**301\_text**

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.

**301\_GM\_text**

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.

**301\_GM\_direction**

Ensure you know the codes for all men before continuing.

**302\_text**

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.

**302\_direction**

What does it look like as you wait?

**302\_GM Text**

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.

**303\_text**

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.

**303\_GM\_Text**

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.

**304\_text**

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.

**304\_direction**

What do you do?

**304\_alert**

You will be responsible for describing the soldiers’ actions.

**304\_GM\_text**

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.

**305\_text**

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.

**305\_direction**

Tell us what you say and what you do.

**305\_alert**

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.

**305\_GM\_Text**

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. The 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.

**306\_text**

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.

**306\_direction**

All three of you, show us what happens next.

**306\_alert**

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.

**306\_GM\_text**

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 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.

**307\_text**

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.”

**307\_direction**

What do you say? What do you do?

**307\_alert**

You will play Greta.

**307\_GM\_Text**

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.

**308\_text**

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!”

**308\_direction**

What do you do?

**308\_alert**

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.

**308\_GM\_text**

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.

**309\_text**

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.

**309\_GM\_Text**

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.

**310\_text**

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.

**310\_text**

What do you feel as you are being processed?

**310\_alert**

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

**310\_GM\_text**

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 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.

**311\_text**

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.

**311\_direction**

Show us how you react to this newfound hope.

**311\_alert**

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.

**311\_GM\_text**

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.

**312\_text**

“*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.”

**312\_direction**

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

**312\_alert**

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.)

**312\_GM\_text**

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?*

**313\_text**

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.

**313\_alert**

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

**314\_text**

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.

**314\_direction**

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

**314\_alert**

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.

**314\_GM\_text**

If Kurt and Inge are still married, Inge has a reason to participate in the Rosenstrasse protests, and this scene primarily informs her of the arrests. If they are divorced, however, this scene motivates Inge’s engagement - in order to protect her daughter. If Inge still declines to be involved, the player will have the option of playing Anna in future scenes.

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.

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, 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.

**314\_GM\_direction**

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

**315\_text**

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?”

**315\_direction**

What do you do?

**315\_GM\_text**

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.

**315\_GM\_direction**

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

**316\_text**

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.

**316\_direction**

What do you say to Kurt when you do?

**316\_alert**

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.

**316\_GM\_text**

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?

**317\_text**

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.

**317\_direction**

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

**317\_alert**

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.

**317\_GM\_text**

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.

**318\_text**

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

**318\_direction**

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

**318\_GM\_text**

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.

**319\_text**

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.”

**319\_direction**

What do you do?

**319\_GM\_text**

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.

**320\_text**

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.

**320\_direction**

What do you say to her?

**320\_alert**

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.

**320\_GM\_text**

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.

Kurt can decide to take it, and decide what to do with it if he does. If Kurt wants to deliver the sandwich, tell Kurt whether the man in question is being held in this building. If he is, Kurt can continue the scene with the male character if he wishes. If Kurt finds out of the man is there or not, ask Kurt if he tells the woman.

**321\_text**

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.

**321\_direction**

What do you feel?

**321\_alert**

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.)

**321\_GM\_text**

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

**322\_text**

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!”

**322\_GM\_text**

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

**323\_text**

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.

**323\_direction**

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

**323\_alert**

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.

**323\_GM\_text**

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.

**323\_GM\_direction**

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

**324\_text**

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!”

**324\_direction**

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

**324\_alert**

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.

**324\_GM\_text**

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.

**325\_text**

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.

**325\_GM\_text**

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.*

**326\_text**

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.

**326\_GM\_text**

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?*

**326\_GM\_direction**

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.