**101\_text**

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.

**101\_GM\_text**

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.

**102\_text**

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.

**102\_direction**

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.

**102\_alert**

You will play Minna, Max’s mother.

**102\_GM\_text**

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 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.

Goals: Use Minna to explore Annaliese’s feelings for Max. Use the new apartment and the promise of future children as a way to forecast a brighter future. Remind Annaliese that her marriage is the foundation of her future life.

**103\_text**

It is May 10, 1933. Has the world gone mad? Last month, the German Student Union postered 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.

**103\_direction**

Show us how they cope with this as a couple.

**103\_GM\_text**

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?*

**104\_text**

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.

**104\_direction**

Show us the conversation that ensues.

**104\_GM\_text**

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?*

**105\_text**

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?

**105\_direction**

The Director will play Oskar. Show us their conversation.

**105\_alert**

You will play Oskar, Inge’s brother.

**105\_GM\_text**

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 succeed.

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

**106\_text**

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.

**106\_direction**

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.

**106\_GM\_text**

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?*

**109\_text**

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.

**109\_GM\_text**

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.

**112\_text**

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.

**112\_direction**

Show us what that looks like.

**112\_GM\_text**

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.

**113\_text**

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.

**113\_direction**

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

**113\_alert**

You will play a group of Brownshirts.

**113\_GM\_text**

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 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?

**113\_GM\_direction**

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

**114\_text**

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.

**114\_direction**

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

**114\_alert**

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

**114\_GM\_text**

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 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.*