use the risk matrix to calculate who is more and less vulnerable. You will be using these scores to decide who is targeted by certain scenes in Act III and the epilogue, so keep them handy.

Update the risk matrix as follows: any item that is currently true for the character at this moment in time should have its modifier added into the final risk score. Any item that is currently not true at this moment of time should be omitted or ignored. Calculate the risk score for each of the male characters. A higher risk score means the character is more at risk.

Remember to keep public awareness in mind as you update the Matrix. For example, if Josef is married to Klara and Klara has not been outed as a Mischling woman, then he is considered to be married to an Aryan one. Remember too that you have discretion when updating the item pertaining to a character's negative interactions with authorities.

Because you are Aryan, you have been able to protect Max so far. All of Max's remaining brothers have been deported to special camps, along with their wives and children. You're the only one left to look after Minna. Max has been forced to work long hours at a factory for almost no money. The flower shop will be closing now that Total War has been declared and you are waiting to find out what job the Reich employment office has in store for you. In the meantime Max's pittance is barely keeping the three of you alive.

UPDATE

Do not read the text on this card aloud. Immediately draw Max's update card. Then hand this card to Annaliese and the following card to Max.

Give Annaliese and Max a little time to read the update cards, then ask them to share what has happened with rest of the table. They can explain how they feel about the updates, but do not let them slip into play, as the updates motivate upcoming scenes in Act III.

As of this update, three of Max's brothers, and their entire families, have been sent to concentration camps and murdered there. Taub and his family have escaped to Palestine. Only Max and Minna remain in limbo.

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ACT III

{ Annaliese }

Because Annaliese is Aryan, she has been able to protect you so far. But because you still have no children, your marriage is not what they call “privileged.” Worse, your family has no protection at all. Taub has escaped, but your other brothers and their families are all gone now, taken one by one. Only your mother remains, old and frail and frightened as she is.

UPDATE

Do not read the text on this card aloud. Draw this together with Annaliese’s update. Then hand this card to Max and the previous card to Annaliese.

Give Annaliese and Max a little time to read the update cards, then ask them to share what has happened with rest of the table. They can explain how they feel about the updates, but do not let them slip into play, as the updates motivate upcoming scenes in Act III.

This card emphasizes Max’s isolation. Except for Taub, his brothers and their families are all dead. We expect Max to feel a growing sense of fear, loss, and despair.

If you have not already done so, fill out Max’s risk matrix.

45

ACT III

{ Max }

You're very good at this job. Your Gestapo handlers call you "The Hound." Your lifetime of managing details have taught you how to spot when things are out of place and how to follow them until you find out why. You're efficient, and you've always been good at crossing items off a list. But unlike your old job, when you have to get things done, you now have a pistol to establish your authority.

UPDATE

Use this card only if Kurt is an orderly. Otherwise, discard it and use the next card instead. As with other updates, do not read this card aloud. Draw Inge's update together with this, and hand them out at the same time.

Give Kurt and Inge a little time to read the update cards, then ask them to share what has happened with rest of the table. They can explain how they feel about the updates, but do not let them slip into play, as the updates motivate upcoming scenes in Act III.

This update emphasizes that Kurt is not just serving as an orderly, but that he is very good at it. However he feels about the work, it draws on his skills and his nature.

If you have not already done so, fill out Kurt's risk matrix.

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ACT III

{ Kurt }

You may be working in a factory, but you've managed to secure yourself a foreman's position. It's not so different from your career in the army, after all. Your job is to make sure that the production stays constant and the Reich's war machine is fed. When the line or its men fall down, you are the one expected to find a way to get them up and working again. As long as you do, you get to decide how it's done. Still, the hours are long, the conditions unpleasant, and the spirit is bleak. It's hard to imagine how your life ended up here.

UPDATE

Use this card only if Kurt is *not* an orderly. Otherwise, discard it and use the previous card instead. As with other updates, do not read this card aloud. Draw Inge's update together with this, and hand them out at the same time.

Give Kurt and Inge a little time to read the update cards, then ask them to share what has happened with rest of the table. They can explain how they feel about the updates, but do not let them slip into play, as the updates motivate upcoming scenes in Act III.

This update emphasizes that even in the factory, Kurt has been able to use his skills to attain a relatively privileged position. At the same time, it is an enormous difference from what he expected his life would be.

If you have not already done so, fill out Kurt's risk matrix.

47

ACT III

{ Kurt }

It's hard to imagine how your life ended up here. Your family has disowned the lot of you. You've had to move out of your perfect home and into a small apartment – and even so, you struggle to manage the household on Kurt's meager salary. You have put the children into new schools, but you're not sure it is helping them. Kurt's new job seems to change him day by day. Nothing about your life has turned out the way you dreamed.

UPDATE

Use this card only if Inge has divorced Kurt. Otherwise, discard it and use the next card instead. As with other updates, do not read this card aloud. Draw Kurt's update together with this, and hand them out at the same time.

Give Kurt and Inge a little time to read the update cards, then ask them to share what has happened with rest of the table. They can explain how they feel about the updates, but do not let them slip into play, as the updates motivate upcoming scenes in Act III.

If Inge has divorced Kurt, she is far less motivated than the other characters to attend the Rosenstrasse protest. This card sets up Anna as the character who will agitate for Kurt's release, should he be arrested. In turn, Anna's attendance at the protests should motivate Inge's engagement whether she hopes to free Kurt or not.

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ACT III

{ Inge }

You made your decision and now you live with it. You did what you had to for you and your children and will never apologize for that. Anna is angry at you for cutting Kurt completely out of your lives, and maybe she will never forgive you. If that what it has to be, so be it. But you will not tolerate her rebellion. She's been breaking her curfew, wearing scandalously immodest clothing, and sullyng her reputation by sneaking around with boys in illegal clubs that play American music. Oskar has already had to intercede on her behalf on several occasions.

UPDATE

Use this card only if Kurt and Inge are still together. Otherwise, discard it and use the previous card instead. As with other updates, do not read this card aloud. Draw Kurt's update together with this, and hand them out at the same time.

Give Kurt and Inge a little time to read the update cards, then ask them to share what has happened with rest of the table. They can explain how they feel about the updates, but do not let them slip into play, as the updates motivate upcoming scenes in Act III.

Note that this card applies whether Kurt is an orderly or the foreman at a factory. Either way, they are far less economically secure than they were before the war, and the social protection of Inge's family has also been withdrawn.

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ACT III

{ Inge }

Even your little bookshop is gone now. For a while, you spent your long days in the house helping with Klara's translations and caring for Renate. But now you have been summoned for service in the factory. You are to break yourself in physical labour building munitions for the Reich's war machine. Once you were a great mind, now you are nothing but a body.

UPDATE

Do not read the text on this card aloud. Immediately draw Klara's update card. Then hand this card to Josef and the following card to Klara.

Give Josef and Klara a little time to read the update cards, then ask them to share what has happened with rest of the table. They can explain how they feel about the updates, but do not let them slip into play, as the updates motivate upcoming scenes in Act III.

This card reminds Josef of everything he has lost, and what being forced into factory labor might mean to a man whose intellect was once his defining characteristic.

If you have not already done so, fill out Josef's risk matrix.

50

ACT III

{ Josef }

When Total War was declared all the bookshops were forced to close. Now it is only your translation work keeping the household afloat. You're just so tired and frightened all the time. You hate to admit it, but there is a part of you that is glad that Josef is being called to work in the factory. Having him around the house non-stop was so very hard. He means well, and he is wonderful with the children, but it will be relief to not to have to pretend to be strong all the time.

UPDATE

Do not read the text on this card aloud. Draw this together with Josef's update. Then hand this card to Klara and the previous card to Josef.

Give Josef and Klara a little time to read the update cards, then ask them to share what has happened with rest of the table. They can explain how they feel about the updates, but do not let them slip into play, as the updates motivate upcoming scenes in Act III.

This card shows Klara the degree to which her relationship with Josef has become unequal, and implicitly asks her to decide how she feels about it.

51

ACT III

{ Klara }

You feel as though you may be coming apart at the seams. You've exhausted all your options to help Izak. Without a German spouse, he cannot legally live anywhere in Germany. There was a time when the Jews could just leave, but no country has taken refugees for some time, and now the Reich hunts those that try to flee. There is no one to help and no one who cares. Even the Jewish Community has buckled under the force of the state. They seem to be co-operating in the deportations in a desperate effort to help those being taken away. At least Walter still has his uncle—that's a small comfort to you, but Hans is starting to grow weary and afraid of the situation.

UPDATE

Use this card only if Izak is living with Ruth. Otherwise, discard it and use the next card instead. As with other updates, do not read this card aloud. Draw Izak's update together with this, and hand them out at the same time.

Give Ruth and Izak a little time to read the update cards, then ask them to share what has happened with rest of the table. They can explain how they feel about the updates, but do not let them slip into play, as the updates motivate upcoming scenes in Act III.

This card focuses on Izak's danger, because Ruth is relatively protected. However, the last line is meant to remind both members of the dyad that they are ultimately reliant on Hans' goodwill—and that goodwill may not last forever.

52

ACT III

{ Ruth }

You feel as though you may be coming apart at the seams. Despair, fear and rage pull you in all directions. Izak is gone, and despite all the ways he once saved you, when it was your turn, you could do nothing for him. Walter is inconsolable, terrified, and sure that you will be taken next. Hans is sad and supportive of your grief, but you can tell he's also relieved of his fear and worry. He would like it if you were to stay invisible, but it means you have no voice, you have no say, and it has meant that you have no brother. G-d may see you, but no one else does.

UPDATE

Use this card if Izak has been arrested or is otherwise not living with Ruth. Otherwise, discard it and use the previous card instead. As with other updates, do not read this card aloud. Draw Izak's update together with this, and hand them out at the same time.

Give Ruth and Izak a little time to read the update cards, then ask them to share what has happened with rest of the table. They can explain how they feel about the updates, but do not let them slip into play, as the updates motivate upcoming scenes in Act III.

As a result of his complicity card in Act II, Izak may have been arrested. If so, this card motivates Ruth to participate in the Rosenstrasse protests even though he was arrested separately.

53

ACT III

{ Ruth }

You never thought you'd say this, but at least Maria took the children when she left. You don't want them to ever be in the danger that you in. You can't legally live anywhere in Germany, and you can't leave, so here you stay with Ruth and Hans. They're both being very patient with you, but you know you aren't the easiest houseguest, and that every day you live here you bring danger to their family. You fear your days of your life are numbered, but maybe it would be better off for them if they ran out.

UPDATE

Use this card only if Izak is living with Ruth. Otherwise, discard it and use the next card instead. As with other updates, do not read this card aloud. Draw Ruth's update together with this, and hand them out at the same time.

Give Ruth and Izak a little time to read the update cards, then ask them to share what has happened with rest of the table. They can explain how they feel about the updates, but do not let them slip into play, as the updates motivate upcoming scenes in Act III.

This card reminds Izak that he is dependent on Ruth and her family, and that protecting him puts them at risk. Izak should be getting the sense that even if he has stayed out of prison so far, he has very little future left.

If you have not already done so, fill out Izak's risk matrix.

54

ACT III

{ Izak }

You live—if you can call it living—in a square, squat room converted to a cell with twenty other men, one narrow window, two beds and a bucket for your waste. You're sure you won't be here much longer. Every day you see more trucks come in, and more trucks go out. The ones that come in are fresh caught, often bloodied from the trip. The ones that go are orderly and resigned. They interrogate you every few days to find out if you know of others that are hiding. Sometimes they do it gently, with the promise of food, and sometimes it's not gentle at all.

UPDATE

Use this card only if Izak has been arrested. Otherwise, discard it and use the previous card instead. As with other updates, do not read this card aloud. Draw Ruth's update together with this, and hand them out at the same time.

Give Ruth and Izak a little time to read the update cards, then ask them to share what has happened with rest of the table. They can explain how they feel about the updates, but do not let them slip into play, as the updates motivate upcoming scenes in Act III.

This card gives Izak a sense of what the conditions are like in prison.

If you have not already done so, fill out Izak's risk matrix. If he was arrested as a result of his complicity card, he is automatically the most vulnerable of the male characters.

55

ACT III

{ Izak }

It is 1943. German advantage on the eastern front is starting to falter. After six months of deeply entrenched warfare, the Battle for Stalingrad has been lost. Some people say that this is the beginning of the end for the war. But when the Reich declares Total War and declares all resources of the Reich be re-directed to the war effort, others say it is just the beginning of the push to final victory.

SCENARIO 1943

Now that the final scores of the risk matrix are known, take a moment to determine the fate of the four male characters. Note that two men are always held at the Clou, while either one or two men may be sent to Rosenstrasse.

Identify the character with the highest risk score and put the code C1 by his name. Identify the character with the second highest risk score and put the code C2 next to his name. These two men will be sent to the Clou processing centre during Act III.

Mark the character with the third highest risk score as R1. If there is a fourth character who does not have an exemption, mark R2 next to his name. These men will be held at the Rosenstrasse facility during Act III.

If there is a tie between any characters, you are free to determine how to rank them. If Kurt is an orderly and has an exemption, he is not a prisoner, and has no code.

Ensure you know the codes for all men before continuing.

56

ACT III
{ Director }

It is Saturday February 27th, 1943. Max's double shift at the factory was due to end at 2 PM, and he always comes straight home. He says it's because your face is the only thing in the world he wants to see, but you know it's because he knows you'll worry. Today you've managed to acquire a rare piece of fish. It's been months since you or Max had such a windfall, and you're planning on making him a special dinner since he could not be home for Shabbat last night. Minna is kindly staying with a friend for the evening to give you room to be alone. But when you get home, he's not there.

What does it look like as you wait?

SCENARIO 1943

Max has been arrested. This scene is about the slow, dawning recognition that one experiences when something has gone terribly, terribly wrong. It is a scene about waiting and fearing. Allow the player to describe what Annaliese is doing briefly. If she is not taking other action, continue to ask the question as you move time forward. Let there be pauses to allow the player to sit in the discomfort of the moment.

Examples:

- *What does it look like at four o'clock?*
- *What happens at six?*

If the player interrupts to take action, or if they respond to your final question with action, follow their lead. If they do not, acknowledge that they are waiting and move to the next scene.

Note that as a Jewish home, Annaliese and Max are not permitted to have telephones or radios. All contact with others must be made in person, and media must be accessed in public. If Annaliese goes in search of Max at the factory, you can end the scene when she is on her way. If she goes to find Minna, let her make contact and play Minna receiving the news.

Somewhere in Berlin, trucks are rolling, rolling through the streets, the noise of their engines a steady rumble. The wheels pass lightly on the road with only a few men on the back of each truck, men in black uniforms and steel helmets. They have bayoneted rifles and machine guns slung over their shoulders. They roll past closed doors and silent windows, past men who look down and women who look away. The trucks are rolling.

SCENARIO

1943

We now pull back to show the larger context and remind the players that Annaliese is not the only woman affected. This narration helps create dread.

58

ACT III
{ Director }

It is Saturday, February 27th, 1943. Like every other day, you're working on the factory line. The bullets pass under your fingers as you twist and stuff them, bullets that will defend the great and glorious Reich - or end up in Jewish bodies. Suddenly, the door to the factory bursts open, and men in uniform pour in. "Juden raus!" they shout, "Jews out!" They start pulling people off the line and shoving them into trucks.

What do you do?

SCENARIO

1943

You will be responsible for describing the soldiers' actions.

In this scene, you are going to play soldiers of the *Leibstandarte* (1st Panzer Division of the SS), the elite task unit that serves Hitler himself. These soldiers are hand picked for their loyalty, their brutality, and their physical Aryan-ideal perfection. They are efficient, unyielding, heavily armed, and in possession of full authority to take Jews by whatever means necessary.

When playing the *Leibstandarte*, meet attempted resistance or escape with casual and efficient brutality. If Josef resists, or if he runs, he risks broken limbs or a vicious beating. However, Josef should not be killed in this scene.

This scene will always end with Josef on a truck.

ACT III

{ Josef }

59

Izak, you are in your bedroom, lying on the bed. What else is there to do? Hans is at work, Walter is at school, and Ruth, you are drying dishes when you hear a knock on the door. Ruth, you answer. There is a young man there, with a swastika on his red armband. He casually consults his neatly penned list. "I understand that Izak Israel Menachem is resident in this household. I'd like a word with him." He steps inside, smiling politely.

Tell us what you say and what you do.

SCENARIO

1943

Skip this scene if Kurt is an orderly, or if Izak has already been arrested. (Discard this card before reading it aloud and immediately draw the next one.) If you use this card, you will play the orderly.

Izak will be taken in this scene, one way or another. The question is whether violence will be done to him or to Ruth as it happens. The orderlies employed by the Gestapo were not highly trained soldiers. They were armed citizens, often Jews or Mischlinge who were pushed into service to save their lives. They do not make arrests without backup nearby. Let the characters take the lead. If they are compliant, be cold and take them sharply apart. If they get emotional, respond with orders and physicality. If they resist or try to escape, employ violence. If they respond with violence, be brutal. However, neither Izak nor Ruth should be killed in this scene.

This scene will always end with Izak on a truck.

60

ACT III

{ Izak }

{ Ruth }

Kurt, you walk up the narrow stairs to the next apartment on your list. This Jew has been hiding, evading compulsory service to the Reich. You've been on his trail for a few days. You knock sharply on the door. Izak, when the knock comes, you are lying on your bed. What else is there to do? Ruth, you are washing the dishes, they must be done. And Walter opens the door.

All three of you, show us what happens next.

SCENARIO 1943

Skip this scene if Izak has been arrested, either earlier in the scenario or in the previous scene. (Discard this card before reading it aloud, and immediately draw the next one.) If you use this card, you will play Walter in this scene.

Izak will be taken in this scene, one way or another. The question is whether violence will be done to Izak, Ruth, Walter, or Kurt. As a note, Kurt is armed and is not alone; there are Gestapo soldiers within shouting distance outside. Let the characters take the lead. Violence is on the table during this scene, but no one will be killed.

How to play Walter: Walter is thirteen. He is generally protective of his family, has strong separation anxiety about the loss of Dieter and Edith, and if Izak's youngest has survived, is especially protective of the baby. If Ruth was targeted with a complicity scene in Act II and had to help Walter cope with Dieter and Edith's rejection, let her motherly input inform your portrayal in

61

ACT III

{ Izak }
{ Ruth }
{ Kurt }

this scene.

If Izak's youngest child is in the house, he is still a baby, and can also be a part of the scene, crying when voices raise.

This scene will always end with Izak on a truck.

ACT III

{ Izak }

{ Ruth }

{ Kurt }

It's 4pm when the knock comes on your door. You rush to answer it, since you never know what a knock means these days. This time it's Greta, a copyeditor who sometimes attended your dinner parties with Josef's colleagues. It takes you a minute to recognize her, because you haven't seen her since... well, since 1935 or so, when it became unfashionable to socialize with Jews. "I'm so sorry," she says, not looking you in the face. "Isn't your Josef at one of those Jew factories? I thought you'd want to know. There are trucks in the streets. They're arresting all the workers and taking them away."

What do you say? What do you do?

SCENARIO

1943

You will play Greta.

This scene informs Klara that Josef has been arrested, and sets her up to discover where he has been taken. Note that while Josef may be assigned either to the Clou processing facility or to Rosenstrasse, Klara should always be told that he is in Rosenstrasse.

If Klara continues to engage with Greta in any capacity, play her as a woman who has been passively compliant with the regime for a long time, but who is just beginning to understand, and regret the human cost of it. While Greta has finally chosen to resist in this small way, she is also looking for Klara to assuage her guilt.

ACT III
{ Klara }

62

They're shoving you up onto the trucks faster than any of you can react. A man in front of you goes down, and another man steps right on his chest in the crush. If you take a step forward, to where you can get up onto the truck yourself, you'll have to step on his body too. He groans, raises a hand, looks you in the eye and begs "Help me!"

—◆—◆—◆—
What do you do?

SCENARIO 1943

Skip this scene if Kurt is an orderly. In that case, immediately discard this card, and draw the next one. If this scene is played, you will portray the soldiers.

If Kurt stops and helps, one of the Liebstandarte should shout an order to leave him and get in the truck. The options are to resist the order and help anyhow, or to trample the man himself. In the former case the soldier should inflict casual and efficient violence against Kurt, but the man lives. In the latter case the man dies, and you should describe what Kurt sees from the back of the truck as it drives away.

Do not allow Kurt cleverness or choices, and keep the time pressure on. If Kurt delays or vacillates, treat it as a refusal to get in the truck and react with violence. However, Kurt should not be killed in this scene.

This scene always ends with Kurt on a truck.

63

ACT III

{ Kurt }

And outside the trucks are rolling, rolling. They are heavy now, tires bulging with the weight of bodies, their wheels rumbling loudly through the streets. From the factories, into the city centre, moving their cargo.

SCENARIO

1943

This narration again zooms us out and reminds us that the four men of our story are only a few of the men affected. The Jews being moved are deliberately dehumanized, called “cargo,” which lines up with their treatment under the Nazi regime.

64

ACT III
{ Director }

The Clou was once the most glamorous nightclub in all of Berlin, but now it has been transformed into a collection center filling steadily with people. Mostly they are men who look they have been pulled out of factories, but there are women and teenagers are here too. Where the stage used to be, there are soldiers with machine guns, ready to take swift action against the non-compliant. And you wait in line after line after line for one new indignity after another.

What do you feel as you are being processed?

SCENARIO

1943

This scene is for the character tagged with C2. In this scene, you will be playing the orderlies who are processing prisoners.

In the collection centers, orderlies oversee the processing of new arrests. Your job in this scene is to narrate the character through the processing, which includes:

- Registration, confiscation of identity documents, and being assigned a number
- Health assessment to determine physical condition and capacity to work
- Confiscation of all possessions, which are each logged and documented
- Strip search by a male orderly

In running this scene, take the personal and depersonalize it. For example, ask the player what is in his pockets, and describe how they are logged and tagged and put into bins with similar items (e.g. food, jewelry, watches, clothes). You do not need to take the character through all four of the steps listed above; stop when you feel that the player has had a chance to explore

65

ACT III
{ Prisoner }

how the character feels.

If C2 was injured in a previous scene, treat their injury as an irritating inconvenience to the process. They should not receive medical treatment, even if their injury is severe.

How to play the orderlies: The majority of orderlies used at the collection centers are Jews and Mischlinge. Some have been pressed into duty, some have volunteered to help influence the processes and make it more humane, some have volunteered for pay and protection. At this point in the war, some orderlies have processed hundreds of thousands of people. If you choose to humanize the orderlies, do so in a way that emphasizes the inhumanity of the overall process.

ACT III
{ Prisoner }

Since they arrested Izak, you have gone out every day to see if you can gather news of him. Directly asking about someone who has been arrested is dangerous, so you find yourself lingering in the streets and listening to people's conversations. Today, the city is rumbling with the sound of trucks, and abuzz with gossip about the latest roundup of the Jews. Most people seem happy that the last of Berlin's Jews are finally being dealt with, but you don't care - because if the trucks are full of Jews, you can follow the trucks. That's more information than you've had in weeks.

Show us how you react to this newfound hope.

SCENARIO

1943

Play this scene only if Izak was arrested in Act II. If you have already played a scene in Act III about Izak's arrest, do not read this card aloud. Immediately discard it and draw the next card.

If Izak was arrested before the Act III roundups, this scene serves to motivate Ruth to participate in the protests and integrate her back into the story.

Note that Izak is unlikely to be held in the Rosenstrasse, particularly if he has been arrested in Act II. However, Ruth should believe that he is.

66

ACT III
{ Ruth }

“*Chanaleh.*” It’s Minna, standing in the doorway of the kitchen, looking frighteningly old and frail. “They’ve taken my Maxie, haven’t they? They couldn’t even leave me one of my sons. They took my Maxie.” Tears stain her wrinkled cheeks, but her voice is cutting. “Go and find him, Chanaleh. You’re one of them. They’ll listen to you. Go and get my Maxie back.”

What do you tell her, and what do you do?

SCENARIO

1943

Skip this scene if Annaliese has already taken action to find Max. (Do not read this card. Immediately discard it and draw the next card.)

This scene is only needed with a passive Annaliese, one who waits at home for Max to return. It pushes Annaliese into the streets so that she can end up at the Rosenstrasse protest.

In this scene, we underline the final stage of loss that both Minna and Annaliese find themselves in. We want to see whether Annaliese sees any power at all in her situation, and if she gives Minna any promises to get him back. Once she has gone out looking, let the scene go.

If you ask followup questions, choose ones that focus on her true feelings about Minna’s request.

Examples:

- *You’ve never heard Minna speak to you so bitterly before. How does that make you feel?*
- *Minna called you “one of them.” Are you?*
- *You told Minna that you would bring Max back to her. Is that even possible?*

67

ACT III
{ Annaliese }

The streets are busier than you would expect for this hour, and there are more women and children than you'd expect to see. And although some of them are wandering, you can see that they are slowly filtering in one direction: toward the Rosenstrasse 2-4, the old retirement house that now houses the Jewish community building. Whispers are passed from woman to woman. "There have been trucks unloading at the Rosenstrasse Community house today." And so you walk, some of you following the trucks, some of you following the whispers, some of you following other women, to the Rosenstrasse facility.

SCENARIO

1943

Call each of the women who has gone out looking for their family by name before you begin the narration.

68

ACT III
{ Women }

You are reading a book when Georg bursts into your room. “Mama, it’s Anna. You have to do something. She just ran out. She says it’s something about Father, she wouldn’t listen to me.” It’s late at night and it isn’t safe for a girl Anna’s age to be on the streets, let alone by herself.

Do you go after her? If so, show us what happens when you catch up to her.

SCENARIO 1943

If Kurt is working as an orderly, skip this scene. (Do not read this card aloud. Discard it immediately and draw the next card.) If this scene is played, you will play first Georg and then Anna.

How to play Georg: Georg is twenty-one. He has responded to his father’s disgrace by attempting to be the perfect Aryan. He disapproves of his sister’s rebelliousness and sees her political engagement as childish. Still, if something bad were to happen to her it would disgrace the entire family.

Note that Izak is unlikely to be held in the Rosenstrasse, particularly if he has been arrested in Act II. However, Ruth should believe that he is.

How to play Anna: Anna is nineteen. Ever since Kurt was dismissed from the army, she has become more angry, more political, and more afraid of Kurt being taken from her. If Kurt and Inge are divorced, she has been sneaking out to see her father. She is also resentful of the *Kinder, Küche, Kirche* (children,

69

ACT III

{ Inge }

kitchen, church) policies of the Reich, which seek to keep women in a subservient role. In this scene, Anna has heard of the mass arrests, and that Berlin is about to be made completely Judenrein (free of Jews). She has also heard that women have started gathering in front of the Rosenstrasse facility, and is trying to join them. Whether Inge is still married to Kurt or not, she is determined to protect him.

If this scene results in Anna continuing on to the protest, remember to incorporate her in future scenes.

69

ACT III
{ Prisoner }

There are a little over a hundred women here, clustered in front of the Rosenstrasse facility. Some of them are whispering anxiously to one another, but others seem angry. “Just tell us if they’re in there,” shouts a curly-haired woman at the front. The guards stare impassively straight ahead. She takes two steps toward them and shouts again. “Where are our husbands?”

What do you do?

SCENARIO

1943

Give each woman a chance to take an action. If they interact with the guard, the protest escalates, though it remains non-violent. If any of them shouts “Give us our husbands back” or anything sort of like it, have all the women pick up the chant. If no one spontaneously introduces such a chant, have the curly-haired woman do it.

End the scene with all the women chanting together, except those who may choose to opt out.

70

ACT III
{ Protesters }

You've gotten word that Kurt is guarding the Jews being held at the Rosenstrasse facility. He hasn't been home for two days, so you are here to bring him something to eat. There are perhaps four hundred women gathered here now. As you pass through them they make room, but when Kurt raises his hand to wave to you, you can feel the mood of the crowd change. You make it to the guard station with your basket of food.

What do you say to Kurt when you do?

SCENARIO
1943

Play this scene only if Kurt is an orderly and Inge is still married to him. If both of these are not currently true, discard this card without reading it aloud and draw the next one.

This scene invites Kurt and Inge to stand in front of the the crowd of women from the families that are actively broken, in a world that has kept them safe and together. How do they feel in the face of the crowd?

71

ACT III

{ Inge }

You've been jammed into a room, perhaps a hundred of you packed shoulder to shoulder. There is a man next to you who has a bullet in his leg. As you both shift over to give him more room, you see each other's movement. Your eyes meet in the mirror of kindness.

How do the two of you connect as the interminable hours pass amidst the thirst, the stench, and the fear?

SCENARIO

1943

This scene should be directed at the men tagged as C1 and C2. Call them by name before starting. If they are injured, be sure to incorporate it into the scene somehow.

If needed, use the man with the bullet wound to give voice to worry and fear by asking questions about what the men think is going to happen. However, the primary action of the scene takes place between C1 and C2. If they are too engaged with the man with the wound, he can demur or even pass out.

72

ACT III

{ Prisoners }

The women are pressing forward toward the guards, chanting “Give us our husbands back.”

Where are you in the mass, and what are you doing?

SCENARIO

1943

Let each of the protesters answer. Keep this scene short, as it serves to establish what they are doing when faced with a threat in the next scene.

73

ACT III
{ Protesters }

As you are pressing forward and chanting, one of the officers pulls his rifle off his shoulder. "Get back," he cries. "Clear the square or we'll shoot."

What do you do?

SCENARIO

1943

This scene immediately follows from the previous scene. It shows both that the guards will react when they feel they are under threat, and that the guards will not lightly fire on Aryan women and children.

Let each of them answer. If the characters run or hide, describe others doing the same. If they stand their ground, let the guards bluster, increase the threat, but eventually back down. The guards should be menacing, but they do not fire on the protesters.

74

ACT III

{ Protesters }

Things are quiet for the moment. It's late and everyone is tired, both the women and the guards. A few die-hards are chanting, but most of the women here are resting, saving their strength for the morning. One of them comes cautiously toward you, holding up a sandwich wrapped in paper for her loved one.

What do you say to her?

SCENARIO

1943

Skip this scene if Kurt is not an orderly. (Do not read this card. Immediately discard it and draw the next card.) If the scene is played, pick one of the woman who is at the protest to be the woman with the sandwich.

This scene allows Kurt to interact with the protesters, and to see where his empathy lies.

The package is only a sandwich—or at most, a sandwich with a note tucked inside. Ask the woman whether there is a note, and if so, what it says.

The package is only a sandwich—or at most, a sandwich with a note tucked inside. Ask the woman whether there is a note, and if so, what it says.

75

ACT III
{ Kurt }

You've been inside the Rosenstrasse facility for four days, and the sound of women chanting outside has gotten louder and louder. It's finally your turn to look out the single small window in this room. By standing on your toes you can see the women protesting - and can it be? You can see her protesting with the others. She looks up just as you press your face to the glass, and catches sight of you. For this moment right here, for maybe the last moment ever, you can see each other.

What do you feel?

SCENARIO

1943

Direct this scene to the character tagged R1. If for some reason his partner is not protesting, direct it at the character tagged R2. If there is no character tagged R2, skip the scene entirely. (Do not read this card aloud. Discard it immediately and draw the next card.)

This scene provides for a moment caught in time. Before asking the question, let the players make silent, visual contact for a long moment.

76

ACT III
{ Prisoner }

It's the fifth day of the protests. The sixth day. The seventh. There are three hundred women in the square. Then four. Then six. Thousands of protesters come every day in a constant ebb and flow; some women go home to sleep, others sleep in the square, some break down crying, some shout at the soldiers in rage. The soldiers push back many times a day by drawing their guns, ordering "Clear the streets or we'll shoot!" The women scatter when this happens, down side streets and into alleys. But the square is never empty for long. It is only a moment or two before they are back calling out with stronger resolve: "Give us our husbands back!"

SCENARIO

1943

This narration moves us forward through time, and sets up the ongoing threat from the guards.

77

ACT III
{ Director }

You are tired and the damp March cold has put an ache in your joints, but being here gives you purpose and the action keeps you warm. You have come to recognize faces in the crowd that you see every day. They are here to fight for their loved ones just like you.

What do you say to one another, standing in Rosenstrasse Square?

SCENARIO

1943

Before asking the question, say the names of all women who are at the protest. If Inge is not there, let Inge's player be Anna. Draw the next card and have it ready in your hands. You will interrupt this scene to introduce the next one.

This scene gives the women a chance to meet and connect with each other. It is the only scene in the game where they can directly communicate.

While the women are talking, but not before it has established a sense of connection, interrupt with the next scene.

78

ACT III

{ Protesters }

As you are talking, the cry swells again, “Give us our husbands back,” and this time the women surge forward. They carry forward with them and start to chant as one voice, “Give us our husbands back!” Suddenly there are shouts and the angry roar of an engine. There is bedlam in the crowd as women jump to get out of the path of an oncoming jeep. Once it has pushed itself to the front of the square, the officers in it stand and levelled their machine guns at the crowd. “Clear the square! Clear the square! We will fire if you do not clear the square!”

Ask each of the the women one at a time, urgently: *Do you run?*

SCENARIO

1943

This scene interrupts the previous scene. As per the previous card, interrupt while the women are talking, but not before they have established a sense of connection.

Although you are asking what seems to be a yes-or-no question, the women may respond by explaining what they do. Allow them to share their reaction (run, hide, pray) but gently stop them if they try to move forward more than a few seconds in time.

Take a long pause and then go to the next scene.

79

ACT III
{ Protesters }

And then there is chaos. The deafening crack of gunshots seem to break the world. Bullets whine above your head. Brick dust sprays as bullets hit walls. Women shouting, children screaming. Bodies scrambling over courtyard walls, hands pulling each other to safety behind buildings. Splashing as women jump over the rails of the bridge and into the river below. Inside the facility, the sound vibrates through the floor and walls. When the bullets finally stop, there is a terrible echo in the silence.

SCENARIO

1943

Go to each woman in turn, and ask them questions to bring out the emotional experience of the moment in ways appropriate to the themes of the character.

Examples:

- *Annaliese, when the sound of bullets told you you were about to die, what thoughts went through your mind?*
- *Ruth, the teenage girl beside you won't stop sobbing—how do you bring her back?*
- *Klara the blood on your hands is bright red, and it takes a moment to recognize it as your own. Your clothing is torn at the knees, the flesh skinned deeply.*
- *Inge, when you finally manage to look at all the faces crammed into the courtyard, your Anna is not among them.*

80

ACT III

{ Director }

And Rosenstrasse square lies silent and empty. Spent bullet casings litter the paving stones, along with an abandoned shawl, a trampled cap, and a lost shoe. The soldiers look self-satisfied. But one by one, the women trickle back. Peering around corners, rising up from behind cars. The women return.

SCENARIO

1943

Ask each woman present about what comes next, and make them show how they feel when they return.

Examples:

- *Which is the first one of you to return?*
- *What does it look like? Do you tremble, are you careful, are you brave?*
- *What do you feel as you step across the bullet casings?*

End this scene with: And as you return, the cry goes up again. **“Give us our husbands back.”** Lead the women in the chant many times—hypnotically long. When the chant ends, you are done with Act III.

81

ACT III
{ Director }

And so we move to the final phase of the game, the epilogue. Take a moment to gather yourselves as we find out what will happen to these characters.

SCENARIO

1943

This is not a call for a break, but do give the players a moment to breathe and collect themselves.

Meanwhile, get out the postcards included with this game. You will need them in the next scene.

82

EPILOGUE

{ Director }

By the time they come to take you, you are bone-weary and half-starved. Twenty by twenty, they lead you in orderly, somber lines. First into a small cold room, then into the back of a canvas covered truck, and finally into the car of a train. At each handoff, officers count heads and exchange a manifest to ensure precise tracking of their cargo. Station by station, Berlin fades away in the distance, and the towns start to get farther and farther apart. At a station near the border to Poland the train stops to drop off soldiers. A handful of young children bolt towards the train. They hastily slide in blank postcards and tiny slivers of pencils, then run away and hide. The train sounds its one minute departure warning.

You have one minute to write what may be the last message you ever send home. Begin now.

SCENARIO

1943

This scene should be directed at the players tagged C1 and C2. Call them by name before you read the card. Hand out postcards and pencils before reading the direction on this card.

The characters are on a train bound for Auschwitz. The postcard narrative is based on a true story from the Holocaust, with last messages home facilitated by strangers.

From the moment they begin writing, give the players one minute to write their messages. You may give them a few extra seconds if you feel it is dramatically appropriate, but do not give them enough time to linger or consider.

Gather the postcards back from the players and put them aside. Make sure that you know which one is which.

83

EPILOGUE

{ Prisoners }

One by one, men are being led out of the room you're in. They go, and they don't come back. Eventually your name is called. An orderly leads you through the hallways of the Rosenstrasse facility and deposit you at a desk. The soldier seated behind it scowls as he looks at you—comparing your face—weary and unkempt to the picture on your identity documents. He shoves your papers across the table at you and tells you “You are a lucky Jew to have a German woman stand for you.” And with that, they let you go, blinking in the sunlight as the expectant eyes of women in the square to look eagerly up as you appear. But only one is yours.

Show us how you reunite.

SCENARIO

1943

If there is a character tagged R2, and they have a family member in the square, direct this scene to R2. Otherwise, if R1 has a family member in the square, direct this scene to R1. If neither R1 nor R2 has a family member in the square, skip this scene. Call the character by name before you read the card. Call the character's name again, and the name of his family member, before reading the direction.

This is a reunion scene. Give the players the time and space to experience it.

Note that this scene is most likely between a husband and wife (e.g. Josef and Klara), but it is possible that it may be run for a father and daughter (Kurt and Anna). It is not possible for Izak to end up in Rosenstrasse and therefore the scene will never run between the brother-sister pair of Izak and Ruth.

Men are being led away one by one. The room is mostly empty when your name is finally called. You follow the orderly through the long hallways of the Rosenstrasse. For a moment the two of you are alone. He whirls on you, pushes you against the wall, and hisses into your face, "Don't think you've escaped. No one escapes. We'll see you back here soon."

—◆—◆—◆—
What do you do?

SCENARIO 1943

Direct this scene to either R1 or R2, whichever was not targeted in the previous scene. If R1 was targeted in the previous scene and there is no R2, skip this scene. If the scene is played, you will be playing the orderly.

This scene contrasts to the joy of the reunion, and reminds the players that even the characters who have been freed remain under threat.

How to play the orderly: orderlies are Jews or Mischlinge. Some have been pressed into duty, some have volunteered to help influence the processes and make it more humane, and some have volunteered for pay and protection. In your delivery of this card, you must decide whether the orderly is making an implied threat, or giving a powerful warning. If Kurt is an orderly, choose an attitude that directly contrasts with Kurt's experience. Otherwise, choose an attitude that you feel you can play effectively.

If the character attempts physical resistance, neutralize it by saying that they are too weak to physically resist..

85

EPILOGUE

{ Prisoner }

It's been eight days that the protests have been going on. You didn't think it was possible, but you're actually bored. But then something changes. Since this morning the door has been opening and one by one, filthy, starving men stumble out. One by one they reunite with their wives and loved ones. And you stand, rifle in hand, and watch the Jews being set free.

Tell us how you feel.

SCENARIO

1943

Skip this scene if Kurt is not an orderly. (Do not read this card aloud. Discard this card and immediately draw the next one.)

Your delivery of this card should depend on Kurt's experience as an orderly. If he feels hate or contempt for Jews, put that into your tone. If he has chosen to be an orderly out of self-preservation, use an elegiac tone instead. If you are uncertain, read the card text in a neutral way.

In all cases, the goal of this scene is to have Kurt articulate his feelings about being an orderly. If he chose it for self-preservation, the freeing of the Jewish men shows that he might have survived without compromising. If he chose it out of hate or anger, he may feel personally betrayed. Ask questions if needed to expose Kurt's emotional state and help him reflect on how the freeing of the Jews changes him.

86

EPILOGUE

{ Kurt }

Days pass. Weeks. And eventually the men stop coming out of Rosenstrasse. The women stop gathering. The war goes on.

SCENARIO

1943

When reading this narration, pay particular attention to the female partners of C1 and C2. Typically, they are now discovering that their men will not return. You may have to clarify that the Rosenstrasse is empty and no further men will come out. Do not explain to the women that their men were taken elsewhere. Some men came back, and some didn't, and that is just the way things are.

87

EPILOGUE

{ Director }

The train trip was long but you barely remember it now. You went to a place where you worked and worked and worked and worked. It was a place you did not think you would ever come back from. It is a place that you will never forget, but that you will not be able to talk about for years. You had just given up hope and accepted the inevitability of your situation. But then, inexplicably, they plucked you out of your bunk one morning. They dressed you in clothes that were not your own. They put you on a passenger train and sent you back to Berlin. When you arrived, they put small room with large men who made it clear that you had no choices. They put a confession in front of you, and you signed it.

SCENARIO 1943

This scene is to be directed at the character tagged C2 unless that character is Izak. If Izak is C2, then it should be directed at the character tagged as C1. Call the man by name before you read it.

Following the accidental deportation of 25 men in mixed marriages to the hard labour prison in Auschwitz, the men were retrieved and hastily returned to Berlin. They were forced under duress to sign confessions to charges of espionage and to sign statements that they would remain completely silent about what they had experienced in the camp. As prisoners of the state, they were to serve out the war in a prison in Grosbeeren.

In this scenario, we do not talk about Auschwitz. We describe this character's experience, but we let the camp itself be present through silence.

Draw the next card directly after reading this one.

88

EPILOGUE

{ Prisoner }

A hand-delivered letter arrived at your home about two weeks after the protest ended, when you were sure you had lost him forever. Signed and sealed with the sigil of the Reich, it informed you that he was alive - alive! But not coming home. Having been found guilty to a ridiculous charge of espionage, he had been sentenced to serve indefinite time in nearby Grossbeeren, a labor prison where they have him in protective custody. They work him hard, but they feed him, and keep him, and you can visit him there.

Show us the day they let you see him for the first time, looking thin and older through the bars.

SCENARIO

1943

Direct this scene to the female partner (wife or daughter) of the character in the previous scene. Call her by name before you read the card text.

This scene parallels the earlier reunion. Give the players time and space to have their reunion scene.

89

EPILOGUE

{ Woman }

And one month later, this arrives in the mail for you, Ruth.

SCENARIO 1943

After reading the card text, hand Ruth the postcard from Izak.

As Ruth reads the postcard, keep the room respectfully quiet. Give the character time and space, but do not let anyone speak, including Ruth.

Once she has read the postcard tell Ruth: You never hear from Izak again. This is the end of the game.

90

EPILOGUE

{ Ruth }

Debrief

After games that have very serious subjects, or may be strongly emotional, it is a good idea to take some time after to unpack the experience together. Some groups might need a quick break, some might want to start right away. Some groups might not want to have a debrief at all. If this is the case make sure everyone is enthusiastically unanimous about opting out. If even one player seems to need closure, ask the group to stay for just a few minutes - for your sake.

Your job as the director is to set the tone of the debrief, and to ensure people feel safe and heard. Also, pay mindful attention to how people are participating. Balance the needs of quiet and chatty players: don't let enthusiastic players monopolize the discussion or override the emotions of others. Don't let the debrief go on any longer than required.

Once you start, quickly review each of the following points with the players before starting:

- We are more important than this game: Even if the game is over, our commitment to support each other is not.

- Presence: We ask all players to stay for the full debrief. No one will be forced to participate any more than they are able, but everyone should stay present if at all possible.

- Make space for quiet players: If players cannot or do not want to answer a question, they can simply say: "Pass." When a player wants to pass they should be allowed to do so without pressure. When a player has passed, come back to them at the end of the round in case they want a second chance. If not, that's OK – move on.

Note: If you have a very silent player and you think they may be experiencing distress, it's a good idea to emotionally check on them one-on-one after the debrief is over.

- Emotions: Not everyone may be in the same headspace after the game, or have had the same experience. A player may feel disappointed, bored, blank, angry, relieved, or a wide mix of emotions. Set the expectation that it is OK to feel whatever it is that they are feeling. As the Director, make a safe space for that;

intervene if any player tries to negotiate another player's emotional response (e.g. "I don't understand how you could be bored after that...").

Ask these questions, and go around the table letting everyone answer one at a time. Don't forget to participate yourself:

- *How are you feeling now that the game is over. Is there anything you need?*
- *Describe something that was difficult to deal with, and how it is staying with you.*
- *Describe something someone else did that you appreciated in the game.*

Afterword

In 1943 alone - in the year the Rosenstrasse protest took place - 500,000 Jews were killed in the Holocaust. We have just spent four and a half hours in playing this game. In that time, back in 1943, more than 250 Jewish lives would have been lost.

Nonetheless, we found writing this game hopeful and inspiring. Ordinary women stood up against the Nazi regime, and the Nazis blinked. The Nazis are often cast as the ultimate evil and the ultimate oppressors. If they can be resisted with non-violent protest, it suggests the possibility of resistance to autocratic, oppressive regimes worldwide.

At the same time, we were reminded of the rarity of such protests. Ordinary people were far more likely to collaborate with the Nazis in persecuting Jews than to protect them. Without the active assistance of civilians from Poland, Austria, France, and many other countries, the genocide of Jews would have been impossible. Ordinary citizens supported anti-Jewish

measures, stole Jewish property, reported Jews who attempted to hide, facilitated the processing of Jews, and actively participated in massacres. The story of Rosenstrasse is a story of hope, but also a powerful indictment of those who assisted with genocide.

It is, perhaps, easier to tell hopeful stories that cast the player as the hero. But in doing so, we must not fall into the denial of complicity. Today, Polish government ministers publicly deny mass murders of Jews committed by Poles. A large-scale study showed that French citizens are far more likely to claim family involvement with the Resistance than is historically plausible. The United States casts itself as the savior of the Jews, while their racist and anti-Semitic immigration policies in part motivated the Final Solution. Part of the story of Rosenstrasse is that these women stood up for their husbands, but they did not stand up for other people's husbands, and wives, and children. In writing this game, we notice this, and we remember.

There is also the impulse to cast threats to Jews as taking place only in the past. The Nazis were defeated, so goes the story, and now Jews are safe. This is not true. Since World War II, over a dozen countries have conducted successful campaigns of

ethnic cleansing against Jews, using a combination of state-sanctioned murder, economic persecution, forced conversion, and expulsion. Jews face ongoing threats even in liberal Western democracies. 51% of racially motivated crimes in France target Jews, who are only 1% of the population; over a quarter of the American hate crimes recorded since the 2016 election target Jews, including bomb threats against preschools; and 60% of Swedish Jews are afraid to be publicly identifiable as Jewish. Within your own countries and communities, Jews are still not safe.

This game is meant to inspire players to stand up to authoritarian oppression in defense of the vulnerable, but it is also meant as a reminder that Jews must still be included among vulnerable groups. Anti-Semitism does not operate like other forms of oppression; it casts Jews as disproportionately and dangerously powerful, and therefore often excludes them from the protection of collective action. Additionally, in most Western countries Jews do not currently face the xenophobic hatred directed at immigrants and refugees, particularly Muslim

ones. It is therefore easy to cast Jews as people from whom solidarity is expected, but to whom it is not extended. For our non-Jewish players, we hope this game challenges you to include Jews in your activism.

There is a Jewish moral principle, *lo ta'amod al dam re'echa*. One must not stand by while others suffer. Through collective resistance, may we all embody this principle in the months and years to come.

- Moyra Turkington and Jessica Hammer

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I

PROLOGUE

{ Director }

Pre 1933
SCENARIO

Rosenstrasse is not a story about individuals. It is a story about relationships—relationships between husbands and wives, brothers and sisters, parents and children. During these next scenes, we will see how the spouses in our story meet, and experience a critical moment between the pair of siblings.

2

PROLOGUE

{ Annaliese }

{ Max }

Pre 1933
SCENARIO

The year was 1930, it was summer in Berlin, and Annaliese was new to the city. Her friend Lotte from the shop had a beau working the door of the *Resi* cabaret who snuck the girls in for the show. Annaliese had never seen a sight more grand in her life! The people, the clothes, the mirrors—and best of all—the music!! From the moment Max took the stage in his solo, she was transfixed. She was bold and introduced herself to him during the break, and that night he took her on a whirlwind adventure. Late into the night, the pair landed on a park bench knowing that the evening was coming to a cruel, too-soon end.

Show us the conversation Max and Annaliese had together as the sun came slowly up over the horizon.

3

PROLOGUE

{ Inge }

{ Kurt }

SCENARIO
Pre 1933

In 1921, Kurt met Inge at a faith social that she was hosting for his administrative unit. He was tall and striking and blonde, and his deep blue eyes took her breath away. But Inge was a pragmatic girl with a mind always looking at the future. After meeting with him socially a few times, she could see that he had a mind to court her. His idealism and ambition were as appealing as his good looks, but was he serious?

Show us what happened when Inge sat Kurt down to talk about his intentions, and her expectations for the future.

4

PROLOGUE

{ Klara }

{ Josef }

SCENARIO
Pre 1933

In 1925, Klara was in a serious relationship with Werner Stein, a junior professor at Friedrich Wilhelms Universität. He had a sharp mind and a strong personality, and he had Klara's future all figured out. She would make a beautiful home and bear him children that would compliment his life. Tonight, one of Werner's colleagues brought Josef to his house for dinner. Late in the evening, as the other men went off to smoke, Josef stayed behind to talk to Klara.

Show us the conversation that made Klara rethink what she wanted from her life.

5

PROLOGUE

{ Ruth }

{ Izak }

Pre 1933
SCENARIO

It took almost twenty years for your father to follow your mother into death. On this day in 1929, eleven months after his passing, you have come to the synagogue to offer your last Kaddish—the prayer you offer up to G-d to reaffirm your faith following the loss that you have suffered. After today, your avelut (formal mourning period) will be over. Ruth emerges from the women's gallery to meet Izak with his daughter Edith sound asleep on her shoulder, and her own Walter swelling in her womb.

Show us the conversation they have on their walk home: what it is like to put their father to rest, the kind of parents they hope to be, and the kind of world they want to make for their children.

6

ACT I
{ Director }

SCENARIO
1933-1937

And now we return together to the year 1933. Marriages have been made, children have been conceived and born, books written, houses purchased, promotions earned. Together we will see how these characters navigate the years 1933-1937.

7

ACT I
{ Annaliese }

SCENARIO
1933-1937

It is January 20, 1933. You and Max are finally out of the boarding house and into a tiny apartment of your own. In every corner you find new dreams of the life you and Max will build there. Tonight is the first time you will have Max's family over for dinner, including his mother Minna. You worked so hard to try and make everything just right, but Max was late. Ever since he got home he's been rowdy with his brothers and hasn't seemed to notice how much work you've put in.

Show us the conversation that happens when Minna seeks out Annaliese, who is frustrated and hiding in the kitchen. The Director will play Minna. Max may join at the end if desired.

8

ACT I

{ Josef }

{ Klara }

SCENARIO
1933-1937

It is May 10, 1933. Has the world gone mad? Last month, the German Student Union posterred twelve “theses” on all the university campuses across Germany declaring war on Jewish intellectualism. They demanded the new censor allow Jews to publish only in Hebrew, or call their books written in German “translations”. If that wasn’t bad enough, today they are “cleansing the German Spirit” by burning books across the country. When Josef comes home, Klara is sitting at the kitchen table with the remnant of a book. A book that she translated for him, and he published at Ullstein. It is charred and ruined, its spine broken, unreadable.

Show us how they cope with this as a couple.

9

ACT I

{ Izak }

{ Ruth }

SCENARIO
1933-1937

It is April 27, 1934. The business Izak works for is struggling, and with less work, so is Izak. The tailor he works for spoke out against the boycotts that the Nazis were organizing against Jewish businesses, and so for the last month they have been targeting the store. Picketers come every day and interfere with the customers. Izak has begun to worry about paying the rent. Meanwhile Hans and Ruth are thriving as business at his department store booms. Over tea at Ruth's house, they have been sharing stories about the children when Ruth reminds Izak that Dieter's school fees are due at the end of the month.

Show us the conversation that ensues.

10

ACT I
{ Kurt }

SCENARIO
1933-1937

It is August 12, 1934. Your brother-in-law Oskar has been promoted to be a Storm Unit Leader of the SS. As part of the celebration, the two of you sit down in his study to have a drink together and make plans for the future of your family. Now that your army is starting to rebuild and his future in the SS is assured, how will you work together to ensure that your future is as bright as it deserves to be?

The Director will play Oskar.
Show us their conversation.

II

ACT I

{ Klara }

{ Josef }

SCENARIO
1933-1937

It is May 1935, and it seems clearer and clearer to Klara that Germany's Jews are in danger. Little by little, Jewish rights and protections are being stripped from the law, and she is starting to fear for the future of their family. She has noticed that children who are baptized—even those born to Jews—are considered more German and thus, safer and more free as a result. Klara also suspects that baptizing them won't just protect the children, it will help protect Josef in the long run, as well.

As neither Christians nor Jews, how have Josef and Klara been raising the children until now? Decide together, then show us the conversation in which Klara raises the question with Josef.

12

ACT I

{ Director }

SCENARIO
1933-1937

It is September 15, 1935. At the National Convention of the Nazi Party in Nuremberg, a new flag was raised over the country today. Along with it, a set of terrifying new laws were decreed. The reading of The Reich Citizenship Law drew a line in the sand revoking the rights of citizenship for those not of German Blood. As of this moment in time, Jews are no longer citizens of Germany and are no longer protected by law. Moreover, The Law for the Protection of German Blood and German Honour has declared that it is now a criminal act of racial defilement for a German and a Jew to intermarry.

13

ACT I
{ Ruth }

1933-1937
SCENARIO

It is April 7, 1936. Tonight you and Izak are hosting your families' joint Passover seder. You have sung, chanted, and eaten, and now it is time for the closing ritual of the afikomen. Earlier in the evening, you hid a piece of matzah (unleavened bread). As is traditional, the children found it, stole it, and are holding it ransom. You were worried that at age eleven, Dieter would be too old to enjoy the game, but he seems to be having just as much fun as eight-year-old Edith and six-year-old Walter.

What do you promise the children to get the afikomen back?

14

ACT I

{ Inge }

{ Kurt }

1933-1937
SCENARIO

It is May 1, 1937. After extensive testing for vocational aptitude, ideology, mathematics, composition, and sport, fourteen year-old Georg has earned an extremely prestigious state award in the Reich National Vocational Competition. It has been months of work for him—and for Inge. There is no higher glory for a German woman than to improve the future of her family through the preparation of her children. Once the banquet, speeches, and ceremonies have concluded, Kurt recognizes her for what she has done.

Show us what that looks like.

15

ACT I
{ Max }

SCENARIO
1933-1937

It is October 11, 1937. When they closed the cabarets, you played the concert halls. When you were shut out there, you roamed the restaurants, playing songs for tips or meals. Now that they have banned Jews from the restaurants, you play with your hat out in the street. You only make a few pfennings a day, but each one is money earned with your talent; when you play you feel seen, and you see that you bring joy to a dark world. But today the Brownshirts (SA intimidation troops) will make it too dangerous to even do that.

Show us what happens when they catch you playing near Potsdamer Platz.

16

ACT II

{ Director }

UPDATE

And so we come to the end of the year 1937. Take a moment to reflect on what has happened to your characters during the past four years. You will now get some updates on their lives as we move into the next phase of the game.

17

ACT II

{ Annaliese }

UPDATE

You and Max have been trying, but you still have no children. If only you had a little girl with Max's laugh, or his smile, or his musical ability! Max seems so worried about his brother Mendel, who went to prison. His brother Taub is about to leave the country with his whole family. If only you could afford it, you would go with them, and take Max and Minna along.

18

ACT II

{ Max }

UPDATE

You and Annaliese have been trying but you still have no children. You're not worried—you still have hope! Your brother Mendel got into some trouble with the law earlier this year and went to prison. He should have been out by now, but your brother Taub says he's not coming back. He says that that the camps are a one-way road no one will ever come back from. Next week, he and his family leave for Palestine, funded through the emigration office of the Jewish Community. You checked to see if you could go too, but they won't fund Annaliese and you'd never leave her behind.

19

ACT II

{ Kurt }

UPDATE

The army is accelerating expansion, just as you'd dreamed—but it won't help you. Under Oskar's guidance you paid and petitioned for your Greater Aryan Certificate so you could join the party and finally become an officer. But the process revealed that your father was born a Jew. Under the new laws, you're classified as a Mischling (mixed blood) of the first degree. That means you're still a German, and a citizen of the Reich, but it also means you won't be called to serve. How could your father do this to you? He's ruined your life, and Inge's, and your children's.

20

ACT II

{ Inge }

UPDATE

Your husband is a Jew? How could Kurt have kept this from you? He says he didn't know, but he must have known. Your family is scandalized, your prospects are in jeopardy, and your social standing in the church and within your community are falling apart. What will this mean for you? For your family? For your children?

21

ACT II

{ Izak }

UPDATE

With the new laws in effect, you, Maria, Edith and Dieter are a Jewish family, but Ruth, Hans and Walter are a German family. How can that make sense when you both came out of the same womb? You love Ruth, and her family. You are glad that they are safe, but when you look at your own children you are terrified for their future. It used to bother you that Maria insisted that they were baptized as children, but now you know it will help keep them safe. However, it does break your heart a little more every time she corrects them for “acting like a Jew” in public.

22

ACT II

{ Ruth }

UPDATE

With the new laws in effect, you and Hans and Walter are a German family, but Izak, Maria, and their children are a Jewish one. His citizenship has been revoked, but yours has not. His food rations have been cut, but yours are full. How can this be? According to rabbinical tradition, Walter was born a Jew because a child's soul is formed inside its mother's body. Maria is not Jewish, and so Izak's children must convert to be considered Jewish. Everything about this situation is wrong. You fear for Izak and feel like parts of you are being stripped away.

23

ACT II

{ Klara }

UPDATE

Publishing was one of the first industries to be Judenrein (Jew-free). Josef lost his job along with every other Jewish employee. You had enough saved to buy a bookshop; you don't have the time to run it and still keep up your translation work, but Josef can handle it for you. It works for now, but there's one big risk. Your grandmother was a Jew who converted to Christianity before moving to Germany. You've always thought of her choice to convert as an inspiration, but now it might put you in danger. If anyone ever finds out then you could both lose everything.

24

ACT II

{ Josef }

UPDATE

Publishing was one of the first industries to be declared Judenrein (Jew-free). You lost your job along with every other Jewish employee, and the company is no longer publishing books about Judaism or Jewish philosophy. Now you run a bookshop that Klara owns. You're not even officially being paid; all you can provide is free labor. She's very kind about it, but being dependent on her is awfully hard.

25

{ Klara }

{ Josef }

COMPLICITY

It's a cold December night and you are all alone in the shop when it happens. Abraham, a thoughtful and scholarly old rabbi, comes for the special books that Josef has tucked away for him. As he is about to enter the shop, he is accosted and beaten by a group of cocksure young Aryan students. Suspecting that Klara is fronting a Jewish business, they push their way in, shove her around, and overturn the store looking for "evidence."

Ask Klara:

- *What did you do to convince them to leave?*
- *What did you do about Abraham?*
- *Did you tell Josef what happened?*

26

{ Klara }

{ Josef }

COMPLICITY

Werner Stein never did forgive Klara for leaving him, nor you for taking his prize away. A few days ago, Stein saw her enter the bookshop and eagerly approached to say hello. But just as he did, you came out of the back room and kissed her. As he stood there witnessing the kiss—and Klara's smile afterwards - the humiliation of years past rose up bitter and new. Today, as you were making his way home alone, Stein caught your arm and told you that it would be a shame for you both if the Gestapo found out that Klara is not a real Aryan woman.

Ask Josef:

- *What did you do to keep Klara safe?*
- *Did you tell Klara what happened?*

27

ACT II

{ Inge }

SCENARIO
1938-1942

September 19, 1938: Fifteen-year-old Georg has been expelled from Hitler Youth. Kurt's father is a Jew, and that makes both Kurt and every single one of your beautiful children... *Mischlinge*. Because of that, your handsome, perfect son has grown sullen and withdrawn. Today you came out into the yard and caught him violently shaking Anna. When you pulled him off, she ran away terrified.

Show us how Inge dealt with Georg in that moment.

28

ACT II

{ Klara }

{ Josef }

SCENARIO
1938-1942

It is November 10, 1938. Last night, the city was filled with the sounds of shouts and breaking glass. The homes and businesses of Berlin's Jews have been vandalized and looted. The synagogues were set on fire, and many people are missing. Klara, Josef, when you arrive at the bookstore you find that the millinery shop next door has been targeted. The front window is smashed, the hats have been trampled and urinated on, and the owner, Rachel, is standing in the wreckage looking dazed. You will have to walk right by her to get to the bookshop; if you stop to help her, everyone on the street will see you.

What do you do?

29

ACT II

{ Annaliese }

{ Max }

1938-1942
SCENARIO

It is December 1939. Over the last six years you have filled your apartment with memories of the things you have done together - postbills of nightclubs, movie tickets, tiny sculptures made from rescued bits of wire, pretty pieces of sea glass from the shore before the travel bans. These are bright memories that shore up dark days. But today you prepare to move in compliance with the Rental Relations Act. You are required to live on property owned by a Jew, but there is so little of it. The boarding houses are full, the apartments are rented. So tomorrow you will fold yourselves into Minna's tiny apartment. There will be hardly enough room for the three of you, let alone your memories.

Show us the scene where Max and Annaliese pack, reminisce on these objects, and decide which few they cannot bear to throw away.

30

ACT II

{ Izak }

{ Ruth }

SCENARIO
1938-1942

It is January 1940. Izak and Maria are expecting a new child. This should be a blessing in a dark time. But Maria has grown too thin in this last lean year and tonight the child came too early. Frail and pale and gasping at life, he clearly needs to be in a hospital. As the son of a Jew the German hospitals will not take him. If they do not register with the Jewish Community, the Jewish hospital will refuse him as well. Maria fears that if she registers Izak and the children, they will be sent away or killed.

Show us the scene where Izak asks Ruth for advice. What will they decide to do?

31

ACT II
{ Kurt }

SCENARIO
1938-1942

The year is 1940. You've been notified that, as a Mischling, you are no longer allowed to work for the army. The official announcement will appear in the papers tomorrow, but you aren't permitted to go to work today, even to pick up your things.

Where do you go? What do you do?

32

ACT II

{ Max }

{ Annaliese }

SCENARIO
1938-1942

As a Jew, Max is banned from the air raid shelters. Because she is married to a Jew, so is Annaliese. Tonight you are sheltering together in the coal bin of your apartment building as sirens echo through the city. It's a squat brick shed behind the building, dim and filthy. When rare shell falls the ground shakes and coal dust rises. Max, you know that the only reason Annaliese is in danger is because of you. Annaliese, you know that if not for you, Max would be facing this alone.

Show us how you comfort one another during the long night.

33

{ Inge }

{ Kurt }

COMPLICITY

Your father was strict, demanding, and always precisely clear about what he expected of you. This morning was no exception. He called you to his office and told you that Kurt had become a stain on the family's name and on your honor. He said that Kurt had racially polluted the family line either by his Jew trickery or his lazy ignorance. He told you that if you divorce Kurt and cut all ties, your brother Oskar could see that your children would be awarded a deutschblütig (German blood certificate). What he did not need to tell you was that was that the offer was an ultimatum. Fail to comply and you would be dead to him, politically, socially and financially.

◆—◆—◆
Ask Inge:

- *What did you decide to do?*
- *[If Inge chooses divorce] Anna hates you for abandoning her father. Do you think she is justified?*
- *[If Inge chooses to remain with Kurt] Did you ever tell Kurt about this conversation?*

34

{ Inge }

{ Kurt }

COMPLICITY

Since losing your job with the army, you've struggled to find work that will take you. Submitting yourself to the Reich Labor Service for help finding a job, the weaselly little functionary assigned to your case looked at you smugly, almost gloating. He said: "Mischling, given what you are, I will give you a choice. You can either report to work in the factories with the 'rest of the Jews' or you can work for the Gestapo as an orderly to help us catch those of them that are escaping. What will you be, German or Jew?"

—◆—◆—◆—
Ask Kurt:

- *What do you choose?*
- *[If he accepts the position] When you think of what it will be like to chase the Jews out of hiding, how do you feel?*
- *[If he rejects the position] After the first day in the factory, streaked with grease and aching in your bones, do you feel like you made the right choice?*

35

ACT II

{ Director }

1938-1942
SCENARIO

It is September 19, 1941. Today, the Reich has decreed that all Jews over the age of six must wear a yellow star at all times when in public. The badge must be paid for by those who will wear it. It is to be worn both on the left breast and on the back of the outermost layer of clothes. Visibility and compliance will be monitored by the Gestapo, and those who are non-compliant will be charged with sedition.

36

ACT II

{ Josef }

1938-1942
SCENARIO

You used to host such wonderful events in your home, discussing books, ideas, and ethics with your friends and colleagues. But now that nothing you do goes unnoticed by your neighbours, it is no longer safe for you and Klara to have people over. At least the two of you have each other. You still discuss books with each other in the evenings—and unlike your friends, you can bring home books from the bookstore for free.

What kind of books do you choose to bring home to Klara?

37

ACT II

{ Inge }

{ Kurt }

SCENARIO
1938-1942

Is there no end to this? Every day you struggle to keep this family moving forward. You keep the house in perfect order, you keep the children occupied and on task. You keep everyone safe, at the cost of everything you ever wanted. You hold your head high to defend against the gossip of your neighbours. You have less and less contact with others. Your world is getting smaller and smaller every day. Sometimes you don't think Kurt really understands how hard this is for you. Today you came downstairs to find him having just made a mess of your clean, orderly kitchen, and something inside you just... snapped.

Show us what happened.

38

ACT II

{ Ruth }

{ Izak }

SCENARIO
1938-1942

It is November of 1942. Maria has announced that she is leaving Izak and taking the children. Izak's whole world is caving in. A bleak, harsh, suffocating depression is bearing down.

Experiencing it—on both sides—is both familiar and foreboding. It is a painful reminder of your father. Back then, Izak was able to shield Ruth, but now he is hers alone to bear.

Show us what Izak is becoming, and what Ruth does to take care of him.

39

{ Ruth }

{ Izak }

COMPLICITY

It's only been six months since Maria left Izak, and Walter has never stopped asking after his "brother" and "sister". He cries sometimes and does not understand why they don't come visit anymore. Today, you and Walter were shopping for new winter coats when Walter spotted Edith and Dieter. So excited, he broke away from you and ran to them. Edith smiled and reached out to hug him, but Dieter pulled her back sharply by the shoulder. His voice was strict and cold. "Nien, Edith. Come away now. We don't know those people anymore."

Ask Ruth:

- *How did you explain this to a heartbroken Walter?*
- *How will this affect who he will be, moving forward?*

40

{ Ruth }

{ Izak }

COMPLICITY

It's has been a cold fall: bleak and grey with too much rain. You feel like a ragged stray that Ruth has taken in. You stay here because Ruth wants you to, but you know you are a burden to her. Today you found yourself pushing out the door, needing to be anywhere but here. You did not stop for an umbrella to keep you dry or a yellow-starred coat to keep you warm. A few blocks out, the sound of a whistle cut through your fog like a knife: A youth about Dieter's age in a Hitler Youth uniform was blowing it and shouting: "That mongrel is hiding himself. A Jew, a Jew!" Everything happened so fast, all eyes turned on you, and Gestapo boots thunder the ground as they approach.

Ask Izak:

- *Did you resist the Gestapo?*
- *As their fists and clubs fell, what was the image you held in your mind?*
- *How badly did they hurt you?*

41

{ Annaliese }

{ Max }

COMPLICITY

The rations given to Jewish households are barely enough to survive on. You may not buy meat, fish, milk, eggs or white bread, and must shop only in the Jewish Hour (4 - 5 pm). That is the busiest time for you at the flower shop—and if your boss knew Max was Jewish, you'd be fired. A kindly old grocer nearby has been secretly letting you shop in the morning. But this week a group of hausfraus (housewives) come in as you are paying and see the angry red J on your ration cards. They spit and shout at both you and the old man and threaten to call the police.

—◆—◆—◆—
Ask Annaliese:

- *Did you stay with the old man, or did you run?*
- *(If she stayed) How did you convince the police not to take you in?*
- *Did you tell Max about what happened?*

42

{ Annaliese }

{ Max }

COMPLICITY

It's been a long, dreary, hungry, year. Not just for your stomachs, but also for your hearts. Sometimes you feel like this life you have given Annaliese will put out the light inside her. She never dances anymore, and you barely feel alive. For your anniversary, you stole her away to a movie show. You're not permitted to go to them, but you thought if you went in another district, no one would recognize you. It didn't work. After Annaliese leaves for work the next morning, the Orpo (Order Police) show up at the door with your street's Blocksleiter (the citizen functionary who reports on your street's activities). You were accused of illegally leaving your designated zone of the city, and breaking curfew.

Ask Max:

- *How did you convince the police not to take you in?*
- *Did you tell Annaliese what happened?*

43

ACT III

{ Director }

UPDATE

And so we come to the end of Act II of the game. We will now take a moment to reflect on what has happened to your characters during the past few years, and update ourselves on where they stand.

44

ACT III

{ Annaliese }

UPDATE

Because you are Aryan, you have been able to protect Max so far. All of Max's remaining brothers have been deported to special camps, along with their wives and children. You're the only one left to look after Minna. Max has been forced to work long hours at a factory for almost no money. The flower shop will be closing now that Total War has been declared and you are waiting to find out what job the Reich employment office has in store for you. In the meantime Max's pittance is barely keeping the three of you alive.

45

ACT III

{ Max }

UPDATE

Because Annaliese is Aryan, she has been able to protect you so far. But because you still have no children, your marriage is not what they call “privileged.” Worse, your family has no protection at all. Taub has escaped, but your other brothers and their families are all gone now, taken one by one. Only your mother remains, old and frail and frightened as she is.

46

ACT III

{ Kurt }

UPDATE

You're very good at this job. Your Gestapo handlers call you "The Hound." Your lifetime of managing details have taught you how to spot when things are out of place and how to follow them until you find out why. You're efficient, and you've always been good at crossing items off a list. But unlike your old job, when you have to get things done, you now have a pistol to establish your authority.

47

ACT III

{ Kurt }

UPDATE

You may be working in a factory, but you've managed to secure yourself a foreman's position. It's not so different from your career in the army, after all. Your job is to make sure that the production stays constant and the Reich's war machine is fed. When the line or its men fall down, you are the one expected to find a way to get them up and working again. As long as you do, you get to decide how it's done. Still, the hours are long, the conditions unpleasant, and the spirit is bleak. It's hard to imagine how your life ended up here.

48

ACT III

{ Inge }

UPDATE

It's hard to imagine how your life ended up here. Your family has disowned the lot of you. You've had to move out of your perfect home and into a small apartment – and even so, you struggle to manage the household on Kurt's meager salary. You have put the children into new schools, but you're not sure it is helping them. Kurt's new job seems to change him day by day. Nothing about your life has turned out the way you dreamed.

49

ACT III

{ Inge }

UPDATE

You made your decision and now you live with it. You did what you had to for you and your children and will never apologize for that. Anna is angry at you for cutting Kurt completely out of your lives, and maybe she will never forgive you. If that what it has to be, so be it. But you will not tolerate her rebellion. She's been breaking her curfew, wearing scandalously immodest clothing, and sullyng her reputation by sneaking around with boys in illegal clubs that play American music. Oskar has already had to intercede on her behalf on several occasions.

50

ACT III

{ Josef }

UPDATE

Even your little bookshop is gone now. For a while, you spent your long days in the house helping with Klara's translations and caring for Renate. But now you have been summoned for service in the factory. You are to break yourself in physical labour building munitions for the Reich's war machine. Once you were a great mind, now you are nothing but a body.

51

ACT III

{ Klara }

UPDATE

When Total War was declared all the bookshops were forced to close. Now it is only your translation work keeping the household afloat. You're just so tired and frightened all the time. You hate to admit it, but there is a part of you that is glad that Josef is being called to work in the factory. Having him around the house non-stop was so very hard. He means well, and he is wonderful with the children, but it will be relief to not to have to pretend to be strong all the time.

52

ACT III

{ Ruth }

UPDATE

You feel as though you may be coming apart at the seams. You've exhausted all your options to help Izak. Without a German spouse, he cannot legally live anywhere in Germany. There was a time when the Jews could just leave, but no country has taken refugees for some time, and now the Reich hunts those that try to flee. There is no one to help and no one who cares. Even the Jewish Community has buckled under the force of the state. They seem to be co-operating in the deportations in a desperate effort to help those being taken away. At least Walter still has his uncle—that's a small comfort to you, but Hans is starting to grow weary and afraid of the situation.

53

ACT III

{ Ruth }

UPDATE

You feel as though you may be coming apart at the seams. Despair, fear and rage pull you in all directions. Izak is gone, and despite all the ways he once saved you, when it was your turn, you could do nothing for him. Walter is inconsolable, terrified, and sure that you will be taken next. Hans is sad and supportive of your grief, but you can tell he's also relieved of his fear and worry. He would like it if you were to stay invisible, but it means you have no voice, you have no say, and it has meant that you have no brother. G-d may see you, but no one else does.

54

ACT III

{ Izak }

UPDATE

You never thought you'd say this, but at least Maria took the children when she left. You don't want them to ever be in the danger that you in. You can't legally live anywhere in Germany, and you can't leave, so here you stay with Ruth and Hans. They're both being very patient with you, but you know you aren't the easiest houseguest, and that every day you live here you bring danger to their family. You fear your days of your life are numbered, but maybe it would be better off for them if they ran out.

55

ACT III

{ Izak }

UPDATE

You live—if you can call it living—in a square, squat room converted to a cell with twenty other men, one narrow window, two beds and a bucket for your waste. You're sure you won't be here much longer. Every day you see more trucks come in, and more trucks go out. The ones that come in are fresh caught, often bloodied from the trip. The ones that go are orderly and resigned. They interrogate you every few days to find out if you know of others that are hiding. Sometimes they do it gently, with the promise of food, and sometimes it's not gentle at all.

56

ACT III

{ Director }

1943
SCENARIO

It is 1943. German advantage on the eastern front is starting to falter. After six months of deeply entrenched warfare, the Battle for Stalingrad has been lost. Some people say that this is the beginning of the end for the war. But when the Reich declares Total War and declares all resources of the Reich be re-directed to the war effort, others say it is just the beginning of the push to final victory.

57

ACT III
{ Annaliese }

1943
SCENARIO

It is Saturday February 27th, 1943. Max's double shift at the factory was due to end at 2 PM, and he always comes straight home. He says it's because your face is the only thing in the world he wants to see, but you know it's because he knows you'll worry. Today you've managed to acquire a rare piece of fish. It's been months since you or Max had such a windfall, and you're planning on making him a special dinner since he could not be home for Shabbat last night. Minna is kindly staying with a friend for the evening to give you room to be alone. But when you get home, he's not there.

What does it look like as you wait?

58

ACT III
{ Director }

1943
SCENARIO

Somewhere in Berlin, trucks are rolling, rolling through the streets, the noise of their engines a steady rumble. The wheels pass lightly on the road with only a few men on the back of each truck, men in black uniforms and steel helmets. They have bayoneted rifles and machine guns slung over their shoulders. They roll past closed doors and silent windows, past men who look down and women who look away. The trucks are rolling.

59

ACT III

{ Josef }

1943
SCENARIO

It is Saturday, February 27th, 1943. Like every other day, you're working on the factory line. The bullets pass under your fingers as you twist and stuff them, bullets that will defend the great and glorious Reich - or end up in Jewish bodies. Suddenly, the door to the factory bursts open, and men in uniform pour in. "Juden raus!" they shout, "Jews out!" They start pulling people off the line and shoving them into trucks.

What do you do?

60

ACT III

{ Izak }

{ Ruth }

1943
SCENARIO

Izak, you are in your bedroom, lying on the bed. What else is there to do? Hans is at work, Walter is at school, and Ruth, you are drying dishes when you hear a knock on the door. Ruth, you answer. There is a young man there, with a swastika on his red armband. He casually consults his neatly penned list. "I understand that Izak Israel Menachem is resident in this household. I'd like a word with him." He steps inside, smiling politely.

Tell us what you say and what you do.

61

ACT III

{ Izak }

{ Ruth }

{ Kurt }

1943 SCENARIO

Kurt, you walk up the narrow stairs to the next apartment on your list. This Jew has been hiding, evading compulsory service to the Reich. You've been on his trail for a few days. You knock sharply on the door. Izak, when the knock comes, you are lying on your bed. What else is there to do? Ruth, you are washing the dishes, they must be done. And Walter opens the door.

All three of you, show us what happens next.

62

ACT III

{ Klara }

1943
SCENARIO

It's 4pm when the knock comes on your door. You rush to answer it, since you never know what a knock means these days. This time it's Greta, a copyeditor who sometimes attended your dinner parties with Josef's colleagues. It takes you a minute to recognize her, because you haven't seen her since... well, since 1935 or so, when it became unfashionable to socialize with Jews. "I'm so sorry," she says, not looking you in the face. "Isn't your Josef at one of those Jew factories? I thought you'd want to know. There are trucks in the streets. They're arresting all the workers and taking them away."

What do you say? What do you do?

63

ACT III

{ Kurt }

1943
SCENARIO

They're shoving you up onto the trucks faster than any of you can react. A man in front of you goes down, and another man steps right on his chest in the crush. If you take a step forward, to where you can get up onto the truck yourself, you'll have to step on his body too. He groans, raises a hand, looks you in the eye and begs "Help me!"

What do you do?

64

ACT III
{ Director }

1943
SCENARIO

And outside the trucks are rolling,
rolling. They are heavy now, tires
bulging with the weight of bodies,
their wheels rumbling loudly through
the streets. From the factories, into
the city centre, moving their cargo.

65

ACT III
{ Prisoner }

1943
SCENARIO

The Clou was once the most glamorous nightclub in all of Berlin, but now it has been transformed into a collection center filling steadily with people. Mostly they are men who look they have been pulled out of factories, but there are women and teenagers are here too. Where the stage used to be, there are soldiers with machine guns, ready to take swift action against the non-compliant. And you wait in line after line after line for one new indignity after another.

What do you feel as you are being processed?

66

ACT III

{ Ruth }

1943
SCENARIO

Since they arrested Izak, you have gone out every day to see if you can gather news of him. Directly asking about someone who has been arrested is dangerous, so you find yourself lingering in the streets and listening to people's conversations. Today, the city is rumbling with the sound of trucks, and abuzz with gossip about the latest roundup of the Jews. Most people seem happy that the last of Berlin's Jews are finally being dealt with, but you don't care - because if the trucks are full of Jews, you can follow the trucks. That's more information than you've had in weeks.

Show us how you react to this newfound hope.

67

ACT III
{ Annaliese }

1943
SCENARIO

“Chanaleh.” It’s Minna, standing in the doorway of the kitchen, looking frighteningly old and frail. “They’ve taken my Maxie, haven’t they? They couldn’t even leave me one of my sons. They took my Maxie.” Tears stain her wrinkled cheeks, but her voice is cutting. “Go and find him, Chanaleh. You’re one of them. They’ll listen to you. Go and get my Maxie back.”

What do you tell her, and what do you do?

68

ACT III
{ Women }

1943
SCENARIO

The streets are busier than you would expect for this hour, and there are more women and children than you'd expect to see. And although some of them are wandering, you can see that they are slowly filtering in one direction: toward the Rosenstrasse 2-4, the old retirement house that now houses the Jewish community building. Whispers are passed from woman to woman. "There have been trucks unloading at the Rosenstrasse Community house today." And so you walk, some of you following the trucks, some of you following the whispers, some of you following other women, to the Rosenstrasse facility.

69

ACT III

{ Inge }

1943
SCENARIO

You are reading a book when Georg bursts into your room. “Mama, it’s Anna. You have to do something. She just ran out. She says it’s something about Father, she wouldn’t listen to me.” It’s late at night and it isn’t safe for a girl Anna’s age to be on the streets, let alone by herself.

Do you go after her? If so, show us what happens when you catch up to her.

70

ACT III

{ Protesters }

1943
SCENARIO

There are a little over a hundred women here, clustered in front of the Rosenstrasse facility. Some of them are whispering anxiously to one another, but others seem angry. “Just tell us if they’re in there,” shouts a curly-haired woman at the front. The guards stare impassively straight ahead. She takes two steps toward them and shouts again. “Where are our husbands?”

What do you do?

71

ACT III

{ Inge }

1943
SCENARIO

You've gotten word that Kurt is guarding the Jews being held at the Rosenstrasse facility. He hasn't been home for two days, so you are here to bring him something to eat. There are perhaps four hundred women gathered here now. As you pass through them they make room, but when Kurt raises his hand to wave to you, you can feel the mood of the crowd change. You make it to the guard station with your basket of food.

What do you say to Kurt when you do?

72

ACT III
{ Prisoners }

1943 **SCENARIO**

You've been jammed into a room, perhaps a hundred of you packed shoulder to shoulder. There is a man next to you who has a bullet in his leg. As you both shift over to give him more room, you see each other's movement. Your eyes meet in the mirror of kindness.

How do the two of you connect as the interminable hours pass amidst the thirst, the stench, and the fear?

73

ACT III

{ Protesters }

1943
SCENARIO

The women are pressing forward
toward the guards, chanting “Give us
our husbands back.”

Where are you in the mass, and
what are you doing?

74

ACT III

{ Protesters }

1943
SCENARIO

As you are pressing forward and chanting, one of the officers pulls his rifle off his shoulder. “Get back,” he cries. “Clear the square or we’ll shoot.”

What do you do?

75

ACT III

{ Kurt }

1943
SCENARIO

Things are quiet for the moment. It's late and everyone is tired, both the women and the guards. A few die-hards are chanting, but most of the women here are resting, saving their strength for the morning. One of them comes cautiously toward you, holding up a sandwich wrapped in paper for her loved one.

What do you say to her?

76

ACT III
{ Prisoner }

1943
SCENARIO

You've been inside the Rosenstrasse facility for four days, and the sound of women chanting outside has gotten louder and louder. It's finally your turn to look out the single small window in this room. By standing on your toes you can see the women protesting - and can it be? You can see her protesting with the others. She looks up just as you press your face to the glass, and catches sight of you. For this moment right here, for maybe the last moment ever, you can see each other.

What do you feel?

77

ACT III
{ Director }

1943 **SCENARIO**

It's the fifth day of the protests. The sixth day. The seventh. There are three hundred women in the square. Then four. Then six. Thousands of protesters come every day in a constant ebb and flow; some women go home to sleep, others sleep in the square, some break down crying, some shout at the soldiers in rage. The soldiers push back many times a day by drawing their guns, ordering "Clear the streets or we'll shoot!" The women scatter when this happens, down side streets and into alleys. But the square is never empty for long. It is only a moment or two before they are back calling out with stronger resolve: "Give us our husbands back!"

78

ACT III
{ Protesters }

1943
SCENARIO

You are tired and the damp March cold has put an ache in your joints, but being here gives you purpose and the action keeps you warm. You have come to recognize faces in the crowd that you see every day. They are here to fight for their loved ones just like you.

What do you say to one another,
standing in Rosenstrasse Square?

79

ACT III

{ Protesters }

1943
SCENARIO

As you are talking, the cry swells again, “Give us our husbands back,” and this time the women surge forward. They carry forward with them and start to chant as one voice, “Give us our husbands back!” Suddenly there are shouts and the angry roar of an engine. There is bedlam in the crowd as women jump to get out of the path of of an oncoming jeep. Once it has pushed itself to the front of the square, the officers in it stand and levelled their machine guns at the crowd. “Clear the square! Clear the square! We will fire if you do not clear the square!”

Ask each of the the women one at a time, urgently: *Do you run?*

80

ACT III

{ Director }

1943
SCENARIO

And then there is chaos. The deafening crack of gunshots seem to break the world. Bullets whine above your head. Brick dust sprays as bullets hit walls. Women shouting, children screaming. Bodies scrambling over courtyard walls, hands pulling each other to safety behind buildings. Splashing as women jump over the rails of the bridge and into the river below. Inside the facility, the sound vibrates through the floor and walls. When the bullets finally stop, there is a terrible echo in the silence.

81

ACT III
{ Director }

1943
SCENARIO

And Rosenstrasse square lies silent and empty. Spent bullet casings litter the paving stones, along with an abandoned shawl, a trampled cap, and a lost shoe. The soldiers look self-satisfied. But one by one, the women trickle back. Peering around corners, rising up from behind cars. The women return.

82

EPILOGUE

{ Director }

1943
SCENARIO

And so we move to the final phase of the game, the epilogue. Take a moment to gather yourselves as we find out what will happen to these characters.

83

EPILOGUE

{ Prisoners }

1943
SCENARIO

By the time they come to take you, you are bone-weary and half-starved. Twenty by twenty, they lead you in orderly, somber lines. First into a small cold room, then into the back of a canvas covered truck, and finally into the car of a train. At each handoff, officers count heads and exchange a manifest to ensure precise tracking of their cargo. Station by station, Berlin fades away in the distance, and the towns start to get farther and farther apart. At a station near the border to Poland the train stops to drop off soldiers. A handful of young children bolt towards the train. They hastily slide in blank postcards and tiny slivers of pencils, then run away and hide. The train sounds its one minute departure warning.

You have one minute to write what may be the last message you ever send home. Begin now.

84

EPILOGUE

{ Prisoner }

1943
SCENARIO

One by one, men are being led out of the room you're in. They go, and they don't come back. Eventually your name is called. An orderly leads you through the hallways of the Rosenstrasse facility and deposit you at a desk. The soldier seated behind it scowls as he looks at you—comparing your face—worn and unkempt to the picture on your identity documents. He shoves your papers across the table at you and tells you “You are a lucky Jew to have a German woman stand for you.” And with that, they let you go, blinking in the sunlight as the expectant eyes of women in the square to look eagerly up as you appear. But only one is yours.

Show us how you reunite.

85

EPILOGUE

{ Prisoner }

1943
SCENARIO

Men are being led away one by one. The room is mostly empty when your name is finally called. You follow the orderly through the long hallways of the Rosenstrasse. For a moment the two of you are alone. He whirls on you, pushes you against the wall, and hisses into your face, "Don't think you've escaped. No one escapes. We'll see you back here soon."

What do you do?

86

EPILOGUE

{ Kurt }

1943
SCENARIO

It's been eight days that the protests have been going on. You didn't think it was possible, but you're actually bored. But then something changes. Since this morning the door has been opening and one by one, filthy, starving men stumble out. One by one they reunite with their wives and loved ones. And you stand, rifle in hand, and watch the Jews being set free.

Tell us how you feel.

87

EPILOGUE

{ Director }

1943
SCENARIO

Days pass. Weeks. And eventually the men stop coming out of Rosenstrasse. The women stop gathering. The war goes on.

88

EPILOGUE

{ Prisoner }

1943
SCENARIO

The train trip was long but you barely remember it now. You went to a place where you worked and worked and worked and worked. It was a place you did not think you would ever come back from. It is a place that you will never forget, but that you will not be able to talk about for years. You had just given up hope and accepted the inevitability of your situation. But then, inexplicably, they plucked you out of your bunk one morning. They dressed you in clothes that were not your own. They put you on a passenger train and sent you back to Berlin. When you arrived, they put small room with large men who made it clear that you had no choices. They put a confession in front of you, and you signed it.

89

EPILOGUE

{ Woman }

1943
SCENARIO

A hand-delivered letter arrived at your home about two weeks after the protest ended, when you were sure you had lost him forever. Signed and sealed with the sigil of the Reich, it informed you that he was alive - alive! But not coming home. Having been found guilty to a ridiculous charge of espionage, he had been sentenced to serve indefinite time in nearby Gross-beeren, a labor prison where they have him in protective custody. They work him hard, but they feed him, and keep him, and you can visit him there.

Show us the day they let you see him for the first time, looking thin and older through the bars.

90

EPILOGUE

{ Ruth }

1943
SCENARIO

And one month later, this arrives in the mail for you, Ruth.



{ Annaliese Edelman }

CHARACTER

You are **Annaliese Edelman**

In 1933, you are 26 years old. Your husband is Max. You have been married for nearly two years. You have no children yet.

You work in a flower shop. The job may not pay well, but you love helping people find the perfect flowers. Anniversaries and first dates are your favorite, but even funerals give you a chance to make people feel special.

When you aren't at work, you love to spend time with Max. Wonderful Max! Funny, sweet, kind, and so handsome—you may not have a lot of money, but you're the envy of all your friends. Because you work a day shift and, as a musician, he mostly works at night, you still sometimes feel like you're courting, snatching stolen moments where you can.

When Max is working, you also like to spend time with his family—especially his widowed mother, Minna. Your parents were affectionate but distant; you always wanted a big, warm, close family, and now you have one. Perhaps soon you'll add to it with children of your own.



{ Klara Mandelbaum }

CHARACTER

You are **Klara Mandelbaum**

In 1933, you are 30 years old. Your husband is Josef. You have been married for six years. You have two children.

Your work as a translator of political philosophy is painstaking and sometimes difficult, but if you do it well, you can help strangers share their ideas and build a better world together. You feel the same way about the discussion groups you and Josef host—you hope people understand one another better at the end. Even your marriage has an element of communication, as Josef has taught you about Jewish thinkers and you've shared your Christian philosophy with him.

You feel very fortunate that your relationship with Josef is based on honesty and trust. He has always supported your work, and you read everything he writes before publication. When he gets home, he helps you look after baby Renate and four-year-old Ingrid. And there's usually one precious hour after your guests leave and the children have gone to bed, when the two of you can sit and talk about everything and anything.



{ **Max Edelman** }

CHARACTER

You are **Max Edelman**

In 1933, you are 24 years old. Your wife is Annaliese. You have been married for nearly two years. You have no children yet.

You work as a violinist, playing gigs for the wealthy and powerful of Berlin. You've seen what the rich get up to in their spare time. Thanks but no thanks! So many of them seem unhappy, for all their wealth. You wouldn't trade what you have with Annaliese for anything.

Speaking of Annaliese, you never thought you would meet anyone so loving, so kind, so vivacious, and so beautiful. Sometimes you wish you had more money, so you could treat her like a queen - but she's never asked you to change a thing. Maybe when children come?

When you chose to marry a gentile (non-Jewish) girl, you were worried about what your mother Minna would say, but your mother often says that she's the daughter she never had. The rest of your family (four brothers, four sisters-in-law, and thirteen kids among them) agrees. You're just grateful they all get along.



{ Josef Mandelbaum }

CHARACTER

You are **Josef Mandelbaum**

In 1933, you are 31 years old. Your wife is Klara. You have been married for six years. You have two children.

For the last two years, you have been running your own imprint at Ullstein's publishing house. Not only do you choose what to publish, you edit the work of some of the greatest Jewish and Christian minds of your time. While sales are modest, you can see that these books are shaping the conversation of the city's intellectual elite.

Of course, you know much of your success is due to your beloved Klara, who has a growing reputation as a translator specializing in political philosophy. Your late-night conversations, after the children have gone to bed, inspire and challenge you. She reads every manuscript you write, and her corrections make your thinking clearer and your points sharper.

You have two wonderful daughters, four-year-old Ingrid and baby Renate. You and Klara both want more children, but there is also the matter of Klara's career to consider. You would never compromise her future.



{ Inge Krüger-Schmidt }

CHARACTER

You are **Inge Krüger-Schmidt**

In 1933, you are 31 years old. Your husband is Kurt. You have been married for 12 years. You have three children.

When it comes down to it, you have everything you ever wanted. Your children are good-looking, intelligent, and well-behaved. You have a beautiful home in a nice district. You are a valued member of your church, where you volunteer regularly. Even if your husband isn't wealthy, he has a prestigious job in the army - and your wealthy father is happy to support you financially when needed. You just make sure that Kurt doesn't hear anything about it, because it would make him feel ashamed.

You spend much of your time looking after your eleven-year-old son Georg, your nine-year-old daughter Anna, and your three-year-old daughter Ilse. Georg is smart and friendly, and a popular member of the Deutsches Jungvolk (German Youngsters of the Hitler Youth). Anna is more trouble. One week she wanted to be an actress, can you believe it? She needs to learn her place, or she's going to break her heart.



{ Ruth Weber }

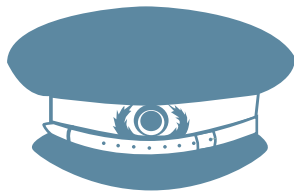
CHARACTER

You are **Ruth Weber**

In 1933, you are 29 years old. Your brother is Izak. You have been married to your husband Hans for six years. You have one child.

Your mother died when you were six, so you were raised by your beloved brother Izak. While your father was sunk in depression, he made sure you got fed, went to school, and had clean clothes. At night, he sat by your bed until you fell asleep. Even when your father recovered, there were no more Sabbath candles or singing, and Izak still did most of the work of looking after you.

You want more children, but childbirth is dangerous. After what you went through, you don't want to risk leaving your son motherless. Fortunately, Izak lives just down the street and you're practically raising his children. You look after eight-year-old Dieter and five-year-old Edith during the day while Izak and his wife Maria work. They love your funny, excitable three-year-old Walter and treat him like their younger sibling. In your mind, that's exactly how it should be.



{ **Kurt Schmidt** }

CHARACTER

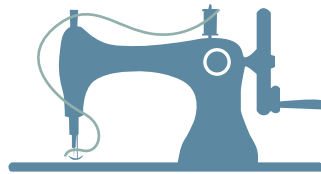
You are **Kurt Schmidt**

In 1933, you are 34 years old. Your wife is Inge. You have been married for 12 years. You have three children.

An army marches on its stomach, and that's why your job as a procurement officer in the Reichswehr (army) is an important one. You rub shoulders with some of the most talented, well-connected men in the Republic. And when Germany becomes a force in European politics again, they'll need men who know how the army works - and that means you.

Inge's family connections don't hurt, either. Her brother Oskar is a Sturmabführer in the Schutzstaffel (a major in the SS), and her father owns a large machine works. They both agree with you about Germany's glorious future.

You have three children: Georg, Anna, and Ilse. Georg is eleven and does very well in school. Anna is nine, and Ilse is just three. Inge takes excellent care of them, but you get home for dinner with your children as often as you can. After all, family is important, and a man needs to set an example.



{ **Izak Menachem** }

CHARACTER

You are **Izak Menachem**

In 1933, you are 32 years old. Your sister is Ruth. You have been married to your wife Maria for eleven years. You have two children and are employed at a tailoring shop.

For you, family has always come first. Your mother died when you were only nine, and you were devastated. But someone had to look after your younger sister Ruth, and your father was too depressed. That left you.

Some men might have been turned off family life by that experience, but for you it was transformative. You realized that you had an enormous capacity to love and care for others. You married young and hoped to have children quickly. Eight-year-old Dieter and five-year-old Edith are the light of your life.

You wish you had more children, but Ruth and her husband Hans live just down the street, and you think of their three-year-old son Walter as yours too. You hope that Dieter, Edith, and Walter grow up to be as close as you and Ruth. That's how family should be.

Yellow Star:

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RISK MATRIX

Izak

Josef

Kurt

Max

I am Jewish.

+10

+10

+10

+10

I am a Mischling.

+5

+5

+5

+5

I am married to an Aryan ...

-5

-5

-5

-5

...AND we have living, baptized children.

-3

-3

-3

-3

I am married to a Mischling.

+2

+2

+2

+2

I am registered with the Jewish Community.

+3

+3

+3

+3

I have been in trouble with the authorities.

+2

+2

+2

+2

Total score:

I am working as an orderly.

☒
EXEMPT

☒
EXEMPT

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EXEMPT

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EXEMPT

Postcard:

Please print 2 copies—front and back—and cut out.



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