**E1\_text**

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.

**E1\_GM\_text**

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.

**E02\_text**

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.

**E02\_direction**

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

**E02\_alert**

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.

**E02\_GM\_text**

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.

**E02\_GM\_direction**

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

**E03\_text**

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.

**E03\_direction**

Show us how you reunite.

**E03\_alert**

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.

**E03\_GM\_text**

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.

**E04\_text**

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.”

**E04\_direction**

What do you do?

**E04\_alert**

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.

**E04\_GM\_text**

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.

**E05\_text**

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.

**E05\_direction**

Tell us how you feel.

**E05\_alert**

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

**E05\_GM\_text**

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 elegaic 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.

**E06\_text**

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

**E06\_GM\_text**

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.

**E07\_text**

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.

**E07\_alert**

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.

**E07\_GM\_text**

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.

**E07\_GM\_direction**

Draw the next card directly after reading this one.

**E08\_text**

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.

**E08\_direction**

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

**E08\_alert**

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.

**E08\_GM\_text**

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

**E09\_text**

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

**E09\_alert**

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

**E09\_GM\_Text**

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

**E09\_GM\_direction**

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