**201\_text**

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.”

**201\_direction**

Ask Klara:

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

**201\_alert**

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.

**201\_GM\_text**

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.

**202\_text**

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.

**202\_direction**

Ask Josef:

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

**202\_alert**

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.

**202\_GM\_text**

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.

**202\_GMdirection**

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.

**203\_text**

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.

**203\_direction**

Show us how Inge dealt with Georg in that moment.

**203\_alert**

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

**203\_GM\_text**

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.

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?

**203\_GM\_direction**

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

**204\_text**

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.

**204\_direction**

What do you do?

**204\_alert**

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

**204\_GM\_text**

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.

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.

**204\_GM\_direction**

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

**205\_text**

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.

**205\_direction**

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

**205\_GM\_text**

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?*

**206\_text**

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.

**206\_direction**

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

**206\_GM\_text**

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.

**206\_GM\_direction**

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.

**207\_text**

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.

**207\_direction**

Where do you go? What do you do?

**207\_GM\_text**

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.

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

**207\_GM\_direction**

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

**208**

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.

**208\_direction**

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

**208\_GM\_text**

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?*

**209\_text**

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.

**209\_direction**

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?*

**209\_alert**

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.

**209\_GM\_text**

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.

**209\_GM\_direction**

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

**210\_text**

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?”

**210\_direction**

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?*

**210\_alert**

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.

**210\_GM\_text**

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 Annliese’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.

**210\_GM\_direction**

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

**211\_text**

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.

**211\_alert**

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.

**211\_GM\_text**

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 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 appropropriate 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 been 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 Mishlinge 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.

**212\_text**

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.

**212\_direction**

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

**212\_GM\_text**

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?*

**213\_text**

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.

**213\_direction**

Show us what happened.

**213\_alert**

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.)

**213\_GM\_text**

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?*

**213\_GM\_direction**

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

**214\_text**

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.

**214\_direction**

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

**214\_GM\_text**

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.

**215\_text**

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.”

**215\_direction**

Ask Ruth:

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

**215\_alert**

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.

**215\_GM\_text**

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.

**216\_text**

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 uniformwas 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.

**216\_direction**

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?*

**216\_alert**

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.

**216\_GM\_text**

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.

**216\_GM\_direction**

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

**217\_text**

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.

**217\_direction**

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?*

**217\_alert**

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.

**217\_GM\_text**

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.

**218\_text**

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.

**218\_direction**

Ask Max:

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

**218\_alert**

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.

**218\_GM\_text**

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