



Resist &
Remember

Resist & Remember

By Devon Oracz

This is dedicated to all Holocaust victims and survivors, especially those targeted by the Nazis for their adherence to their ideals in the face of tyranny. All the vocal anti-Nazis and political opponents that didn't shut up and go away when that would have been the wise thing but instead stuck to their guns—the Communists, the Social Democrats, and the Anarchists—this one's for you.

This one is for Hitler's "priority targets".

This one is for the first ones up against the wall.



Machen
Sie
Deutschland
wieder
großartig

Жуль
перн
Горто
Балера

“I’m a fag, I’m a Jew, how do you do?”

That’s MISTER Anarchist to you.
You think your scene’s dead
But mine got killed
By some dimwit’s ‘Triumph of the Will’
From the all-ages shows to the full wet bars
To the front-line squats of the culture wars
I’m not gonna hit you with the dogma or the lecturing
This is a purely personal thing

You see Pirate Jenny didn’t have no friends when those bulls they
came for her
And Sally Bowles’ man got pushed up against the wall
Now every time I see a Swiss bank I SPIT!
You say ‘Resist Control’ well I mean IT!
Cause it was come as you are in the cattle cars
And not a damn thing to do about it...

EXCEPT REMEMBER!”

- *The World/Inferno Friendship Society, “Ich erinnere mich an die Weimarer Republik”*

“while kindred intellects evoke
allegiance per blunt instruments--
 Olaf(being to all intents
 a corpse and wanting any rag
 upon what God unto him gave)
responds, without getting annoyed
“I will not kiss your fucking flag”

...

but--though all kinds of officers
(a yearning nation's blueeyed pride)
their passive prey did kick and curse
 until for wear their clarion
voices and boots were much the worse,
and egged the firstclassprivates on
 his rectum wickedly to tease
 by means of skilfully applied
 bayonets roasted hot with heat--
Olaf(upon what were once knees)
 does almost ceaselessly repeat
 “there is some shit I will not eat”

- e.e. cummings, “i sing of Olaf glad and big”

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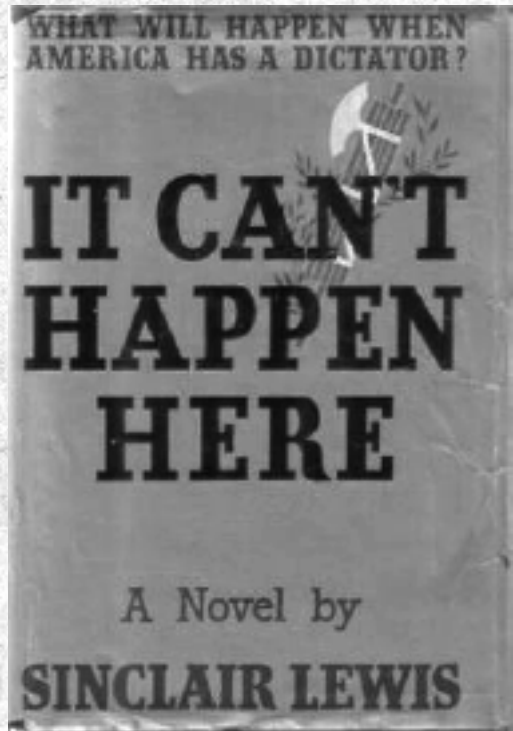
This game is a work of historical fiction. Real historical persons feature in it, as well as characters with similarities to real people living or dead that were entirely intentional. However, this is a work of fiction and no characterizations or depictions of any of the characters herein are meant to be assertions of historical fact.

That said, if you're upset that I characterized a Nazi unfairly, you can kiss my pucker.

Was ist das?

This is an anti-fascist roleplaying game about remembering the danger of fascism and the importance of resisting it. Because this first release is set in Berlin in the 1930s that means it is (in part) an RPG about the Holocaust—do not be shocked. For once, I am not being irreverent. Games are an art form much like any other—if you disagree with that point you are NOT the intended audience for this—and this is art with the intention of memorializing, analyzing, and educating as well as entertaining.

But is it any fun? I certainly hope so. This is a game about resisting (well...duh) and while the resistance depicted here is historically doomed to failure, that doesn't mean that you won't perform acts as daring, thrilling, and heroic as you would in any game of D&D. Here the action it just has a little more weight to it. Even if, in the end, you lose, that you fought back is what really matters.



Published October 21st, 1935, in New York city

Also, (spoilers) the game ends with you punching a Nazi in the fucking face.

At this point TW/Content Warning: the Holocaust and the years

of pogroms leading up to it encompass countless instances of every deplorable act that human beings can do to other human beings. Anything and everything that could warrant a Content Warning was done in Nazi Germany, and hundreds or thousands of times. So, I don't mean to be facetious when I say Trigger Warning: everything evil.



Taken April 21st, 2018 in Newnan, Georgia

This game would not exist if not for the truly amazing album by the World/Inferno Friendship Society, *Addicted To Bad Ideas: Peter Lorre's 20th Century*, which you should buy immediately if you like awesome music. Anyway, listening to this album over and over (and over and over), sparked my interest in the culture of Germany's short-lived Weimar Republic and the rise of National Socialism. This resulted in what academics call a "shit ton" of more traditional research.

As planned, I started writing this game during Yom HaShoa, Israel's Holocaust and Heroism Remembrance Day. I somehow imagined that I was going to complete this epic project in 72 hours (what am I, crazy? Don't answer that, it's a rhetorical question, I know I'm literally certifiable). The plan was to release it in mid-May, with 50% of the gross revenue from sales of the game will be donated to the United States Holocaust Memorial Museum. After the start of June, that 20% of the gross revenue from sales of the game would be donated to the USHMM in perpetuity. This was all messed up by the fact that the game's first draft was not truly done until June 19th. The plan now is to have 50% of gross sales revenue go to the USHMM

until mid-July, after which 20% of gross sales revenue will go to the USHMM in perpetuity.

Finally, for those of you who are concerned at all with the messy field of identity politics, I identify as Jewish although I do not practice the Jewish faith (or in fact belong to any religion, as an avowed agnostic). However, the Nazis saw me as a Jew and that is enough for me to identify as a Jew. By Wansee Conference standards I'm Jewish enough to have been put in a concentration camp if I had the misfortune of being in the wrong parts of Europe in the late 1930s/early 1940s.

(If you ever want to watch a truly chilling movie about a dozen people having a fancy dinner meeting that's scarier in its way than most horror movies, watch Kenneth Brannagh as Reinhard Heydrich in *Conspiracy*; the demarcation between Jew and non-Jew is spelled out very explicitly by the Nazi death panel—the infamous Wansee Conference—depicted therein. I fall firmly on the “Jew” side of the line.)

Game Structure

Dungeons & Dragons, Bunnies & Burrows, Castles & Crusades, Mutants & Masterminds, Resist & Remember! Following the naming cliché was intentional, to communicate “this is a regular RPG” which is not quite true. I named it that way because I want this to be as accessible and familiar to a mainstream audience. That audience includes young, third-and-fourth-generation gamers who’ve only ever played D&D 5E.

Those who are familiar with Storygames and indie rules lite games should already certainly find this relatively accessible.

Over the course of *Resist & Remember* you and 2-5 friends will *create* and *portray* characters that grew up in the strange cultural paradise of the Weimar Republic (see p. 62 or p. 71). One of your group will start out as the Gamemaster (GM), the person responsible for “directing” the game.

If you prefer a video game analogy to a cinematic one, each Player Character controls their character, and the Gamemaster is responsible for *being the game*, or perhaps more accurately, the **server running the game**. Players always be considerate of your GM’s bandwidth! The GM’s duties include refereeing the rules, describing the world around the characters in the best evocative sensory detail. They also include roleplaying duties as every single person in the world that isn’t one of the PCs—yes, including the Nazis. The person who will start out as Gamemaster should also make a player character.

Five Act Structure

Resist & Remember is a structured game divided into five Acts, exploring the characters' lives at four (yes, I know $4! = 5$, see below) predetermined time periods or individual days. Here is a quick overview of all five acts, and then an outline of how each Act is structured. Appropriately, this rulebook is also divided into those same five Acts.

Act	Time Period/Date	Hate Die
I	The Weimar Republic] September 14th, 1930 to November 21st, 1932	d4
II	Falsche Flagge] February 27th, 1933	d6
III	Gleichschaltung] March 5th, 1933—September 15th, 1935	d8
IV	Kristallnacht] November 9th-10th 1938	d12
V	Unite The Right] August 11th-12th 2017	d8

In each Act, a different player takes on the role of Gamemaster. If you have less than five players, GM duties become cyclical. With four total players, for instance, the person that GMed Act I would also GM Act IV. The first four acts correspond to specific time periods during the last days of the Weimar Republic and the Nazi's rise to power. Act V is set in Charlottesville, Virginia in 2017 and you play different characters (more details available in Act V).

It is recommended that players only read the Acts that they will be GMing themselves.

If you came here from a *D&D* background, the rotating GM might appear strange, and the five Act structure even more so: "Wait a

second, aren't RPGs set wherever we want, and can't campaigns take place wherever and whenever the GM wants?"

Fair question. *Resist & Remember* is a structured game: this is a concept that was experimented with, I think anyway, on the indie scene in the past two decades, so I expect most die-hard story gamers will recognize it. But if you're coming from *D&D* think perhaps you should think of it this way: this is an RPG with a built-in campaign. Neither part is severable from the other. I mean, it wouldn't be too hard to cut out R&R's system, but it's a system very much wedded to a specific purpose, and I wouldn't recommend using it for anything else.

"So, this means I can only play this game once, because the same things happen every time?"

Yes and no.

I am not sure how much replay value *Resist & Remember: Weimar* has but I'd imagine that there is some, building different characters and having different players GM Acts that they played through before as a PC. Personally, and maybe more importantly, I have every intention of releasing more Riots (working title for a *Resist & Remember* setting/campaign), which may or may not have five Acts, but which will be divided into Acts in some way.

There are dozens of other stories I want to help players tell about the unlikely but real heroes that rose up against fascism and oppression. There have been scores of heroic resistance movements in virtually any time period, country, or city you could name. I have around a half dozen I'm really looking forward to writing for *Resist & Remember*, and only one is set in Nazi Germany. The rest will explore very different resistance movements by different oppressed groups at different points in history.

For readers coming at this from a story-game angle, the game might even be less structured than the games that you're used to. Your PCs aren't restricted to "Playbooks" or predefined sets of "Moves" and

therefore you can improvise much more freely. Anyone who came here from “writing sad things on index cards” style storygames, note that R&R intentionally has no rules for setting, starting, changing, or ending scenes. Act I and Act III can contain any number of scenes, as each takes place over years (Acts II, IV, and V each take place on one specific day). Basically, while an Act is Formally “a thing” in *Resist & Remember*, a ‘scene’ is not.

Acts end and transition to the next act when the GM and the rest of the table come to a mutual decision to end the current Act (although that Act’s GM does have final say). One Act per game session is probably the best default assumption, meaning that the five Acts taken together form a mini five-session campaign, but spending six game sessions on Act III or blowing through Acts IV and V in just one session are each also perfectly fine.

During the Intermissions between Acts, time passes, characters age (and become more skilled from the experience that comes with the passing of time), and the world changes around them.

The Hate Die (see p. 91) also increases.

Core Mechanics

This section provides the *bare bones basics* of the game’s rules, so you have some idea of how the game works before you make your character.

When your character attempts an action that isn’t trivially easy or literally impossible, that’s a dicey situation, so it’s time to roll. *Resist & Remember* use a d20 for the majority of rolls, although other polyhedral dice are used in the game for other things.

When you attempt an action, you roll a d20 and add the bonus for the relevant skill (if you don't have the skill to, you are untrained, so instead you roll a d20 and subtract 2). This is then compared with a Target Number (TN) set by the gamemaster: if you meet or exceed the TN, you succeed. If your modified roll is nine or under, you fail whatever you were attempting to do. It's up to the GM's discretion what that failure looks like, if it's possible to interpret it as a success with consequences, and if or when you can retry the action.

Target Numbers in *Resist & Remember* range from 10 (routine) to 25 (nigh impossible). Attack rolls in combat are treated just like other Skill Rolls with the exception that the target's Defense is the TN.

Sometimes, instead of rolling against a static TN, you roll against someone else's roll. Throughout the rest of these rules that will be referred to as an opposed roll or a contested roll. Trying to scam someone might mean rolling your Fast Talk against their Awareness. Trying to sneak past someone might mean rolling your Skullduggery against their Awareness. Trying to threaten someone might mean rolling your Intimidate against their Bravery. In all of these cases the tie goes to the "attacking" (active) character.

Other skill contests use the same skill for each contestant: for instance, a 'battle of the bands' type scenario would be a contested Performance roll, for instance, a game of darts a contested Hurl roll, a political debate a contested Rhetoric roll, and so on. In the case of a tie here, reroll until there is no tie.

After any player rolls to use any Skill, the GM has the option of rolling the Hate Die and subtracting that from their result. The Hate Die starts as a d4 during Act I, increases to a d6 in Act II, to a d8 in Act III, and to a d12 in Act IV. In Act V the Hate Die is set back to a d8.

In addition to the fact the Hate Die gets larger as the game progresses through its acts, GMs should roll it more and more often as the hatred builds and builds within Germany.

Character Creation

Making a character for *Resist & Remember* is essentially a three-step process and the three steps can essentially be completed in any order. These steps are:

1. Establish Character Concept
2. Choose Skills
3. Choose Traits (Perks & Flaws)
4. Choose Anchors

Again, they need not be done in this order. Deciding who your character is based on the skills you've chosen is just as valid as deciding on a character concept and then picking the relevant skills for that concept. Seeing a Flaw, a Perk, or some combination of the two might inspire a character concept also, which is again, totally valid. Start wherever you feel like.

Character Concept

Well, let's start off with the obvious—your character is not a Nazi and is not going to become a Nazi. The following character concepts are a (far-from-all-inclusive) list of the types of characters I was thinking of when I was writing the game (append 'aspiring' in front of most of these): **actor, artist, bandleader, bartender, bouncer, composer, criminal, chorus girl, drunk, journalist, junkie, musician, novelist, political activist (Communist/Socialist or Social Democrat), prostitute, University student, and World War I veteran***.

At the discretion of the Act I GM, you can combine multiple character concepts not to mention creating your own. A World War I veteran, for instance, could be working in any of the other vocations indicated by the list of sample character concepts. Likewise, some concepts are vocations while others are avocations—being a drunk doesn't prevent you from being a novelist (asking Hemingway), and vice versa. A World War I veteran who's also a junkie because he became addicted to morphine during or after the war and is now working as a bouncer is a string of three sample character concepts that results in a single deeper character concept.

At this point, note your character's birth date and any other biographical data you want to have at hand (height, weight, hair color, eye color, distinguishing marks, general appearance, etc.).

* While millions of women were mobilized during the Great War to work at munitions factories and aid the military in support roles (i.e. nurses), there were no female *German* WWI soldiers.

Stuff And Things

Resist & Remember does not encourage players or GMs to spend much time tracking character possessions. In general, a PC can own anything it would be reasonable for someone in their profession to own in the late 1920s/early 1930s. Larger items like an automobile or owning property or a business are available only to characters with the Affluent perk, while characters with the Dirt Poor flaw are likely to have little but the clothes on their backs, never quite knowing where their next meal is coming from or what roof, if any, they'll have over their heads tonight.

The important exception is weapons, namely, firearms (pretty much anyone can get a sharp or blunt object that can inflict harm in a pinch). Great War veterans may have brought home either their rifle (a Gewehr 98) or their sidearm (an M1883 *Reichsrevolver*) from the war (not both), along with a bayonet. Affluent characters might have purchased one or two other firearms (but not those firearms, nor anything capable of fully automatic fire) at the GM's discretion. Any character that's neither Affluent nor a veteran that wants to own a firearm at game start must have an explanation of how their character came to own that gun that the Act I GM finds satisfactory. Unless they have the Dirt Poor flaw, in which case the answer is simply no.

Choose Skills

To build a character in Resist & Remember you must choose 12 **Skills** from the pool of 21 skills available below.

(Some of these skills, such as Toughness or Bravery aren't necessarily *skills* in the strictest English language sense of that word but for this game's purposes, they are skills.)

In addition to the listed skills, there are languages. All characters speak German and English. Every additional language is an independent skill of its own.

Skill List

- **Artistry:** The skill used to draw, paint, sculpt, or write poetry, prose, or plays. Characters with Artistry can't do ALL of these things, just one, two, or at most a few. (If only Hitler had just had a few more points in this, maybe the Holocaust would never have happened.)
- **Awareness:** The skill used to notice hidden or hard to find things, and to read people.
- **Bravery:** The skill used to walk into dangerous situations and resist torture/interrogation.
- **Carouse:** The catch-all social skill for whenever you're taking social actions, but without lying to, intimidating, or seducing anyone. Also used to find drugs.
- **Dodge:** This skill is all about getting out of the way of attacks.
- **Erudition:** This skill represents a broad and deep understanding of language, culture, philosophy, and society from ancient times to modern ones.

- **Fast Talk:** Use this skill to rapid-fire lie your way past guards or out of dangerous situations.
- **Firearms*:** This skill is used to shoot guns, from pistols to rifles to machine guns.
- **Hurl:** The skill used to throw objects, from cobblestones to Molotovs.
- **Intimidation:** This skill forces someone's cooperation vis their fear of you kicking their ass.
- **Medic:** Use this skill to render first aid; it also covers general knowledge of medicine.
- **Performance:** The skill used to sing, dance, play an instrument, perform comedy routines, act, etcetera. Characters with this skill can only perform in one, two, or at most a few of the ways listed above.
- **Rhetoric:** The skill to deliver oratory that motivates people.
- **Running:** This skill also covers jumping, climbing, and all manner of athletics/acrobatics
- **Scrap:** This is the skill used for fighting in the streets, either with your bare hands or with (usually improvised) melee weapons.
- **Seduction:** This skill is used to charm or enthrall a member of the opposite sex (or the same sex, depending where they are on the Kinsey scale) so they're wrapped around your finger.
- **Skullduggery:** This skill covers sneaking around, picking locks, picking pockets, and so on.
- **Tinker:** This skill governs general mechanical aptitude, as well as the crafting and maintenance of improvised weapons. It is also used to drive these newfangled "automobiles".

- **Toughness:** This skill governs your resistance to physical damage.
- **Weimar:** This skill represents your knowledge of Weimar culture, the cities of Weimar and Berlin, and the Weimar Republic. Everyone starts with a +2 in this skill for free, see below.

* *Only WWI veterans can start with the Firearms skill.*

To make your character choose two Skills to be +5 Skills, then choose four more Skills to be +3 Skills, then choose six more Skills to be +2 Skills.

Every character starts with Weimar as an additional Skill at +2, but you may upgrade Weimar to +5 or +3 by using one of those picks on it.

Stats

You have four Statistics, as well, derived from your skills. They are:

Initiative: Awareness Bonus + Running Bonus + Bravery Bonus

Defense: 10 + Dodge Bonus

Passive Awareness: 10 + Awareness Bonus

Health: 10 + Toughness Bonus

Initiative determines the order that characters act in in combat. Characters take turns from highest to lowest, with the actions of tied characters happening simultaneously. **Defense** is what an attacker needs to roll to hit you in combat, **Passive Awareness** is useful for when the GM knows there's something you might or might not notice and doesn't want to tip his hand by calling for an Awareness roll, and **Health** is the number of points of damage you can take before you die. (You die immediately when you reach 0 Health, there

is no bleeding out or grace period, no 'death saves', and no hope of anyone stabilizing or otherwise saving you.)

Traits

Traits are characteristics has that can't be summed up by abilities. Positive traits are called Perks. Negative traits are called Flaws Your character starts with one flaw and one perk. You can take as many flaws in exchange for a like number of perks as your GM will allow you to repeat the process. Four or five flaws seems like a reasonable limit, but the Act I GM is free to decide on a cap of less flaws (i.e. three per character) or even a dramatically higher cap (as many as 8-10!).

Every flaw you take earns you a perk and you get perks by taking flaws at character creation. After character creation, certain select perks can be awarded between Acts. Between Acts, Player Characters can choose to take on one additional flaw, in order to get one additional perk, as long as they can explain how this happened in a way the next act's GM thinks is reasonable.

Double Traits & Prerequisites

Some powerful Perks cost two Flaws to take and likewise some of the most crippling Flaws count as two Flaws. Obviously, a double Flaw can pay for a double Perk, or for two normal Perks. A very few Traits require either another Trait to be taken first, or for the character to meet the minimum requirements in one or more skills.

In the list below, Flaws appear first, then Perks. There are more slightly more Flaws than Perks. To state what I HOPE is the obvious, I obviously don't consider being Jewish or homosexual (and so on) a "flaw" in the literal sense of that word, but being one of these things in Berlin, 1930 was certainly quite a dilemma.

//FLAWS// “Home 6,000 miles away, and this addiction as close as my stomach.” -TWIFS

Addiction (booze)

You're a working (or at least functioning) alcoholic. After 24 hours, you NEED a drink. The first day you go without a drink, you are at a -2 to all Artistry, Bravery, Carouse, Performance, Toughness, Intimidation, Rhetoric, Tinker, and Seduction rolls. The second day you go without a drink, you are at a -3 to all of those abilities plus Medic, Firearms, Scrap, and Hurl. On the third day without a drink, you are at a -4 to all of those abilities, plus Awareness. At the end of the third day, you are in recovery. Each day you spend in recovery you lose 1 point worth of all penalties. Alternatively, you can just drink. See “Being Drunk”, p. 52.

Addiction (heroin, morphine, barbiturates, cocaine, etc.)

Depending on the timescale of the Act you are in, either every day or every hour, you take a -1 penalty to a skill of your choice. In Acts I and III it is every day, in Acts II, IV, and V, it is every hour.

This penalty point is called a craving and should be marked down in pencil, because it is temporary. Cravings cannot reduce an skill bonus below 0. Once you've lost ten points of skill bonuses to cravings, you are in withdrawal: being sick gives you an additional -2 to all rolls (this CAN result in a negative skill bonus subtracted from the d20).

As soon as you take your drug of choice, all of these penalty points go away. But then you are on drugs. See “Being On Drugs”, p. 54.

If you ever have no bonus in any skill due to your cravings (0 or worse in everything), you complete withdrawal, overcome your addiction and win the game.

Addicted to Bad Ideas

This Flaw counts as two Flaws. Pretty much what it says on the tin: every vice you indulge, you take every risk, you gamble with your life, and you do it with a grin. You leap head first into trouble until you find “maximum bad”, and that is where you thrive. Why? Because you could. Because no one could stop you. Because it made up for things you lost. Who knows, or cares? Only one player can take this flaw. If more than one player wants it, if there is a player that is GMing more than any other players, they have priority. Otherwise, the players should determine who gets to take AtBI randomly, i.e. roll off.

Arrogant Style

You can decide that this Flaw applies to any one of the following skills: Artistry, Bravery, Erudition, Fast Talk, Firearms, Intimidation, Hurl, Medic, Performance, Rhetoric, Running, Scrap, Seduction, Skulduggery or Tinker **OR** you can choose to have this Flaw apply to everything your character does. In the latter case, this Flaw counts as two Flaws. Your character is overconfident, thinks he’s the smartest person in the room at any given moment, the baddest motherfucker on any given street. Worse, he’s driven to prove his “obvious superiority”.

When faced with any action or mission that is beyond your abilities (GM’s discretion), you must succeed a TN 15 Awareness roll (the Hate die cannot be applied to this roll).

If you fail, you must attempt the task or mission (this Flaw can’t force you to attempt obviously suicidal or clearly impossible tasks, but it can certainly have you attempting nigh suicidal or nearly impossible acts).

Dirt Poor

You are living the opposite of the high life. You dwell in condemned building, or crowded tenements. It’s a problem for you to afford the cover at any place that has a cover, and likewise you can’t just buy drinks or pay for show tickets like anyone else can. Also, obviously, this flaw means you won’t be purchasing anything for practical use.

You can't take this Flaw if you have the Affluent perk, and vice versa.

Disfigured

You have a very ugly and obvious disfigurement or a mental or physical speech impediment that makes it difficult to make a positive impression on people. This Flaw applies a -2 penalty to Carousing, Fast Talk, and Rhetoric, a -5 penalty to Seduction, and a +2 bonus to Intimidation.

Family

This Flaw counts as two Flaws. You have a family, either a wife/husband and children, elderly parents to take care of along with tight-knit siblings, or if you want, even both. Your family ties are a burden, a weakness, and a liability—unless it should turn out in some situation that they aren't. But none of your family members can have any useful skills or Abilities. They are people YOU have to protect, not the other way around. Characters that are only "married" without any other dependents can take a version of this Flaw that only counts as one Flaw to represent that.

Flashbacks

You fought in the Great War and you suffer from Flashbacks. Establish a trigger with the Act I GM that can cause your Flashbacks. When confronted with that trigger, you must succeed a TN 15 Awareness roll. If you fail, you are lost in terrifying recollections of WWI. You can retry this roll once every minute in social situations and once per round (on your turn) in combat—success ends the Flashbacks. While experiencing the Flashbacks, your character can certainly act, but not in a manner that is at all appropriate, useful or helpful.

"Degenerate"

The Nazi party is strong and as soon as they can, they're going to get rid of you, because for one reason or another, you are a degenerate in their eyes. This flaw has five modes corresponding to the groups most targeted by the Nazi hate machine: Homosexuals, Jews, Roma, Anarchists, and Communists. That's a sexual preference, two

ethnicities, and two political ideologies. Any one of these qualities makes you a “Degenerate” in the eyes of the Nazis.

You can be “doubly degenerate” in the eyes of the Nazis (i.e. take this flaw multiple times), and play a character that is both gay and Jewish, for instance, but the penalties from this flaw stack as described below. Obviously, some combinations are impossible: you cannot be a Jewish Romani, for instance. Those are two different ethnicities, and a vanishingly small (if not non-existent) portion of the Roma population practiced the Jewish faith. Other combinations do not stack: you can be an Anarchist and a Communist, but that still only counts as one level of “degenerate”. At most, “degenerate” can be taken three times in combinations such as: a gay or lesbian Jewish Communist, or a gay or lesbian Romani Anarchist. Beware, however, of being “triply degenerate”.

The GM adds 1 point to every roll of the Hate die made against you for each time you take the “Degenerate” flaw.

Additionally you will obviously be targeted by NSDAP thugs and bullies almost from the outset if you don't make mänge to ‘pass’ as straight (very few Weimar Republic citizens did: many were openly gay and/or lesbian; Weimar Berlin most likely had the largest concentration of openly gay men since Ancient Greece; even Ernst Rohm and a not insignificant proportion of the SA stormtroopers he commanded were gay, with their homosexuality being an open secret: it would later contribute to the decision to purge them during the Night of Long Knives), gentile (many Jews were too proud to hide their faith and identity; others were more pragmatic, but many were caught out anyway by the loathsome bureaucracy of persecution), white/Aryan, (many ‘Gypsies’ likewise were proud of their Romani heritage and did not think to hide it). If you are an Anarchist or a Communist, by default you are vocal about your anti-Nazi views--you are not trying to ‘pass’ as anything, but you'll be a target from the start (which is fine by you).

Lame

Characters with a bonus in Running cannot take this Flaw.

This Flaw counts as two Flaws. You were crippled, most likely in the Great War, and walk with a pronounced limp. You cannot later take the Running skill during an Intermission. Your movement speed is halved (see p. 38).

One-Armed

Your character is missing an arm, perhaps a congenital defect, perhaps a freak accident, perhaps a nasty run-in with the criminal underworld, but most likely a battle wound from the Great War. Your Scrap bonus, if any, is halved (round down). Hopefully it is reasonably obvious what the numerous other drawbacks of having only one arm are.

Pacifism

This Flaw counts as two Flaws. Your character is ideologically opposed to violence in the extreme. Your ideology won't allow you to attack someone, or even kill in self-defense. All you can do is defend yourself with nonlethal means.

Shell-Shocked

You made it through the Great War physically intact, but mentally damaged. Whenever violence breaks out, your Post Traumatic Stress Disorder (a term that will not be invented for several decades) causes you to freeze up. You ignore your initiative and go last in the first round of every combat.

Skirt Chaser

Your character is a notorious, infamous womanizer. What would be called a "Player" nowadays, which mean you've got lots of female enemies in his crowd that would love to see you destroyed. You are one of the incredibly rare people that might actually be a genuine "sex addict". Whether you could get that diagnosis in the present day or not, "addiction" and "obsession" are certainly the best words for your relationship with...whoever is the prettiest girl in the room at any given moment.

You are a rapscallion.

Female characters can take this flaw; characters with Homosexual that take this flaw are thus bisexual—this flaw is specifically about the obsessive pursuit of women which is a significant trope in the quasi-film noir, quasi-historical world of Resist & Remember.

//PERKS// “Oh the dope and the wine and the stage, they gave back to me what I gave”

Affluent

This Perk counts as two Perks. You are very, very wealthy—figure out with the GM where your family’s money comes from, old money or new, what industry, what clique? In any case, you have the finest clothing, dine on the finest china and inhale the finest cocaine. You can easily purchase things that are very expensive.

Contacts

Your contacts are a dozen or so people you know in society or the arts and theatre business or film or newspaper business or the police or the criminal underworld that will sell you information for money if they have it (and maybe if they don’t) or might be willing to exchange favors for cash, or for favors to be named later. In any case, while it’s up to the GM how much they know, they are not your friends and have no reason to trust you.

Conviction

This Perk requires a Bravery bonus of +5 to take.

You are resistant to interrogation. Add +4 to all Bravery rolls made to keep mum while being interrogated or tortured. Once per Act, you can choose to reroll a Bravery roll.

Fame

This Perk counts as two Perks. Your character has attained some degree of fame in the performing arts: screen or stage, dance or

music, or perhaps just the arts, painting, literature, sculpture. Or the Kaberet darling. In any case a small part of Germany knows and loves you. Three times an Act, you can declare (before making a skill roll) that the GM may not roll the Hate die.

Friends In Low Places

This Perk requires a Carousing bonus of +3 to take and can't be taken if you have the Affluent Flaw.

At the start of each Act, roll a number of d4 equal to the Act. (1d4 for Act I, 3d4 for Act III, and so on.) You have that many friends for that act. As you might imagine, friends fall somewhere between contacts and partners. Your friends are the very upper crust of society and cultural pioneers: artists, photographers, actors of both stage and screen, directors of both screen and stage, writers, musicians, chorus girls and bandleaders. Some may even be friends with benefits. Berlin in the 20s was very sexually liberated. The rich, the famous, and the beautiful—as Sally Bowles might say, “Divinely Decadent!”. Your friends are people you socialize and party with, but they don't owe you any favors unless you earn their gratitude by helping them in some way. Each of your friends has a 50% a chance of having some kind of useful access to information or influence. You can and should use the Featured Personalities for some of your NPCs. For the rest, have some idea of their Flaws and definitely note their names.

Friends In High Places

This Perk requires a Carousing bonus of +3 to take and can't be taken if you have the Dirt Poor Flaw.

At the start of Act I and again at the start of Act III, roll 3d4. Then the GM should roll the Hate die subtracting it from your result. The final number left over are your friends. As you might imagine, friends fall somewhere between contacts and partners. Your friends include serious criminals, belonging to the “ring club” (see p. 143), drug-addled junkie jazz musicians, pornographers and pimps, drug dealers, and other low down street scum. Your friends are people you socialize and party with, but they don't owe you any favors

unless you earn their gratitude by helping them in some way. Each of your friends has a 50% a chance of having some kind of useful access to information or influence. You can and should use the Featured Personalities for some of your NPCs. For the rest, have some idea of their Flaws and definitely note their names.

Ideals

Choose Democracy, Anarchy, Socialism or Communism, Christianity, Catholicism, Judaism or an ideology that the current GM deems to be equally as widespread and relevant in Weimar Berlin. Your character is a hardcore devotee to that ideology. When acting directly in defense or furtherance of that ideal, you receive a +2 bonus. For instance, an anarchist throwing a Molotov at a beer hall where Nazis were congregating would receive a +2 to his Hurl roll.

Jack of All Trades

This Perk counts as two Perks. Whenever you must roll a Skill that you have no bonus in, you may add a +1 bonus, and you don't need to subtract 2 from the roll as normal.

Merci Por La Venin

This Perk counts as two Perks. Three times per Act, you may declare before making a roll that the Hate die will be added to that roll instead of subtracted from the roll as normal.

Paranoia

Your Passive Awareness increases by 4. Additionally, the Hate Die cannot be rolled versus Awareness rolls you make.

Partner

You have a close ally that you've worked with in the past: if you're in showbusiness, this could be a manager or an agent, if you fought in the Great War, a war buddy, if you're in one of the various political factions (including the brownshirts) a brother street-fighter. If you have the Family flaw, this Partner might be a blood brother or sister.

This person genuinely cares about you and wants to protect you. Your partner has five skills, chosen by the GM, at +3 each, so they're nearly as competent as a PC. Your partner will almost always have your back but they have a sense of self preservation and will council you against suicidal action, and refuse to indulge in it themselves.

Partner (The Other Kind)

This works just like partner, except that it's a romantic partner: you have a wife, husband, boyfriend, or girlfriend. This works almost exactly like Partner, above, except that a spouse's skills are at +2 and that while they won't throw their lives away for you, they are willing to die for you, unlike a platonic partner.

Saving Grace

This Perk counts as two Perks. Choose one: three times per lifetime, you can choose to reroll any roll (yours, another player's, or the GM's) and accept the results of the new role, or once per lifetime, you can choose to make any failed roll a critical success instead. Saving Grace cannot be taken before the Act I-Act II intermission.

Street Fighting Man (Improved Infighting)

This Perk requires a Bravery of at least +3 and a Scrap of at least +3 to take.

You've been in your share of street brawls; maybe more than your share, maybe a lot more. When "getting inside" on an opponent with a longer weapon, the opponent does not get a free attack against you. See Get Inside, p. 42.

Soldier On

This Perk requires a Toughness bonus of +5 to take.

The first time in an Act that you fall to 0 Health, instead of dying as normal, roll Toughness. Your Health becomes the result of the roll, or your normal max Health, whichever is lower.

You Won't Get Caught If You Don't Get Scared

This perk requires at least Bravery +3 and Skullduggery +3 to take. When making a Skullduggery roll to pick a lock or to slip through a

doorway or the like, add your Bravery bonus to your Skullduggery roll.

Anchors – The Ties That Bind

Even if the players at your table somehow did not know how things turned out for marginalized groups in Nazi Germany in real life (spoiler: really quite VERY BADLY) and were thus somehow restricted to in-game information only, if the GMs are doing their jobs right, the writing is on the wall, and the writing says, more or less: hi PCs, sooner or later, you're **fucked**.

“We’re not like you, we’re not like you
Your home is not your state and it is
Hostile to you, hostile to you
We are strong and as soon as we can we’re
Gonna get rid of you, get rid of you
(And even your friends at the art school are gonna have to choose)”

- *The World/Inferno Friendship Society, “Fiend in Wein”*

In the face of this, the obvious question that rears up and demands an answer is: WHY NOT JUST LEAVE NAZI GERMANY?

Going back over a decade ago, running games like *Shadowrun* and *Call of Cthulhu* where the PCs were much less explicitly doomed than every Act I-IV *Resist & Remember* PC is, I still had players complain (to varying degrees) that their PC would not stay in a bad situation like the one in game, at least certainly not with no incentive

or motivation to face further danger, imprisonment, or insanity/ingestion (*Call of Cthulhu*).

I once had a PC in a *Call of Cthulhu* campaign literally just get on a train and leave town about three sessions in because life where the PCs were living had become terrifying and he had no good reason to stay. Now, I had no real counterargument to get the PC to stay put, so I simply let it happen. And that PC might be the only CoC PC I've ever had exit a campaign alive and with their sanity intact—the player was very pleased with this outcome and considers it a gaming story worth telling, but from my end it certainly didn't make for a very entertaining gaming experience or a particularly memorable story. Over years I've encountered the same issue in various roleplaying games to varying degrees.

I think of it as the “Why the hell would we ever want to go to Africa?” effect. The entire world of SR is messed up and most pop-cultural depictions of Africa depict it as a seriously messed up place, and *Shadowrun* is no exception, with some “Dark Continent” tropes clearly still clinging to it. So in spite of all of the interesting things to encounter/confront/fight/investigate in Africa, there was no sane reason for any PC to ever go there, because the compensation offered never did, perhaps even COULDN'T, justify the extreme risks. (I picked Africa in *Shadowrun* as an arbitrary example. In *Shadowrun*, everything I just said about Africa in *Shadowrun* is also true of the Chicago containment zone.

Ultimately, your PC makes the decision to stay in Nazi Germany in spite of the constantly escalating abuse and persecution. I wanted the game itself to make damn sure that your PC has a good reason why.

Here starts the short list of those reasons, called Anchors. Keep in mind that each of these is a skeletal, archetypal framework: they are designed to be fleshed out and given detail by you. These Anchors fall into two broad categories: internal rationales based on your character's own thought processes and outside influences.

- **Patriotism/Nationalism (Internal):** You are a proud German and Germany is your home and has been your family's home for centuries: you are native Germans that have lived in Berlin for several generations, not recent immigrants. Most likely, you fought for Germany not long ago in the Great War. You have no intention of ever allowing any fascist bullies to force you to leave it. By Kristallnacht, it will be too late. This Anchor pairs well with the Conviction and Ideals Flaws.
- **The Unthinkable (Internal):** Prior to the Holocaust, no one could even imagine that anything like the Holocaust could ever happen. From 1933–39, the Nazi government ratcheted up discrimination targeting Jews and their other victims with discriminatory laws that were passed at a relatively gradual pace. Before Kristallnacht, many German Jews in Germany expected to be able to hold out against Nazi-sponsored persecution, as they hoped for positive change in German politics. None could imagine or predict killing squads and concentration camps: these horrors were unthinkable before they happened. A character with Awareness +5 or better cannot use this Anchor.
- **A Life of Poverty vs. Freedom (External):** Emigrating from your home country is expensive. First there's the involved task of liquidating your German assets, then securing the funds for actual travel (which might include bribes not just to get out of Germany but to move as refugees across national borders toward your eventual destination), then the money to start a foundation for a new life in a new country as you look for work and attempt to culturally and legally assimilate. Plenty of Resist & Remember PCs are just too poor for fleeing the country. They might still be scraping together dollars and cents to do so when Kristallnacht rolls around and the point becomes moot. This Anchor pairs well with the Dirt Poor Flaw but can't be combined with the Affluent perk.
- **Infirmity (External):** Your character is not physically healthy enough for international travel. Called a cripple, a claim, or an invalid, such a person requires continuous access to medical

care that is only available in Germany. Working out the details of your ailment or injury is up to you and the Act I GM, although do be aware: this Anchor is itself a quasi-Flaw that adds a level of “Degeneracy” (see p, 23). Scientific racists and social Darwinists, the Nazis wanted to euthanize anyone with physical or mental imperfections. You cannot choose this Anchor if you have the Soldier On perk, but this Anchor pairs well with Addiction, Lameness, and One-Armed perks.

- **Entrenched Loved Ones (External):** You have friends, the family you were born into, other familial relations and maybe a spouse with whom you’ve started your own family, including small children. Some of these people—adults, so parents and spouses, perhaps grandparents— are unwilling to leave even when it seems clear to you that remaining is suicide. Their reasoning is one of the first two Internal Anchors listed here. Your character can’t live without them, so they very much are a literal anchor here, their need to stay outweighing your instinct to leave. The Family and Married flaws and both Partner flaws work well to define the living anchor here.
- **Infirm Loved Ones (External):** This is much like the above Anchor, only the issue isn’t that your character has loved ones that are themselves anchored by an internal anchor, but that your loved ones are paralyzed by the external anchor of physical infirmity, and your character cares about this person or persons enough not to abandon them.
- **Strangled With Red Tape (External):** At the same time that the Nazis were engaged in brutal mass deportation of German Jews, paradoxically, the strictures limiting the travel rights of oppressed groups continuously tightened. Many Catch-22s emerged: we hate you so we want you out, says the Nazi, but your exit visa has been taken away so you can’t leave, also because we hate you. This Anchor is for characters that are for legal/bureaucratic reasons unable to emigrate or escape from Nazi Germany. This Anchor can’t be combined with Affluent, Contacts, Friends In High Places, or

Friends In Low Places.

- **Your tired, your hungry, your poor? You know what, actually, keep ‘em! (External):** This anchor is for characters that are rejected refugees, turned away from the gates of countries that could have given them safe haven (possibly multiple times, by multiple countries) and sent back to Nazi Germany to die. The U.S. for instance was staunchly opposed to immigration in general in the late 1930s, motivated by the grave economic pressures of the Great Depression, the high unemployment rate, and all of the frustration and disillusionment that came with it. The U.S. refusal to support specifically Jewish immigration, however, stemmed from antisemitism. Josiah DuBois’ “Report to the Secretary on the Acquiescence of This Government in the Murder of the Jews” was used by Treasury Secretary Henry Morgenthau, Jr. to convince President Franklin Roosevelt to establish the War Refugee Board in 1944. Active opposition to the release of funds for Jews in Nazi-occupied Europe was outlined and immigration policies that closed American doors to Jewish refugees from countries then engaged in their systematic slaughter were condemned. But too little and too late for your PC. The degree to which other nations did (or didn’t) step up to handle the tide of German refugees during the 1930s makes for fascinating reading and will let you research alternate forms of this Anchor besides “tried to move to America, got kicked out”.

- **Sheer Cussedness (Internal):** This is related to, but subtly different from, the first two bullet points listed here. Nationalistic German “degenerates” refuse on principle to leave the homeland they identify as theirs, whilst some Jews and other oppressed people simply never could imagine just how bad, just how extreme, the situation could get. A character with the Sheer Cussedness Anchor isn’t staying because of either their German national identity or out of misguided optimism for the future of the Nazi party’s policies. They are staying because bigots want them to leave and they want equally badly to spite those bigots. This Anchor requires either the Conviction, Addicted To Bad Ideas, Ideals, or Arrogant Style traits.

- **Player Anchor (Special):** Your PC has a special, intimate, lasting relationship with another PC (one with an External or Internal Anchor of their own naturally). Obviously, you and that PC's player should be on the same page about the nature of this relationship before play begins.

Feel free to cross-weave, tweak, combine, modify and customize any combination of these anchors until you have a set of circumstances keeping your PC in Berlin that makes sense to you. All NPCs that function as anchors should have names and at least the sketch of a personality, along with how they're related to your character, for the GM to work with.

While the text above discusses how Anchors can (or can't) be combined with certain Perks or Flaws, Anchors have no direct, quantifiable mechanical effect on the game. They don't make your character stronger or weaker. In spite of this, Anchors are not optional and are an important part of the game, because your characters in Resist & Remember cannot leave Berlin, and because they must have good reasons for that bad decision, lest tragedy become farce.

Fighting In The Streets

“We need action on the street,
Moving with our feet,
It’s time to shout out loud!
It’s time to start a movement,
And there’s no time like right now!

It’s time to
Get up, get up, get up!
Why don’t you
Stand up, stand up, stand up?
It’s time to start a fight!!”

- Goldfinger, “Get Up”

“Ev’rywhere I hear the sound of marching, charging feet, boy!
‘Cause summer’s here and the time is right for fighting in the street,
boy!”

- The Rolling Stones, “Street Fighting Man”

This section presents all the combat rules for Resist & Remember (well, DUH!).

Initiative And Time

A combat round lasts about one minute, give or take a few seconds. Obviously, while the game resolves player’s actions in a turn

order, no one in a fight is waiting their turn, everyone is attacking, defending, yelling, running, all at once, creating total chaos. While everything is happening at kind of the same time, each character turn doesn't take up the full minute of the combat round, just around 20 seconds of it (with multiple turns overlapping with no problem). The other 40 seconds characters spend in the round are used on incidental movement, flinching, defending themselves, taking cover and so on.



During each combat round, each player gets one turn on which they can act. Players take turns in order of their Initiative score. Once everyone in the fight has had a turn, a new round starts, with the character with the highest initiative score again going first.

Turns that take place on the same initiative number happen simultaneously (so it is possible, for instance, for two people to shoot each other and both die). If it's

important for some reason to know which “simultaneous” to resolve first, PCs' turns are resolved before NPCs' turns (although again, the actions really happen simultaneously). If for some strange reason it's important to know which tied PC or NPC actions to resolve first, determine randomly or by any other method the table can agree on. While initiative ties will probably occur most combats with static initiative scores, they shouldn't be all that common considering the factors that contribute to initiative.

Taking Your Turn & Character Movement

Your turn is comprised of two parts, moving and acting. You can split up your movement however you want, so you can move then act, act then move, or even move, act, then use the rest of your movement.

By default, Resist & Remember usually “Theatre Of The Mind” style combat. This is a nice-sounding way of saying that all of the players and the GM picture what is happening with as few visible aids as humanly possible.

You can totally decide to play with a battle mat and miniatures or even terrain, obviously. If you do, tactical combat in Resist & Remember is designed to map to a 5' square grid. All subsequent movement distances are given in 5' increments like those used by D&D 5E.

Every character can easily move 20' in a turn at a walking pace. Characters that forgo their action to flat-out run can easily move at triple their walking pace. For every point of Running skill bonus a character has, they receive 5' of additional walking movement. So, for instance:

- A character with Running +2 can walk 30' or run 90'.
- A character with Running +3 can walk 35' or run 105'.
- A character with Running +5 can walk 45' or run 135'.
- A character with Running +7 can walk 55' or run 165'.
- A character with Running +10 can walk 70' or run 210'.

And so on.

Some incidental actions that aren't important enough to count as a character's Action for their turn use up extra movement. For instance, opening a door and moving through (as opposed to moving through an open doorway) would cost 5' extra movement. Opening a door, moving through, and then closing it would cost 10' extra movement as would clambering through a normal sized window at about waist height, also 10' extra movement. Difficult terrain—rubble, stairs, etc—costs twice the movement to move across, so each 5' moved uses 10' of movement (and each 5' square of difficult terrain uses 10' of movement to enter if you're using a battle mat). The GMs can assign additional movement costs ad hoc. Assuming theatre of the mind, the most important thing about keeping track of character movement and relative positions are whether characters are or not in melee range of each other (see Melee Combat, below).

Most of the time in Resistance & Remembrance you're going to use your Action to attack an enemy, either in melee or with a ranged weapon. There are, however, a fairly wide variety of ways to do so. Additionally, there are a handful of other things your Action is used for, such as picking up a discarded weapon.

Melee Combat

A “normal” melee attack is resolved as follows: the attacker rolls a d20 and adds her Scrap bonus. If the result is equal to or higher than the target's Defense, the target is hit. Many melee attacks are “abnormal”, however.

Reach, Makeshift Shields and ("No") Two-Weapon Fighting

One of the most important factors in melee combat is weapon Reach/Size. There are five weapon Reach/Size categories: 0 (fist/brass knuckles), 1 (most knives/bottle/pistol whip/sap), 2 (truncheon/makeshift club/lead pipe), 3 (rifle butt, wood axe, most swords), and 4 (flagpole, rifle with fixed bayonet).

Reach is mainly used defensively. *If your weapon's Reach is greater than or equal to that of your attacker's weapon and your attacker is 'outside' your weapon's Reach (see below), you add your entire Reach to your Defense against melee attacks from that opponent.*

In addition to boosting your Defense against enemies with shorter weapons, Reach outright prevents certain combat maneuvers (see below) from being attempted by you.

A character with at least one free hand (i.e. anyone not using a two-handed weapon) can use any suitable object (GM's discretion, but it could be anything from a trash-can lid to a wooden sign to another weapon of Reach 2 or less) as a makeshift shield. Any shield adds +2 to Defense and deals 1d4 damage if used as a weapon, but provides no benefit and can't be used to attack with if the wielder is clinched (see below).

In *Resist & Remember* any character can attack with two weapons at once, in melee or at range, but they only get the usual one attack roll and deal damage only once if they hit. In other words, it doesn't actually make any difference. For ranged combat, this is an acknowledgement that it is basically impossible to aim and fire two weapons simultaneously in real life. For melee combat, it is nothing but a simplification to keep gameplay fast.

Natural 20s and Natural 1s

When using the “I Hit Him”, Deathblow, Fire or Aimed Shot combat maneuvers, a roll of natural 20 is a critical hit and inflicts double damage. Outside of those specific combat maneuvers, Natural 20s don’t do anything special for any other rolls, nor do natural 1s.

The GM cannot score critical hits until Kristallnacht (Act IV).

Only on certain very specific attack rolls with specific weapons does a natural 1 (and sometimes a natural 2) mean anything. The attacks and circumstances for which natural 1s and 2s matter will each be spelled out individually below.

A natural 1 on any other attack roll is just a regular miss.

Combat Maneuvers

Combat maneuvers—all of which are available to any character with at least a +2 bonus in Scrap, characters with less than +2 Scrap are limited to “I hit him”—aren’t fancy martial arts, but are basic techniques used in street fighting in different situations. They offer melee combatants a relative wealth of tactical options beyond “I hit him”. Note that enemies that meet the can use all combat maneuvers for which they meet the prerequisites (if any).

I Hit Him

To resolve a normal attack, you must be within melee range of an enemy (adjacent to them) and roll Scrap. If you hit their Defense

or higher, you hit them for normal damage which is rolled and subtracted from their Health.

(The GM may choose to add the Hate die to Nazi damage rolls on Kristallnacht.)

If you roll a natural 20 on the die, you critically hit the target and deal double damage (except for puny weapons and/or low damage rolls, a critical hit will instantly kill virtually anyone in Resist & Remember.)

If you don't hit their Defense, you miss them.

Targets with weapons that have Reach equal to or higher than your weapon's Reach have a bonus equal to their weapon's Reach to their Defense.



Get Inside

To 'get inside' or 'get inside on' someone with a longer weapon means to neutralize their weapon's reach, turning it from an advantage they

have to a disadvantage you impose by carefully slipping yourself inside the arc of their thrust or swing. Note that getting inside is fucking terrifying and requires a successful Bravery check (TN 10 + target's Scrap) to even attempt. If you succeed, then the target gets to make a free attack against you. If you are still alive after that attack hits or misses, then you can roll to hit the target's Defense, ignoring the target's Reach bonus (you can't use this maneuver on an enemy that doesn't have a Reach advantage on you as there would be no point). If you hit, you do no damage, this turn, but you are now inside the target's defenses. The target loses his Reach bonus to Defense. Additionally, the target receives a penalty equal to his weapon's full Reach category to all attacks he makes against you until he manages to disengage (see below).

Clinch

A clinch or grapple can only be performed if you have at least one free hand and your target does not have a weapon with Reach 3 or greater. This means if you're facing a foe with a long weapon, you will need to "Get Inside" before you can attempt a clinch. To clinch a foe, you must hit their Defense as usual. When you clinch a foe, you inflict 1d3 damage and have effectively grabbed them. They can only fight you by infighting, which only allows for unarmed attacks (headbutts, knees, elbows, short punches) and weapons of Reach 1 or shorter. Of course, you can only hurt them the same way. A clinch is an unarmed attack and ignores the damage of any weapon you're wielding, inflicting only 1d3.

Pin/Tackle

You can only Pin a character that you have Clinched (and as mentioned under Clinch, you must have a hand free and if the target is using a Reach 3+ weapon, take the Get Inside action first before attempting a clinch). Roll Scrap vs. the target's Scrap. If you win or tie, the target is held down and subdued and can't move or take any actions at all except to attempt to breakaway (see below). However, the target is only pinned for however long you choose to hold them, during which time you can take no other actions, although you may move your target with you at a walking pace starting with the turn

after you established the pin.

A Tackle is effectively an attempt to clinch and pin at the same time, and it requires two free hands and a running start. When you use a Tackle maneuver you get +2 to hit with your clinch and automatically establish a pin if your Clinch succeeds, but you also receive -4 Defense until the start of your next turn. You can tackle even a character with a Reach 3+ weapon, but your target adds their weapon's Reach to their defense as usual.

Breakaway/Disengage

To Breakaway is to struggle free of a target's clinch or pin and uses your Action for the turn (although you are free to use your movement normally if you succeed). To succeed, you must roll your Scrap vs. the Scrap of the character grappling you, and win or tie the roll. Otherwise you have used your Action but are still held. Breaking away from a pin is harder, and you receive a -4 penalty to your roll.

When you move away from a character you have successfully broken away from, they never get an Opportunity Attack (see below) on you.

Normally, breaking off melee with a character means turning your back on them, allowing them to make one free Opportunity Attack against you. If you want to avoid this risk, you can use the Disengage maneuver. You roll your Scrap against the Scrap of an enemy you're engaged in melee with (but not grappling with). If you win or tie the roll, you do no damage, but you successfully disengage (note that if you roll a natural 20, you do additionally deal damage, and hit for double damage as normal). After a successful Disengage, you can move away from that enemy (and anyone else you are in melee combat with) without any Opportunity Attacks being made against you.

Deathblow

Hitting the enemy matters more to you than surviving. Subtract

any number (x) from your Defense up to a maximum of your Scrap bonus. Add that to your attack roll. If your attack hits, it deals +4 damage. Your Defense returns to normal at the end of your next turn.

Cautious Attack

You're okay with whiffing, you just don't want to die today. You may subtract any number of points (x) from your attack roll before making it (obviously, you cannot reduce your attack roll below +0). Add X to your Defense until the beginning of your next turn.

Fast Attack

You want to hit first even if it means not hitting quite as hard. Subtract any number (x) from your attack roll (obviously, you cannot reduce your attack roll below +0). Add that number to your Initiative score until the end of your next turn.

Takeaway

You want to disarm an enemy, taking something out of their hands by pulling into your hands. If you're grabbing a weapon, it must be Reach 2 or better. Roll your Scrap vs. the enemy's Scrap. If you tie or beat the target's roll, you are the item's new owner...for now at least.



Ranged Combat

Ranged Combat is inherently a tiny bit more complicated than melee brawls. There are other factors to be taken into consideration, such as, for instance, range. Range in Resist & Remember is divided into just four categories: melee, pistol, smg/shotgun, rifle. You can't hit a target so far away that they're outside of your weapon's range category—each range corresponds to a specific distance in feet.

- Melee: 0-5'
- Pistol: 6'-50'
- SMG/Shotgun: 51'-100'
- Rifle: 101'- 400'*

As you can see, thrown objects like dinner plates, thrown knives, bar stools, grenades and Molotov cocktails all fall into the Pistol range category.

The following actions are relevant to firefights. Gunplay should be rarer in Resist & Remember than melee combat, in part because it is extremely deadly.

The following actions are relevant to ranged combat.

Fire

You shoot (at) someone. If you do this on the move (i.e. if you have started your movement for the turn, but not aren't done moving at the time you take the shot) you receive a -4 penalty to hit.

Take Cover

I can imagine cover being quite ample in most of the arenas I can see Resist & Remember unfolding in, which is good, because as soon as a gun is fired EVERY PC MUST SUCCEED A TN 15 BRAVERY ROLL or use their next available action to take cover...if they weren't

planning to anyway, and if there is any available cover.

A failed roll with no available cover might mean a character starts to flee.

Once behind cover you receive a +5 bonus to Defense but before you can fire you must succeed a TN 15 Bravery roll (you may retry once each turn). The roll is not an Action but must be succeeded before you can use your Action to return fire. When you do shoot, you receive a -4 bonus to your Firearms roll.

NPCs (Nazis) do not need to make Bravery rolls in combat, but can (and will) use the take cover action in a firefight. They are (collectively horrible) real people who don't want to get shot or die, not Wolfenstein 3D enemies that march blindly towards you while you riddle their sprites with bullets.

Reload

Reloading any firearm short of an actual machine gun—either because it's empty, or because it's about to be empty—is an Action.

Aimed Shot

Using a firearm, you take your time to aim at the target. Your action, the shot, does not “go off” until the end of your next turn, the following round. At that point, you make the attack, and you double your Firearms bonus and add +4 to your damage roll. You cannot take an aimed shot if there are enemies in melee range.

Kneecap Shot

Using a firearm, you take a -2 to your attack roll when you take your shot. If you hit, not only do you do damage, but the target's kneecap is shattered and they lose their ability to move any more than 5' a round indefinitely until they receive necessary surgery. It's likely in the long term (if they survive the fight and the surgery) they'll lose at least the lower leg.

Snap Shot

Shooting first is what's most important in a gunfight. Subtract any amount (x) of your Firearms bonus from your attack roll, up to all of it. Add the same amount to your Initiative until the end of your next turn.

Guns In Close Quarters

With a pistol, when shooting a target in melee range you receive a +4 bonus to hit and if you hit, you deal +1d4 damage. These bonuses do not apply if they have clinched you. If they have clinched you, the attack is made at a -4 penalty instead and on a roll of natural 1 or natural 2, you shoot yourself by mistake.

With an SMG, when shooting a target in melee range you receive no special bonus or penalty.

With a rifle, when shooting a target in melee range you receive a -4 penalty.

If you fire into a melee, you hit the wrong target (or a wrong target chosen at random if it's a crowded melee) if you roll a natural 1 or a natural 2 on the attack roll. If you fire into a grapple, you must take a -5 penalty or determine your target randomly: if the result of your Firearms roll is odd, you hit the person you weren't aiming at.

Automatic Fire

Attacking with an automatic weapon to spray a burst of automatic fire uses up several bullets. The exact number varies based on the weapon. For an autofire attack, the attacker rolls two dice at once—kind of like advantage in D&D—except that with autofire, both might miss, one might hit and one miss, or both might hit and do damage.

Wound Shock

If a character takes more points of damage from any one attack than twice their toughness bonus (twice zero is zero), they suffer wound shock. They must immediately make a Bravery roll with a DC equal to 13 plus the points of damage they took. Failure means the character becoming psychologically incapacitated (helpless) until they use an Action to succeed the Bravery roll on a subsequent round. Subtract 1 from the TN of this Bravery roll at the end of each round a character failed it.

* Actually, in real life shots have been made at much longer range—this is quite a short estimation of effective range for most period rifles. The rifle range was made so short in part to adjust for the sheer terror, panic, chaos and noise of being in combat which R&R PCs aren't assumed to be accustomed to.

A veteran marksman of WWI could probably make a shot at as far out as 1000' even in intense combat conditions.

Knives, Guns, And Other Things That Can Hurt You Badly

The weapons tables section is where I usually have a lot of fun when I'm designing traditional RPGs. It's something I spend a lot of time on and go into a lot of detail with. Considering the context of Resist & Remember, and that some of these objects were used to harm innocent Jewish people and other victims of the Holocaust, this section feels more like a "necessary evil" and will be more minimalist than one would have come to expect from me. The Scrap skill is used to attack with all melee weapons, the Firearms skill is used to shoot with all guns, and the Hurl skill is used to throw anything.

Weapon(s)	Hands	Size/ Reach	Range	Dmg	Notes
Unarmed Strike	NA	0	Melee	1d3	--
Brass Knuckles/ Fistload Weapon	1	0	Melee	1d4	--
Cobblestone, Bottle, Glass Shard, Sap, Fork, Pen, Baseball, Pool Ball, Sharp Rock	1	1	Melee	1d4	Some improvised weapons might break with use or with repeated use. Cobblestones, bottles, baseballs etc. can be thrown up to 50' with Hurl.
Makeshift Club	1	2	Melee	1d4	Can be made from virtually anything.
Flagpole Thrust	2	4	Melee	1d4	--
Pistol Whip	1	1	Melee	1d4	For any strike with butt or barrel.
Dagger/Knife/ Unfixed Bayonet/ Entrenching Tool	1	1	Melee	1d4 + 1	Can be thrown up to 50' with Hurl.
Truncheon/Police Baton	1	2	Melee	1d4 + 1	--
Derringer i.e. Remington Model 95	1	NA	Pistol	1d4 + 1	Loads two rounds .41 short. +4 bonus on Skullduggery rolls to conceal. Commonly used by dance hall girls and prostitutes. Too small to make “pistol whip” attacks.

Weapon(s)	Hands	Size/ Reach	Range	Dmg	Notes
Unceta Victoria, Beretta M1915 (Small Caliber Automatic)	1	NA	Pistol	1d4 + 1	Spanish or French. Loads seven rounds 7.65mm. +2 bonus on Skullduggery rolls to conceal.
Luger Pistole 08	1	NA	Pistol	1d6	Loads eight rounds 9mm Parabellum.
Rifle Butt, used as club	2	2	Melee	1d6	--
Artillery Luger	2	NA	SMG	1d6 + 1	Long-barreled version with shoulder stock and 'snail' magazine. Loads 32 rounds 9mm parabellum.
Mauser C96 Pistol	1	NA	Pistol	1d6 + 1	Loads ten rounds 7.63mm Mauser.
Machete, Hatchet	1	2	Melee	1d6 + 1	--
Baseball/Cricket Bat, Saber (used one handed)	1	3	Melee	1d6 + 1	--
M1883 Reichsrevolver	1	NA	Pistol	1d8	Loads six rounds 10.6mm Service.
Bergmann MP18	2	NA	SMG	1d8	Loads 32 rounds 9mm Parabellum. Autofire capable.
Baseball/Cricket Bat, Saber (used two handed)	2	2	Melee	1d8 + 1	--
Wood Axe, Crowbar, Shovel	2	3	Melee	1d10 + 1	--

Weapon(s)	Hands	Size/ Reach	Range	Dmg	Notes
Gewehr 98 Rifle	2	NA	Rifle	1d10 + 2	Loads five rounds 7.92 Mauser. Can mount bayonet.
Fixed Bayonet	2	4		1d12	--
Mosin-Nagant Rifle	2	NA	Rifle	1d12 + 1	Russian. All attack rolls receive a +2 bonus. Loads five rounds 7.62mm. Can mount bayonet.
Merkel 200E O/U Shotgun (or any double- barreled shotgun)	2	NA	SMG	2d6	Loads two rounds 12 gauge buckshot.
Molotov Cocktail	1	NA	Pistol	2d6	See below.*

* Lighting a Molotov is an Action necessary before throwing one and requires a TN 12 Bravery roll. The target's Defense is ignored, the attack roll is made against TN 10, and every character adjacent to/in melee range of the target also takes the damage. Making a Molotov is a TN 10 Tinker roll that takes five minutes and requires a flammable accelerant, a suitable glass bottle, and as suitable 'fuse'.

Being Drunk

The addiction and recovery rules are on p. 21.

When characters get drunk, there are some mechanical effects. These are safe to ignore in situations where characters are just getting

drunk and socializing but for situations where characters wind up trying to do things whilst drunk (common for characters with the Addiction (booze) flaw).

What counts as “one dose of alcohol” varies from character to character and drink to drink and is largely abstracted away, but it is generally more than one drink. If it matters, one in-game “dose” of alcohol is $1d(x)$ drinks, where x is the drinker’s base Carousing or Toughness bonus, whichever is higher, minimum one.

Each dose of alcohol has the following cumulative effects for 2d4 hours (four hours if you want to simplify things, although the duration of effect of alcohol is somewhat unpredictable). Where fractions i.e. 0.5 are used below, ignore the bonus/penalty until enough alcohol or drugs (see below) have been taken until it reaches a whole number. Alcohol doesn’t impact any skills not listed here, either positively or negatively.

Per “Dose” Of Alcohol

- Artistry: - 0.5
- Awareness - 2
- Bravery + 2
- Dodge - 1
- Erudition - 2
- Firearms - 1
- Hurl - 0.5
- Medic - 2
- Rhetoric - 0.5
- Running - 1
- Seduction - 0.5
- Skulduggery - 1
- Tinker - 2
- Toughness + 1

When all doses of alcohol have worn off (and/or once the character wakes up after that duration) the character suffers a hangover effect

for 3d4 hours (six hours average). Being hung over reduces every skill except for Bravery, Dodge, and Toughness for one point per dose of alcohol imbibed the previous night.

Example: Peter Lorre is getting drunk on wine. After somewhere between one and five glasses of red wine (Lorre has Carouse +5, so a “dose” of alcohol for him is 1d5 drinks) he’s at -2 Awareness, Erudition, Medic and Tinker, -1 Dodge, Firearms, Running, and Skullduggery, +2 Bravery, and +1 Toughness. After another several glasses of wine, all of the above penalties and bonuses double, and a -1 to Artistry, Hurl, Rhetoric, and Seduction are added for a total of: -4 Awareness, Erudition, Medic, and Tinker, -2 Dodge, Firearms, Running, and Skullduggery, -1 Artistry, Hurl, Rhetoric, and Seduction, +4 Bravery, and +2 Toughness. After Peter’s third dose, most likely at somewhere around nine to twelve glasses of wine imbibed, Peter is at -1 Artistry, Hurl, Rhetoric, and Seduction, -6 Awareness, Erudition, Medic, and Tinker, -3 Dodge, Firearms, Running, and Skullduggery, +6 Bravery, and +3 Toughness. At this point, Peter wisely decides to stop drinking. In the morning his hangover will give him a -3 to every skill but Bravery, Dodge, and Toughness.

Nota bene: A character’s reduction to Dodge from alcohol or drugs cannot reduce the character’s Defense below 10.

Being On Drugs

Marijuana has not arrived in Berlin and hallucinogens have largely not yet been rediscovered by civilized man, so all drugs can be (and are) classified into two broad categories: uppers and downers.

Drug and alcohol interactions (potentiation, etc.) are up to the current GM.

Morphine and cocaine are two of the most popular drugs of the time. The former is obviously a downer and the latter an upper.

For each dose of upper taken, a character receives +2 Awareness, Bravery, Carouse, Dodge, Fast Talk, Intimidation, Performance, Running, Scrap, and Toughness and a -2 to Erudition, Skullduggery, and Tinker. Uppers last $1d6 + 1$ hours. If a character rolls a natural 1 or a natural 2 on any roll made while on uppers, they take $1d6$ damage. A character can only take damage from uppers once every 24 hours. High damage might well indicate a heart attack.

For each dose of downer taken, a character gets a -2 penalty to every skill that uppers give a bonus to, except for Bravery, Carouse, Performance and Toughness (-2 Awareness, Dodge, Fast Talk, Intimidation, Running, Scrap) as well as Erudition, Rhetoric, Skullduggery, and Tinker. The first dose of a downer may add a +4 bonus to performance at the GM's discretion. Downers last $2d6$



hours. When all doses of downers have worn off the character who took them suffers one point of damage per dose. Characters on downers cannot experience wound shock (p. 49).

First, Peter Lorre fixes for the night with his customary dose of morphine. He takes a -2 penalty to Awareness, Dodge, Erudition, Fast Talk, Intimidation, Rhetoric, Running, Scrap, Skullduggery, and Tinker. Then before dressing and departing for a night on the town, he snorts three doses of cocaine. This adds +6 Awareness, Bravery, Carouse, Dodge, Fast Talk, Intimidation, Performance, Running, Scrap, and Toughness and imposes a -6 penalty to Erudition, Skullduggery, Tinker, and Weimar. Peter's cumulative modifiers starting his night on the town are +6 Bravery and Carouse, +4 Awareness, Dodge, Fast Talk, Intimidation, Running, and Scrap, and -8 Erudition, Rhetoric, Skullduggery, and Tinker.



GMing

Resist & Remember: Dials & Switches

Hitler, Goebbels, Göring, Count Dracula, Skeletor, and the Katzenjammer Kids

As of this act it should be clear to anyone reading carefully that I have inserted fictional characters amongst the real historical characters involved in the events that Resist & Remember depicts. Pirate Jenny (Threepenny Opera), Sally Bowles (Cabaret) and certainly Brian Roberts (same) are relatively “deep cuts” but most readers will probably recognize Hans Landa as Christoph Waltz’s exceptionally memorable SS Colonel from Quentin Tarantino’s *Inglorious Basterds*.

I ultimately chose to use Bowles and Roberts rather than their real-life counterparts Ross and Isherwood because using fictional characters allowed for more artistic license (no matter what I called her, my Jean/Sally was going to be more Sally than Jean and Jean Ross expressed in the past her displeasure with being identified with the character of Sally Bowles). Pirate Jenny and Macheath are characters largely created by Bertolt Brecht for his *Threepenny Opera* (I say ‘largely’ because Brecht’s opera is loosely based on

an even older English work, the 18th century *Beggar's Opera* by John Gay) and the idea of them existing in the same universe as Brecht, where they might potentially interact tickled me. Now that I already had a mix of real and fictional characters, I was inspired by Kim Newman's mastery of this exact kind of pastiche in his very fine *Anno Dracula* novels and included a few more fictional characters amongst the real historical people portrayed here. It's just a sprinkling of pure fun amongst very serious subject matter. As an analogy: this game was inspired by a song with very serious lyrics which moved me deeply, but that song is also incredibly danceable and catchy.

The twilight of the Weimar Republic was an incredibly strange place to live. A lot of this book focuses on the conflict and struggle in the city and the long shadow of the coming Holocaust, but Weimar Berlin was also really damn weird. In every sense except the existence of the Nazi party, it was decades ahead of its time, a collision of the ultra-modern (for the time) and the ancient (the country having been a monarchy as recently as ten years ago). Having Bertolt Brecht and characters he more-or-less created like Mac the Knife and Pirate Jenny all walking the streets of Berlin will amplify this weirdness into the surreal, especially should these characters interact, poking some holes in the fourth wall.

If your table feels like the presence of fictional characters like Mac the Knife, Pirate Jenny, and Hans Landa distracts or detracts too much from the serious treatment of historical subject matter of *Resist & Remember* (like the exaggeration in the title of this sidebar), you should absolutely leave to remove or replace them.

Fission Mailed

Resist & Remember was not designed to be a fun game of “let’s kill Hitler” or a cheerfully violent revenge fantasy about an alternate history, like Tarantino’s 2009 *Inglorious Basterds*. Nor was it designed to be a thoroughly depressing experience of the helplessness of those oppressed by Nazi Germany.

At the first session, *the table should decide*, collectively, how much deviation from history (“rewriting history” or creating “time paradoxes”) is acceptable. Do draw the line at having anyone kill Hitler or any member of his inner circle (except Goebbels) but the table should decide as a group whether or not it will be possible for characters to take actions that “break history”, and to what extent, before beginning play.

I imagine that a lot of tables might find a happy medium somewhere in between, allowing the PCs to intentionally or accidentally alter history in *minor* ways without preventing World War II or the Holocaust from happening. Some examples given in this Act were the possibility of the PCs killing the “real” arsonists behind the Reichstag fire—an act that while satisfying would in no way prevent the *Reichstag Fire Decree* and all that followed from happening—and the darker possibility of the PCs finding *themselves* taking the fall for setting the Reichstag fire.

Whether or not history can be broken, and how hard, is something all Players/GMs should really have come to a consensus on before the game begins.

The Future-Past

Descriptions of real historical figures and locations and their stories and lives will cut off at the chronological end of the Act. The reason for this is simple: most players are unlikely to know the eventual fates of most historical characters that appear here. Thus, suspense can be maintained on who will make it out alive, and who won't. GMs should discourage historical research until all five Acts of gameplay are complete. Even for students of history, this holds true, as some of the historical characters appearing here are relatively obscure, enough so that their fates will be unknown.

Act I

I Remember The Weimar Republic

Berlin, September 14th, 1930-November 21st, 1932



In the last years of the 1920s and the first years of the 1930s, Berlin was the cosmopolitan epicenter of both a cultural renaissance and fiery political activism. Even in the 20s, before National Socialism had acquired a foothold, fist-fighting in the streets between opposed partisans was a common occurrence. First and foremost, Berlin's streets are literally an ideological battleground. Germany could not agree what to do with Germany, exactly, after the fall of the monarchy. The

result of that indecision was the frenetic energy of Berlin in the 20s and the cultural explosion that Berlin was ground zero of. It must have been an incredible time and place to be alive. Indeed, if not for the Holocaust, Weimar-era virgin may have been on track to rival New York for the title of greatest city in the world.

Beneath this dazzling fireworks display of a city, however, was a Berlin and a Germany that felt betrayed by its politicians. An entire generation that felt humiliated by the nation's defeat in the Great War and the harsh strictures imposed on it. Like in any contemporary country (including the US), a majority of Germans held antisemitic prejudices. And this generation, primed by defeat, humiliation, a lack of identity, and a desire to belong seethed with a hatred for Germany's cultural and intellectual elite. That hatred was subtle enough that you might not even notice it.

At first.

This Act will first provide background information including a quick briefing on the history and the politics surrounding the Act. Then a culture section first gives a broad view of the atmosphere of Berlin

at the time of the Act. Featured Places that PCs might visit during the Act, Featured Personalities the PCs might interact with, and Sample Encounters that the PCs might have are described. Lastly, a “Dramatis Personae” provides capsule descriptions of historical persons active during this Act.

Important Dates – Before And During Act I

August 31st, 1928 – Bertolt Brecht releases his Threepenny Opera.

September 1, 1930, German federal election: National Socialists win 107 seats in the German Parliament, the Reichstag (18.3% of all the votes), making them the second largest party

November 3rd, 1932: Strike by transport workers in Berlin. Nazis and Communists both support the strike. The Nazi-Communist cooperation hurts the Nazis at the upcoming election with many right-wing voters switching back to the German National People’s Party.

November 6th: The last federal election that was free and fair.

November 21st, 1932: Offered the chancellorship by President Hindenburg, Hitler turned it down, refusing to accept Hindenburg’s stipulations.

HISTORY

The last of the old world’s great monarchies to fall did so not with a bang, but with a whimper. One hundred and one years before the writing of this game, on November 19th, 1918 Kaiser Wilhelm II abdicated the German and Prussian thrones. Because an heir could not be found, Germany became a *de facto* republic overnight.

Germany became a *de jure* Republic when the office of President of Germany was established in February of 1919. On the 11th of August in 1919 the national assembly convened in Weimar and a new German constitution was written and adopted.

The Weimar Republic was born.

The Weimar Republic faced numerous problems, including political extremism (with paramilitaries—both left- and right-wing), a hyperinflation crisis and strained relationships with the nations that won the Great War. German citizens strongly resented the Treaty of Versailles; the resentment was strong especially on the political right where there was great anger towards those who had signed the Treaty and submitted to its terms. Many of these “backstabbers” went on to become the Weimar Republic’s political and intellectual leaders, and cultural elite.

Deutsches Reich

No one called the Weimar Republic “the Weimar Republic” during its existence. It only came to be known as that after WWII. The Republic’s official name was *Deutsches Reich* (“German Empire”) but even that was rarely used, since Germans in the 1920s were so divided and subdivided that they literally couldn’t even agree on what to call their country.

Right wingers rejected the new democratic model and cringed to see the honor of the traditional word Reich associated with it. The Catholic Centre party, Zentrum favoured the term *Deutscher Volksstaat* (“German People’s State”) while on the moderate left the Chancellor’s SPD preferred *Deutsche Republik* (“German Republic”). By 1925,

Deutsche Republik was used by most Germans except the anti-democratic right. The word Republik was, along with the relocation of the seat of power to Weimar, a painful reminder of a government structure that had been imposed by foreign statesmen. The first recorded mention of the term Republik von Weimar (“Republic of Weimar”) came during a speech delivered by Adolf Hitler at a National Socialist German Worker’s Party rally in Munich on 24 February 1929—it was a few weeks later that the term Weimarer Republik was first used (again by Hitler) in a newspaper article. Only during the 1930s did the term become mainstream, both within and outside Germany.

POLITICS

Walther Rathneau, a Jewish Foreign Minister signed the Treaty of Rappalo with the still-young Soviet Union. The treaty was a loophole around some of the limitations of the Treaty of Versailles and a step towards German remilitarization. Rathneau was shot to death two months later by two ultra-nationalist army officers.

The Beer Hall Putsch—which would be Act 0 if there were one—happened on November 8th, 1923 in Munich. The NSDAP (National Socialist German Workers’ Party...y’know, NAZIS) stormed with guns into a beer hall where Bavarian Prime Minister



Gustav von Kahr was leading a meeting because... *I don’t know I guess that’s how the Bavarian government works, don’t ask me Bavarians realllllly like their beer.* The Beer Hall Putsch didn’t just

happen in a beer hall—it was born in beer halls throughout Bavaria and Germany where Hitler had been addressing huge crowds of Nazis for years now. The beer halls were used to coordinate the putsch.

Twitter had not been invented yet.

Hitler's SA occupied the beer hall and began terrorizing the politicians inside while riling up the ordinary Bavarians in the hall. Between the thunderous applause and the guns pointed in their faces, the Bavarian triumvirate of Kahr, Seisser, and Osslow came around to Hitler's way of thinking. Prominent nationalist leader Erich Ludendorff arrived, his personal prestige providing legitimacy that Hitler needed back his play—this was not Ludendorff's first attempted coup de tat, but though he survived it, it would be his last. Twenty-four hours into the Putsch, as it seemed to be stalling out, Ludendorf ordered a march on the Feldherrnhalle in the center of Munich.

There they were confronted by Bavarian soldiers in the large square of the Odeonplatz outside of the Feldherrnhalle. In the end, after 130 Bavarian soldiers humiliated 2,000 Nazis in a brief exchange of fire, which is kind of funny if you're an antifascist living in the 1920s who doesn't know what is to come. The battle left 16 Nazis and four Bavarian Police dead: Göring was shot in the leg but escaped; most of the rest of the Nazis scattered like rats and were arrested.

The site would become a sacred memorial and those killed, martyrs, during the Third Reich. Along with other Nazi party leaders, Hitler was tried, sentenced, and jailed, but served only nine months.

If your character was actually at were at the Munich Putsch, there they know there was nothing funny about it. If you happened to be in the Burgerbrall Keller beer hall during the Putsch...there and then you witnessed the power of true evil to move the masses:

“I cannot remember in my entire life such a change in the attitude of a crowd in a few minutes, almost a few seconds ... Hitler had turned them inside out, as one turns a glove inside out, with a few sentences. It had almost something of hocus-pocus, or magic about it.”

- Dr. Karl Alexander von Müller, eye witness

DVP (German People's Party) leader Gustav Stresemann was elected Chancellor on August 13th, 1923 Stresemann introduced a new currency, the Rentenmark, to end the Weimar Republic's crisis of hyperinflation.

Stresemann's diplomatic efforts also paid off; the Allies began to take a look at reforming the reparations scheme. After a motion of confidence was voted down on 23 November 1923 Stresemann and his cabinet resigned. He was Chancellor for only 100 days, but would serve on as Foreign Minister from 1923-1929 under his successor, the Catholic Centre party's Centrist Wilhelm Marx.

That period is considered the golden age of the Weimar Republic. Act I follows immediately on its heels during the very last years of Weimar Germany.

Political Parties of the Weimar Republic

- The German People's Party, or (DVP) is a conservative-liberal party: they have a generally progressive party platform but hate the communists.
- The German Centre Party (Z for Zentrum) is usually known in English as the Catholic Centre Party, which really tells you

everything you need to know about them: they're Catholic, and they're Centrists.

- The Social Democratic Party (SPD) is a traditionally working class and Protestant party of liberal democrats seeking reform. Strongly anti-communist, like every other party.
- The German Nationalist People's Party (DNVP) were generally Protestant and represented a mix of landowners and industrialists with crafts people and civil servants and farmers who followed the lead of the wealthy landowners. The party also attracted the more conservative elements among the white-collar clerical and retail sales workers. It was militaristic, resistant to republican government, opposed to attempts to fulfill the terms of the Versailles treaty, and antisemitic. In short: National Socialism lite.



- The German Communist Party (KDP) was founded at the end of December 1918 in the midst of revolutionary chaos. Drawing on a membership of radical workers and radical intellectuals, the party was fundamentally opposed to the existence of the Weimar Republic and, although a leftist party, was particularly antagonistic to the

democratic leftist Social Democratic Party. The Communists were in favor of a Russian style dictatorship and during the Weimar period fell more and more under the control of the Communist government internationally based in Moscow. The party had a strong feminist agenda, as well as the only prominent female politicians though this position did not translate into substantial female voting support. Although the party opposed antisemitism and had Jews among its leaders, very few German Jews voted Communist.

- The National Socialist German Workers Party (Nazis!) was founded in 1919 as the German Workers party, began its move toward prominence when Adolf Hitler emerged as its principal speaker and leader. The National Socialists initially attracted young men who had been in the military and had not been able to reintegrate themselves into the civilian society and economy. The party also drew support from members of the lower middle class, shopkeepers, artisans and white-collar workers. While the Nazis were slow to attract women supporters (program for women was summarized by “Children, the Kitchen and the Church”), women were the fastest growing group of supporters by the early 1930s. The party was unequivocally opposed to the Weimar Republic. Antisemitism and the threat that the Jews represented to Germany were at the core of the Nazi ideology.

During this Act the base of National Socialist support is expanding considerably. While the Nazis were slow to attract women supporters (program for women was summarized by “Children, the Kitchen and the Church”), women were the fastest growing group of supporters by the early 1930s. By 1932, the Nazis had become the most popular political party and they had the largest legislative delegation.

Weimar Culture

It is the renaissance of German cinema, theatre, and music. Street theater brings plays to the public for the first time. The cabaret scene and jazz bands defined the scene. Most modern young women were Americanized, wearing makeup: short hair, lit cigarette, sunglasses. Josephine Baker, a cheery black French woman, is a style and sex symbol. Art was being revolutionized by the year if not by the month, in all disciplines; Bauhaus architecture was born.

Weimar Berlin is subversive, decadent, and for the time, ultramodern.

The *novembergruppe* was established in the aftermath of the November Revolution of 1918 when Communists, Anarchists, and Democrats has *fought side by side in the street*. Around 100



artists of multiple disciplines joined the November Group, Radical communist revolutionaries, is what these artists called themselves. Berlin became the new home of expressionist painting. They put continue to pit on regular exhibits.

Not everyone, however, was happy with the changes taking place in Weimar culture. Conservatives and reactionaries feared that Germany was betraying its traditional values by adopting popular styles from abroad (in particular, Hitler and Goring were literally terrified of jazz).

Tuberculosis devoured Franz Kafka at an early age: the young Bohemian Jewish novelist and short story writer, has begun to achieve fame only after his demise. Dada is taking Berlin's art world by storm. A man named Bertolt Brecht is in the process of inventing entirely new forms of theatre. There is a cabaret or a dance hall on every corner blasting the revolutionary music of Efim Schhachmeister, Arnold Schoenberg, and Kurt Weill. Then there was the cinema.

Locations

Potsdamer Platz was the Times Square of Berlin—a cultural marvel and a traffic control NIGHTMARE. Heavy pedestrian and automobile traffic routed through an intersection of tram lines. Beer halls, pubs, shops, and cafes of every imaginable description surround the area. At the center stands a tower containing one of the world's first traffic lights, modeled after one from 5th Avenue in New York (it must not have been very efficient, since 11 policemen were required to assist it in directing the enormous amount of traffic passing through the area). Towering over all is architect Erich Mendelsohn's ultra-modern Columbushaus, with a Woolworth's department store on the first floor.

Leipzigerstraße was one of the roads leading into/out of Potsdamer Platz. Besides fine restaurants, Leipzigerstraße boasted the modern Wertheim and Tietz department stores and the Reich Post Ministry, the War Ministry, and the Prussian Herrenhaus, close to the Prussian Herrenhaus.

Alexanderplatz is an enormous public square also located in Berlin's central Mitte district, second only to Potsdamer Platz. Modern department stores by the Jewish merchants Tietz and Wertheim open onto it. Alexanderplatz was the vibrantly pulsating heart of Weimar Berlin, again, rivaled only by Potsdamer Platz. Überbrettli, the first German cabaret, was established here in 1901. The buildings and rail bridges surrounding the platz bore large billboards that lit the night sky. The Berlin cigarette company Manoli's famous moving billboard of a ring of neon tubes constantly circling a black ball dominates the Alexanderplatz nightscape. The proverbial "Berliner Tempo" of those years was characterized as "total manoli". Being a thriving commercial and social center, Alexanderplatz also has a thriving criminal underworld, as large crowds of distracted tourists make excellent prey for pickpockets, con men, and strong-arm thieves alike.

Scheunenviertel was a predominantly Jewish settlement dating back to the 17th century.

The Jews living in the crowded tenements here flourished during the Weimar Republic in spite of special taxes and restrictions

on their activities. Here traffic is mostly pedestrian, carts trundle past, automobiles are extremely rare. The entire area bursts with activity, ringing with the sound of Yiddish. Petty thieves, prostitutes, gamblers, and pimps spill over into this neighborhood from nearby Alexanderplatz. At the center of Scheunenviertel is the New



Synagogue on Oranienburger Straße. Large enough to hold three thousand worshipers, the synagogue's Moorish style dome and two spires are an affront to Berlin's many anti-Semites are visible from miles away, an affront to Berlin's many anti-Semites.

Grunewald, Dahlem, and Zehlendorf are affluent neighborhoods in Berlin's west end. While well off and respectable they are no longer "in" during the Weimar era—they have the respect that comes from wealth, status, and power but not the modernist allure of other neighborhoods transformed by new money and new ideas. Bankers, industrialists, artists, and high-ranking government officials live here.

Wedding is one of the industrial centers of proletarian Berlin. Factory workers, day-laborers, seamstresses, and washerwomen work in the world "above"—"below" is an underworld of thieves, gang leaders, and prostitutes. This area was traditionally a stronghold for socialism, known as Red Wedding (no relation to Game of Thrones) since before the Great War. Now, Nazis and Communists battle for control of pubs, street corners, and stockyards—Hammer & Sickles and Swastikas and other political propaganda cover nearly every surface.

Featured Places

THE KIT KAT CLUB

Red licorice ropes of neon draw the rough lines of the club's name. From behind the flickering neon, a stylized witch's cat peers inscrutably out through eyes that are slits. That's the sign above the main entrance, which stands on a rounded bauhaus corner in a crisp Berlin night. Inside waits the cabaret.

First, the clientele. A few of them, we'll want to get next to later, but we'll ignore them for now and just sort of feel out the general vibe of

the crowd. On the right night, you've got flappers, wannabe starlets, predators of various kinds, some society tycoons, others drunk and penniless. Of course, as a performance art form, cabaret, particularly German Kabaret needs to be seen to be fully understood. So, I am at disadvantage when I try to explain what happens on the stage.

Cabaret shows are intentionally shocking, and I'd be a little hesitant about adding the qualifier "for their time". They are extremely risqué and while there are (usually) no "live nudes" and everything has an element of art and class to it, cabaret challenged the social norms and sexual mores of the times fearlessly and fiercely. Every political and societal taboo was broken every way they can think to break it.



There are usually seven people on the stage at the Kit Kat, six chorus girls and one lead girl who gets a solo—(perhaps) tonight it's Sally Bowles with her "Mein Herr" bit—or the master of ceremonies and the six chorus girls perform a variety routine that morphs nimbly from straight musical performance to burlesque to skit to musical and back again. Everyone has heavy makeup and elaborately coifed hair. The emcee is made up as a mime or a clown and looks downright ghoulish.

There are only a few Nazis in the club.

Regulars:

Brian Roberts, a handsome British schoolteacher and writer that

stays with **Sally Bowles**, a casually shocking brunette who's always bumming a cigarette. **Peter Lorre** is a constantly sweaty, nervous looking man. Constantly licking his lips and mopping his brow, he has a confusing kind of weaselly charm. This year, he just barely appeared on the screen—uncredited and probably unpaid—in *Der weiße Teufel* but this still means he technically shared the screen with another of the club's regulars, a twenty-seven-year old **Leni Riefenstahl**. Sneaking glances at Leni, you might find young **Anna Elizabet Weirauch**, an out-and-proud lesbian authoress who is pioneering erotic, sapphic literature. You might find Fritz Lang in the joint...but never on the same night as Peter Lorre. While not a regular, precisely, wunderkind director **G.W. Pabst** has frequented the club on occasion for years, no doubt practicing his gift for “discovering” young, beautiful female talent.

KAKADU BAR & BARBARINA CABARET

The line that divides cabaret from concert hall can be hard to find. In the case of the Barbarina, it's in the size of the dance floor. Every night, the orchestra plays hot jazz and swing for the audience to dance to before and after a cabaret style burlesque review takes the main stage. The dance floor at the Barbarina is huge, significantly larger even than the stage and orchestra pit.

Gleaming full wet bars curve around either side of the vast space. People more interested in drinking than dancing linger in the establishment's west end, 'Kakadu Bar' territory. Kakadu is German for “cockatoo”.

Every night there is a startling amount of young Berliners dancing and cavorting on the floor, the girls reckless and fearless, made up and styled like American flappers—the men dance in a style Fred Astaire would admire. Young limbs whip around frantically in a cloud of perfumed sweat. The youthful energy is palpable.

Nazis are rare here at this point in time, and mostly stick to the bar, drinking and not dancing.

Regulars:

Efim Schachmeister is not quite a regular customer but is here more often than most of them at the place's occasional bandleader. When the club can afford him and his schedule is free, of course—Efim is one of the most in-demand band leaders in Berlin. He garnered fame as the violinist and bandleader of the Popescu Gypsy Band, and is probably the defining jazz bandleader in Berlin. Marek Weber, another popular German bandleader that has lead the orchestra here more than a few times, despises jazz for its anarchic quality, but in recognition of its popularity, allows his musicians to experiment with it--while he departs the podium and bitterly enjoys a stiff drink. **Dora Gerson** is a star of the silent screen that is still a successful cabaret singer. She appears not infrequently in the Barbarina's nightly revues to considerable applause. While not a regular, precisely, wunderkind director **G.W. Pabst** has frequented the club on occasion for years, no doubt practicing his gift for "discovering" young, beautiful female talent. **Peter Lorre** can be found here when he's not at the Kit-Kat or another night club. **Mac the Knife** can be found at a corner table that he usually occupies alone or in the company of prostitutes. He is seldom approached by anyone he has not invited. **Johann Trollmann** frequently drinks and dances the night away here between fights—of Sinti (Romani, i.e. "Gypsy") origin, Trollmann is a serious contender for the German light-heavyweight title. A casual observer might note that every night Trollman shows up with a different girl—or two different girls—on his arm.

BABELSBERG FILM STUDIO

Babelsberg located in Potsdam-Babelsberg outside Berlin, Germany, is the oldest large-scale film studio in the world, producing films since 1912. It is a great land of make-believe composed of dozens of interconnected film sets.

Babelsberg boasts the first German-language sound stages in the world. During this Act, "talkies" are just overtaking silent films in popularity. Fritz Lang filmed Metropolis and Spione, and Marlene Dietrich and Kurt Gerron starred in Der blaue Engel also shot here.

*Currently, G.W. Pabst is directing German and French language versions of *The Threepenny Opera*, from the play by Brecht. A few square blocks of the studio have magically transformed into a reasonable facsimile of late Victorian London. Visiting the studio during the day, grips and dollies run hither and thither, as the crew maneuvers both sets and cameras in ways that are new and groundbreaking.*

Beautiful girls are common to the point of the surreal, as starlets are being polished to perfection in hair and makeup dressing rooms while wannabe starlets mingle with the crowd of on-lookers, hoping to get noticed (and having done who knows what to get that far onto a closed studio set).

Regulars:

G.W. Pabst can be found here most of the time but that is no surprise as this is, after all, his day job. Depending on when in the Act you are, **Bertolt Brecht** and/or Kurt Weill can be found here, caught in paroxysms of impotent rage to varying degrees. Originally hired to adapt the play for film, Brecht will quit in the middle of filming, while Weill's continuous aggressive complaining will eventually lead to him being fired. Brecht and Weill are so angry because they feel like Pabst is selling out their play's political message. Brecht and Weill intended the piece as a satire on capitalism and could not stand the ideological basis of the story being compromised by director Pabst for the sake of making the film "more entertaining". Both Brecht and Weill will go on to file separate lawsuits against Warner Brothers on the basis that the sale of the film rights stipulated that nothing in the stage production could be changed for the film, so looming litigation brings its own kind of quiet violence to the air. Singer and actor **Peter Lorre** is doing his best to avoid Fritz Lang while playing the lead in Kurt Geron's *The White Demon/Narcotics* (as was common in the early sound age of film, again a German and French language production are being made in tandem).

Act I: Featured Personalities —

SALLY BOWLES

Sally is the quintessential “new woman”, a woman that the world is entirely unprepared for. She is casually vulgar, caustic, sarcastic, funny, and speaks directly and frankly about sex in a way that was simply not done before now. More than anything, she is a sexually liberated, independent woman. Her short dark hair is meticulously styled in the flapper fashion, and she tends to be heavily made-up even when not about to take the stage at the Kit-Kat club. Those who see her act are appropriately titillated by her scandalous outfits and her brash and fearless singing voice.

Sally mercilessly abuses the word “darling” in casual conversation and is a heavy smoker (her nicotine stained fingers evidencing this) who never seems to have her own cigarettes and is constantly bumming one from the rotating crop of men that are habitually drawn to her like moths to a flame. “Divine decadence (darling)” is what she likes to remark upon other people’s cigarettes as she smokes them. She has a relationship with her tenant, Brian Roberts, that is ambiguous. Her immediate social company has assumed that he is just another lover, one staying around a little bit longer than the mean, but there may be something more (or less) to their relationship.

To Sally, life in Weimar Berlin is just the best party, and a party spanning an entire city is her natural habitat. She’s hugely ambitious, driven by a need to be a BIG film star that may or may not fade with time—often thinking out loud, she toys with the idea of giving up on that and marrying a sufficiently rich man instead. Certainly, Sally enjoys the company of wealthy men. Sally may be bisexual herself; certainly, many of her lovers have been, and again, she speaks of such things with a frankness that is perhaps not just shocking but stunning to anyone who comes from outside this particular time and place. Sally is superficially apolitical—she wants nothing to do with

the Communists or the Social Democrats—but if you scratch a little beneath her surface, you’ll find nothing but contempt for the Nazi party.

QUOTES:

- “Have you got a cigarette? I’m desperate!”
- “I’m going to be a great film star! That is, if booze and sex don’t get me first.”
- “I’ve had too many lovers and not enough friends.”
- “You’re meant to think I’m an international woman of mystery. I’m working on it like mad.”
- “Well do you sleep with girls or don’t you?”
- “That’s me, darling. Unusual places, unusual love affairs. I am a most strange and extraordinary person.”
- “There are easier ways to get my attention than acting like a boor.”
- “Handsome, charming, witty ... (sigh) if only you weren’t so poor.”
- “Does it really matter so long as you’re having fun?”

SKILLS: Performance +5, Seduction +5, Carouse +3, Dodge +3, Fast Talk +3, Weimar +3.

BRIAN ROBERTS

Brian is an English citizen visiting Weimar Germany as a tourist. He is conservatively dressed, blond, and somehow conspicuously British. Probably the most impressive thing about him, at this time in his life, besides a certain gormless, guileless species of charm, is that he is a literary protégé of the legendary W.H. Auden. After publishing his first novel, from 1928–29 Roberts studied medicine at King’s College London, but gave up his studies after six months to join Auden for a few weeks in Berlin. Rejecting his upper-class background he remained in Berlin, the capital of the young Weimar Republic, drawn by its reputation for sexual freedom, at the age of twenty-six.

To make ends meet, Roberts is giving English lessons out of Sally Bowles’s flat. Sally’s initial attempt to seduce him failed, much to her surprise, because Roberts is gay. While Sally has judiciously kept Roberts’s “secret” in that respect, she does enjoy scandalizing his clients for fun, usually just by being herself. It is her flat, after all. Roberts has embraced his sexuality and spends his Berlin nights fully indulging his taste for pretty young things. This has a slightly predatory ring to it, as it well should—Roberts was not old, but many of his sexual partners were as much as ten years younger.

By 1932, Brian will have met Heinz Neddermeyer, a Berlin youth who becomes his partner, and settled down somewhat. He remains a distant friendship with Sally, planning on writing a book about her.

QUOTES:

- “I am a camera with its shutter open, quite passive, recording, not thinking.”
- “The past is just something that’s over.”
- “Most of the time, thank goodness, we suffer quite stupidly and unreflectingly, like the animals.”
- “Aren’t you ever gonna stop deluding yourself, hmm?”

SKILLS: Artistry (Writing) +5, Erudition +5, Awareness +3, Bravery +3, Carousing +3, Rhetoric +3.

PETER LORRE

Peter Lorre's appearance must be familiar to any enthusiast of the cinema. He is very short and not at all imposing, but very present. Something about him suggests damp, sweaty palms. His frequent mannerism of mopping sweaty forehead with sweaty hand is a large part of this impression. The inflection of his voice is both unmistakable and indescribable. He is not leading man handsome, but his features are striking, particularly his dark eyes.

Born László Löwenstein in Hungary on June 26th, 1904 in the town of Rózsahegy to middle-class parents who had immigrated only recently. László's mother died when he was just four years old, leaving him one of three young children raised by a single father who moved the family to Vienna in 1913 as the Great War swept over the Balkans.

Lorre started acting on stage in Vienna at the age of seventeen. He then moved to Breslau, Germany, then to Zurich, then finally to Berlin in the late 1920s to work with brilliant German playwright Bertolt Brecht, including a role in Brecht's *Mann ist Mann*—playing Dr. Nakamura in the musical *Happy End* (the first of many, many, many times that Lorre would play an Asian foreigner).

During this Act of the game, Lorre is about to film, filming, or just done with filming Fritz Lang's shocking *M*. This is Lorre's first major role (and he portrays a child killer) and will lead (though he doesn't yet know it) to an entire career of being consistently typecast as sinister villains. While cocaine is available in great abundance on the streets of Weimar Berlin, no harder to get than wine, it is morphine that Lorre is addicted to. While he is enjoying the decadent lifestyle he leads, he is dancing through the cabarets of Berlin with a large and frightening monkey on his back, one that will not be shaken off for the better part of a decade.

QUOTES:

The most famous Peter Lorre quote, "Me act? Why, I just make faces!" is informed by his subsequent experiences such as making

his first English-language films without really speaking English. It is not included here for that reason. Some of the below are not actually quotes from Peter Lorre—just things he might have said while on morphine ;)

- “You know I can get away with murder. The audience loves me.”
- “For a lazy man, I work awfully hard.”
- “I couldn’t live without acting. In fact, anybody who can live without that feeling is a complete idiot.”
- “Censorship of vulgarity? Don’t take it so goddamn seriously.”
- “If being a dangerous person doesn’t pay, one can be perfectly kind.”
- “And we got so high that I couldn’t stop crying and we almost had to cancel the show. And I started to tell someone else’s story and took a bow after it was told. Well, I understood it, so it was mine— and you, you understand this, you understand this just fine.”
- “Sincerity is not my business.”

SKILLS: Performance +5, Fast Talk +5, Carouse +3, Dodge +3, Running +3, Skullduggery +3, Awareness +2, Bravery +2, Intimidation +2, Rhetoric +2, Weimar +2.

KURT GERRON

Kurt Gerron is a huge man of enormous appetites, for food (his only vice, save for cigars), for fame, and for the theatre. A German Jew and decorated war hero, Gerron returned to Berlin intent on becoming a doctor, but when he was seduced by the hypnotically vibrant culture of Berlin, particularly the theatre, any medical ambitions were washed away.

Gerron got his start by paying five marks to appear on the stage at the KuKa nightclub where he had been watching other variety performers. He was discovered by controversial Truda Hesterberg in 1921 and offered him in a leading role in her cabaret, the Wild Stage, located in the basement of the Theater De Westens. There he met some of the most talented writers and performers of his day, including the young, ambitious playwright Bertolt Brecht, and stole the show with a song that viciously mocked the fledgling Nazi movement.

Gerron soon gravitated to film and went on to become a spectacularly prolific supporting actor, appearing in 37 films between 1925 and 1930 alone—27 of them in 1927 alone! His screen presence reminds one simultaneously of American comedy genius Oliver Hardy and James Gandolfini. Besides being obese, he bore some physical resemblance to each man.

In 1928, Kurt originated the role of “Tiger” Brown in Brecht’s Threepenny Opera. In 1930, the first year of Act I, Gerron makes his breakthrough as a major screen actor opposite Marlene Dietrich in *Der blaue Engel*. Still, this spectacular success as an actor was not enough to satisfy Gerron’s ego. He needed to direct. By the last year of Act I, Gerron is directing French and German versions of *Narcotics*, with Peter Lorre in the cast.

Gerron doesn’t take the Nazis particularly seriously—like many Germans, perhaps even most ordinary Germans, he expects that this Hitler nonsense is a passing fad that will blow over before long.

QUOTES:

- “I beg you with all my heart, please give me a chance and don’t throw my letter in the wastebasket.”
- (Calling for his production assistant.) “Where’s my little Stormtrooper?”
- “Renee, please, listen, we will all leave, me, the whole crew, you’ll be alone with the cameraman. He is part doctor, part confessor, he knows you better than you know yourself and you cannot feel self-conscious with him!” ([successfully] convincing an actress to appear naked on film—he and the entire crew watched from the gantries overhead)
- “Get going, wiggle your fannies.”
- “It’s time to take up arms. Their fun will soon be over.” (sung, of the Nazis)

SKILLS: Artistry +3, Performance +7, Fast Talk +5, Carouse +3, Awareness -2, Bravery +8, Toughness +7, Running -2, Scrap +2, Weimar +5.

TRAITS: Addicted To Bad Ideas, Affluent, Jewish, Family, Fame, Contacts, Friends In High Places

Example Encounters

This is a small handful ideas of situations that characters might encounter during Act I. Feel free to modify them and to add your own, that is what they are for—that and to exemplify the kinds of low-intensity conflicts that might occur during this Act.

- The PCs stumble into the middle of a Communist demonstration. Protesters are throwing stones and the police and shouting the chant of Berlin bleibt rot (Berlin stays red). It is up to the GM how the police react and how the situation escalates, as well as whether a “counter-protest” of SA stormtroopers show up. If the

police start firing randomly into the crowd, they don't hit any PCs. If SA streetfighters arrive, they concentrate their aggression on the communists.

- Nazis peacefully enter one of the nightclubs where the players are and begin seeking out donations. After a few minutes, they are roughly shown the door on the proprietor's orders.

- A handful of reasonably polite Nazis are handing out their hate-filled propaganda on a street corner with a Nazi flag. There is any number of ways the PCs could play this, including avoiding or ignoring them. To push this encounter towards conflict, you could have nearly any male NPC come through (the default is Brian Roberts, who, mad about something else, has the bad idea of taking his anger out on the Nazis, calling them, their party, and their paper shit, first in English and then when they look at him blankly, in German) and antagonize the Nazis. This NPC will most likely be beaten until he has to be hospitalized if the PCs don't intervene.

- This scene works best when the PCs are somewhere sunny and safe—one of Berlin's many outdoor beer gardens is an obvious choice. After some roleplay and conversation, beatific Aryan youth begins to serenade everyone assembled in the place (which should if nothing else be crowded). Spectators, young and old, join in the singing, which culminates with the blond teenager donning his brown Hitler Youth cap and giving the Nazi salute. Most members of the audience

- The PCs notice a massive, riotous demonstration outside of a movie theater. The protesters are Nazis and the movie they are protesting is the American anti-war film *All Quiet On The Western Front*. This protest, and others like it, eventually lead to the film being banned in Germany. They were orchestrated by a newly minted Nazi Propaganda Master Joseph Goebbels.

- In 1931, SA Stormtroopers invade director Kurt Gerron's closed set where ehe is directing *My Wife, The Imposter* singing

the Horst Wessel Lied, the Nazi party anthem, written by and now named after Horst Wessel, a Nazi shot to death by Communists. This seems a kind of revenge for Gerron's parody of the Nazis a full decade earlier. Gerron and his cast and crew have no choice to join in, but any German-film-industry PCs present can of course react to the situation however they want.

Dramatis Personae (ACT I "Background" Characters)

These are historical personages and/or fictional characters that are present during Act I but aren't Featured Personalities or described in much detail as Regulars at any of the Act's Featured Locations. Most of these people will be important in later Acts.

- **Marlene Dietrich** is hard to describe without using the words sexy, beautiful, and/or stunning. Berlin born and raised, this talented and striking actress and singer struggled in show business (both stage and screen) for some time before landing her breakthrough role last year in von Sternberg's *Der blaue Engel*, a UFA production. Early in this act, she moves to the US under contract to Paramount Pictures.
- **Lien Dyers** is a young blonde actress used by Fritz Lang in his new proto-film-noir picture *Spione*. She is already a veteran of the screen, having been typecast as the Fatherland's obedient "good girl" in a dozen silent pictures and "talkies".
- **Dora Gerson** is another cabaret singer and silent film actress. Born into a Jewish family in Berlin, Gerson began her career as a touring singer and actress in the Holtorf Tournee Truppe alongside where she met and married her first husband, film director Veit Harlan. The couple married in 1922 and divorced in 1924. In 1920,

Gerson was cast to appear in the successful film adaptation of the Karl May-penned novel *Auf den Trümmern des Paradieses* (On the Brink of Paradise) and later followed that same year in another May adaptation titled *Die Todeskarawane* (Caravan of Death) alongside actor Béla Lugosi in the cast. Gerson is still performing as a popular cabaret singer.

- **Fritz Lang** is a genius auteur director, an expressionist that might one day become the master of Film Noir. In 1927 he released *Metropolis*, the first feature-length science fiction film ever made. In 1931 Lang releases the terrifying and ominous *M* starring a young (twenty-seven-year-old) Peter Lorre. Lang wears a monocle and strikes an imposing figure as the stereotype of the tyrannical German director. Peter Lorre complains that Lang actually bodily kicked Lorre down a flight of stairs during the filming of *M*; whether this is true or not, Lorre avoids Lang like he owed the man money (which he might).
- **Carola Neher** met Peter Lorre in 1924 where they worked together briefly at the Lobe-Theater Breslau in Poland. After moving to Berlin, she practiced boxing with Turkish prizefighter Sabri Mahir at his studio, which opened to women (including Marlene Dietrich) in the 1920s. Posing for a photograph opposite Mahir and equipped with boxing gloves and a maillot, she asserted herself as a “New Woman”, challenging traditional gender categories (Bravery +3, Dodge +3, Scrap +3, Toughness +3). Neher was the actress that Brecht wrote the role of Polly in *Threepenny Opera* for. Carola’s husband, the poet Alfred Henschke, died in Switzerland in August of ’28, preventing her from attending the premiere of *Threepenny Opera* on the stage, though she would go on to perform the role written for her in subsequent performances. During this Act, Carola Neher is reprising the role of Polly from the stage play in G.W. Pabst’s film version of the *Threepenny Opera*.

- **Max Reinhardt** is perhaps the leading director of German language theater, and during this period he first becomes interested in film. While Brecht was a revolutionary artist first and anything else later, Reinhardt is a successful businessman and theatre baron.
- **Kurt Weill** is an exceptionally talented pianist and composer, and a German Jew originally from the Jewish quarter of Dessau. Weill was one of the founding member of the left-wing art collective, the Novembergruppe. He is best known for his work with Bertolt Brecht. Brecht wrote the music for Threepenny Opera; Weill wrote the music. Weill's working association with Brecht, although successful, came to an end over politics in 1930. Weill associated with socialism, but after Brecht tried to push the play even further into a left wing direction, Weill commented, according to his wife Lotte Lenya, that he was unable to "set the communist party manifesto to music".
- **Pirate Jenny** is a 30-year-old prostitute who has lived a truly miserable life from as far back as she can remember. Right now, she whores at a particularly disreputable basement tavern/brothel called Das Schwarze Frachter. A filthy, wretched, poxy whore, Jenny is the "budget" girl of the stable of whores. A stable mercilessly ruled over by a pimp called Oskar Snyder. To add insult to injury she's also the one saddled with cleaning the place, a scullery maid as well as a harlot. She badly wants revenge upon the world.

Act I Overview

The following events should happen in Act I:

- The player characters meet and interact with each other.
- The player characters individually or in a group visit one or more of the Featured Locations or similar nightclubs and cabarets of the GM's own design.
- The player characters meet and interact with a few of the historical characters laid out above, whether Featured Personalities, Regulars, or Background Characters.
- The player characters meet and interact with members of the Nazi party.
- The player characters experience the “divine decadence” of the unrestrained, bohemian, and wildly liberal Weimar Republic... immediately before its downfall.

Act I should gradually come to an end after the PCs are sufficiently immersed in Weimar Berlin and its decadent scenes, and characters. When exactly to proceed to Act II is entirely up to the GM.

The following things should not happen in Act I:

- No firearms should be discharged, certainly not by or at player characters.

The following events must not happen in Act I:

- No player characters may die or be seriously injured.
- No Featured Personalities, Regulars, or Background Characters may die or be seriously injured.
- No Featured Locations may be destroyed.

Note that in spite of the above being phrased as commandments and proscriptions, you should never railroad your PCs into doing something they would not do nor should you tell a PC that they cannot do something that's clearly within their power to do. Instead, you should subtly manipulate circumstances so that desirable events will occur "naturally", and undesirable events will not. More on this general theme, particularly on the topic of PCs killing historical persons at a time when those persons did not die, appears in the sidebar Fission Mailed on p. 60.

The Hate Die

The Hate Die represents the rising tide of hatred, oppression, tyranny, fascism, anti-Semitism, racism, homophobia and everything ugly about human nature that characterizes Nazi Germany. Unless explicitly stated elsewhere, any time that any player rolls for anything, the GM may choose to roll the Hate Die and subtract that from the player's roll. In this First Act, the Hate Die is only a d4 and the GM is advised to use it only occasionally. By Act IV, Kristallnacht, the Hate Die will be a d12 and the GM will be rolling it and subtracting it from nearly every roll the PCs make. **IMPORTANT NOTE:** the Hate Die is never rolled for NPCs.

Intermission

Act I – Act II

November 22nd, 1932 to February 26th, 1933

Each PC should select five different skills—they could be any of the skills taken during character creation, or skills that weren't chosen during character creation—and add +3 to their total bonus for each one. Ideally, each bonus should represent something that the character logically got better at or learned how to do either over the course of the last Act or in the three short months elapsed in this information. It's ultimately up to the Act II GM to decide exactly how much time she wants to spend checking that the PCs' skill bonuses make some kind of sense.

Some things you probably already know by now:

- If you increase your Awareness, your Passive Awareness increases by a like amount.
- If you increase your Awareness, your Bravery, and/or your Running your Initiative increases by the same amount.
- If you increase your Dodge, your Defense increases by the same amount.
- If you increase your Toughness, your Health increases by the same amount.

PCs that wish to acquire one new perk can take on one new flaw, provided they can explain how the two came about during the three months elided in this Intermission (and how they're related). PCs cannot take “double” perks or flaws during Intermissions, nor can they “bank” anything between one Intermission and another.

The Hate Die increases from a d4 to a d6.

In the wake of the global stock market collapse in 1929, the July Reichstag General Election of '32—in the previous Act—saw the Nazi party claim 230 out of 661 seats in the Reichstag with 37.4% of the popular vote. In 1928, by contrast, the NSDAP won only 12 seats. While this was the greatest share of the popular vote, the NSDAP did not have a majority. In the November 1932 the Communists gained seats while the Nazis lost 35.

Under pressure from politicians, industrialists, and the business community, President Paul von Hindenburg appointed Hitler as Chancellor of Germany on 30 January 1933. German historians call this the *Machtergreifung* (“seizure of power”). Hitler was not technically elected into office, but the political machinery of democracy—specifically wealthy, powerful conservatives (many monarchists) who thought they could use Hitler to their own ends—is what put him there.

Under the Enabling Act the Chancellor could pass laws by decree that could not be cancelled by a vote in the Reichstag. Hindenburg agreed to this request. In early February 1933, Vice Chancellor von Papen asked for and received an Article 48 bill signed into law that sharply limited freedom of the press. That was about one week ago.

Act II

Falsche Flagge

Berlin, February 27th, 1933

9/11 Was An Inside Job!

In this chapter, this game will speak definitively about events still shrouded in mystery, even to historians today. At this point, I am writing historical fiction, so the fiction is the priority. This means: I will write authoritatively about events that transpired in Berlin on February the 27th 1933 as if I were not just making stuff up, which I totally am. I am not relating historical facts, I am writing fiction (or rather, creating interactive fiction for you to play). That said, this Act (and every act) is based on extensive research, and endeavors to remain well within the realm of plausibility.

Unfortunately, when it comes to the Reichstag Fire in real life no one can know to what extent the Nazis were involved, how it was planned and executed, exactly who knew, what was on their minds, and so on. If only.

That said, in my opinion, the Reichstag Fire was a groundbreakingly brazen false flag attack that became the basic template for the next 50 years of false flag operations. Quite commonly, the words “Reichstag Fire” are used to mean “false flag operation”.

Good Morning Berlin

The Nazis are taking over and there's no telling what it will mean, though it's clear it's nothing good: a darkening sky roils over what was once a searingly blue sky over a clear cold day. The PCs should find themselves within view of the smoke from the Reichstag Building before 20:00 hours. The reason I have suggested installing the PCs there is the opening day for the Berlin Zoo, which is located entirely within Tiergarten, a huge park at the center of Berlin. The Reichstag is about a mile north of Potsdamer platz, the throbbing urban heart of Berlin. It shares the enormous Tiergarten with the Victory Column and the iconic Brandenburg Gate looming ominously, its shadow attacking the frosty grass and hard-packed pavement. If the PCs are society jetsetters, Potsdamer Platz, described below, has a number of attractions that may have drawn their attention for the day. PCs with political, police, or military careers could even be working late within the Reichstag itself. Or a thousand other things the table can think of.

The point is, the PCs need to be in position to see the smoke.

Where There's Smoke...

The Reichstag fire was set by two people, an actual perpetrator, and a patsy. The perpetrator was life-long Nazi bastard Hans Georg Gewehr, although he did not actually light the match. It was fairly trivial for the ruling Nazi government to arrange for the SA leader to be left inside the massive Reichstag Building after it was closed for the day (although, Gewehr was professionally trained as a locksmith and could also have gained access by himself).

Working with another SA officer, Hans Landa, Gewehr drenched numerous key areas of the Reichstag building in kerosene having ample time to do so.

The patsy was, as the best patsies are, largely incapable of defending themselves, legally or otherwise. Dutch Communist fall guy Marinus van der Lubbe falls into this sad categories. It does not help matters that van der Lubbe was the one who actually lit the match. While working as a bricklayer, Marinus joined the Dutch Communist Party

in 1925 at the age of just 16. The next year a workplace industry (lime in his eyes) left him 80% blind. The following years radicalized van der Lubbe further to the left. He made contact with Comintern, a decidedly militant, international communist party, and joined.

Comintern and German Communist collaborators unfortunately were actually planning to burn down the Reichstag building as a cry to rally the German workers against fascism. Or rather, debating it. This debate/planning, however, happened in December of '32 and January, and the intention of the more violently inclined radicals was to make sure the fire happened the day after Hitler's ascent to power, to make the message clear: better a smoking ruin than a government controlled by fascists. Over a series of meetings, cooler heads were prevailing: "If we set this fire it will be the best thing that could happen to Hitler—he will have every excuse he needs to enact draconian measures with such outrageous provocation." (Said someone who may or may not have been Georgi Dimitrov.) Then the SS raided one of their meetings in January. Most of the Communists were summarily executed (many were tortured first), but van der Lubbe was "saved" for later use on Reinhard Heydrich's orders.

For the past 72 hours Marinus van der Lubbe has been tortured by self-hating gay/Nazi pig Karl Ernst and his SA bullyboys. The torture, always part of the plan, had begun ahead of schedule when van der Lubbe had asserted, truthfully, that Ernst had been his lover. This is in fact how the two met. None of Ernst's handpicked SS-commandoes suspect that van der Lubbe actually could have been telling the truth. In addition to physical and psychological torture, van der Lubbe has been plied with precise doses of cocaine, heroin, and hyoscine (scopolamine, a notorious so-called "mind control" drug derived from the deadly nightshade plant.

The Reichstag fire is a top-secret SS-commando operation—the SS-commando is still suborned to the larger SA stormtrooper organization. Very few people know about this. Besides Heydrich it is assumed that SS Chief Heinrich Himmler and head of Nazi Propaganda Joseph Goebbels are the architects of the plot, and

Göring is peripherally aware. Goebbels has decided to keep Hitler in the dark about the plan. Hitler knows nothing of this operation for two reasons: 1) to insulate him from blame should the unthinkable happen, 2) because his natural reaction at what he genuinely believes is a Communist plot will be more powerful and more moving to the people.

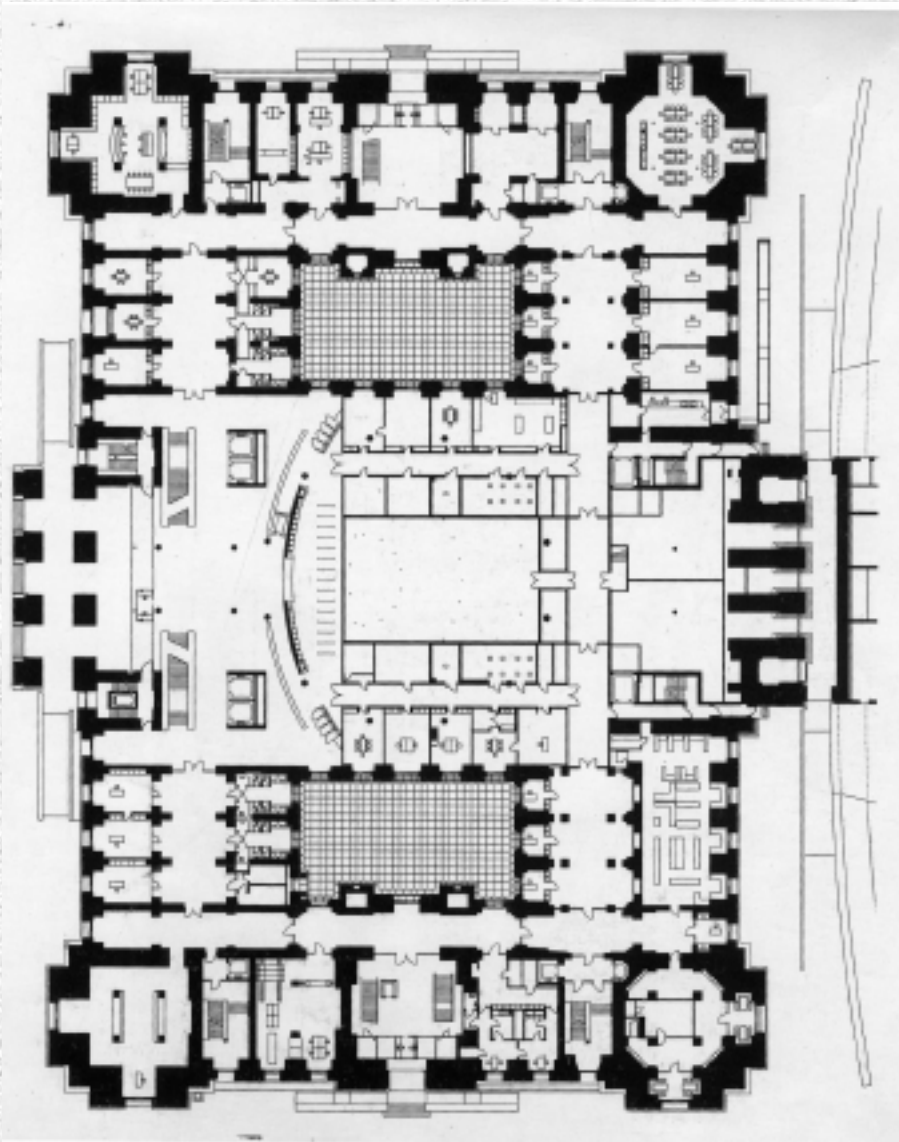
Beyond the plan's masterminds, only Gewehr, Landa, the six handpicked SA stormtroopers, Ernst, and the Nazi doctor administering the drugs know about this SS operation. All of these people including Ernst will be liquidated during the Night of the Long Knives, taking their secrets to the grave. The same is not true of Hans Gewehr, who escapes the purge and will be accused of setting the fire after the war.

Reichstag Fire -- Timeline of Events

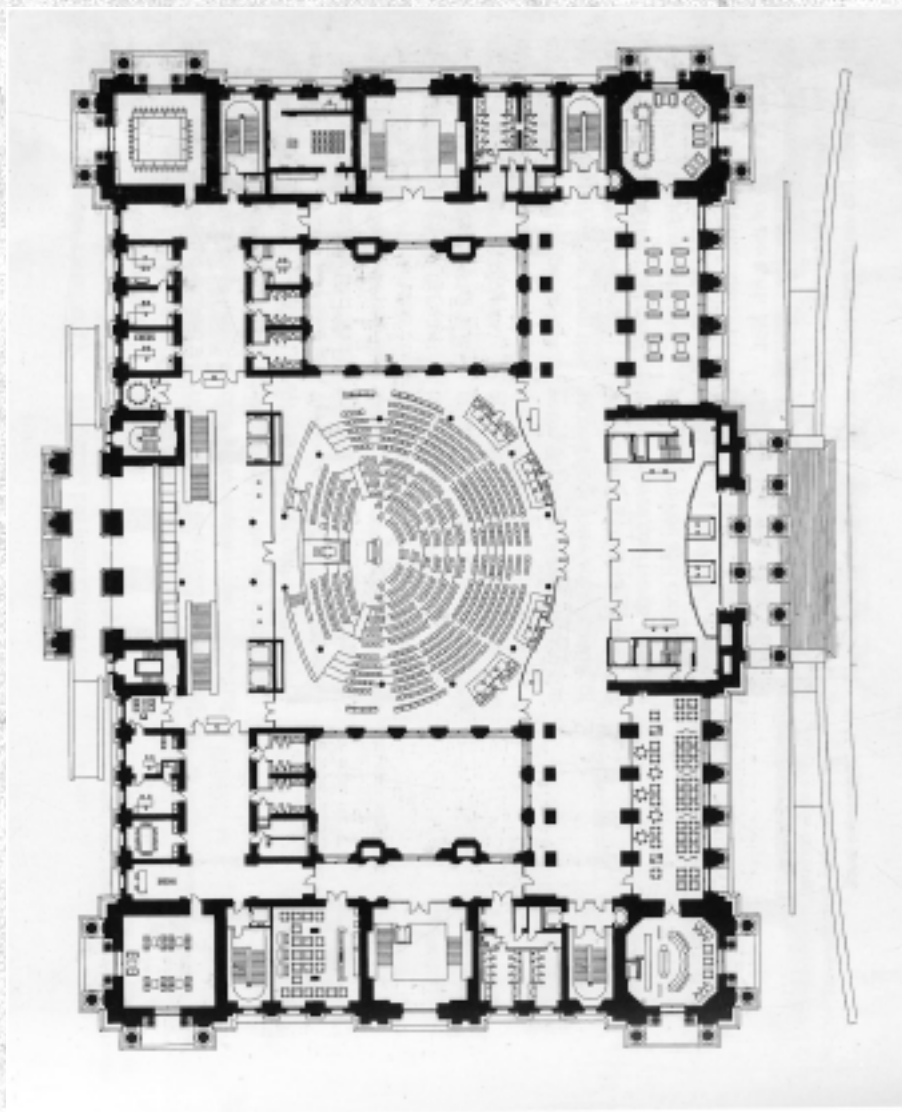
- 7:00-9:00 PM: Gewehr and Landa soak the Reichstag in accelerants.
- 8:30 PM: Ernst and his SS team insert van der Lubbe on Friedrich-Ebert-Platz, (ironically, a road named for Germany's first president) which is located directly behind the Reichstag building.
- 9:00-9:15PM: Torchlight visible through the windows on the first and second floors.
- 9:15 PM: The Reichstag is on fire. An anonymous Nazi reports this to the Brandenburg Gate police station. Police begin entering the burning Reichstag building.
- 9:20 PM: The first fire trucks (two of them) arrive at the scene.
- 9:25 PM: Two German cops corner and arrest a half-dressed half-crazed profusely sweating van der Lubbe.
- 9:27 PM: The great council chamber explodes.
- 9:30 PM: Gewehr and Landa escape through a tunnel in

the basement which connects to the official residence of the speaker of the Reichstag, one Hermann Göring.

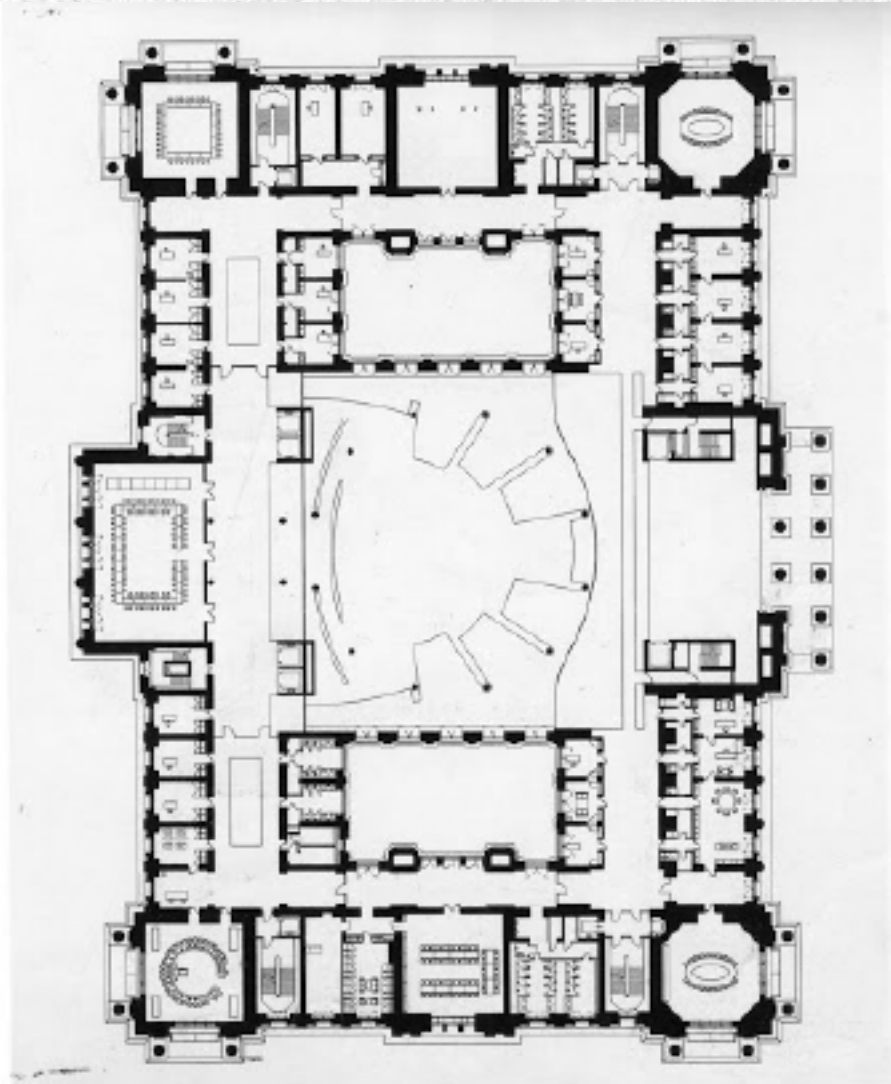
- 9:35 PM: Goebbels is entertaining Hitler at dinner, elsewhere, when he receives a call about the fire. He calls it a “tall tale” and hangs up.
- 9:45 PM: Goebbels receives a second phone call and reports the fire to Hitler. The two depart immediately by car for the Reichstag building.
- 10:00 PM: The last fire trucks (total of 12) arrive on the scene.
- 10:30 PM: The fire is finally under control and being put out at just about the same time that Hermann Göring, the Nazi interior minister of the state of Prussia, and then, delivered by a black Mercedes limousine, Adolf Hitler and his chief propagandist, Joseph Goebbels. Hitler seems to know immediately who started the fire: “There will be no mercy now ... Every Communist official will be shot where he is found. The Communist deputies must be hanged this very night!” he was heard to rant.



Reichstag Basement



Reichstag Building IF



Reichstag Building 2F

Involving the PCs

This is pretty crucial obviously, this is a roleplaying game, and therefore the PCs need to interact with things. In this case they're interacting with the Reichstag Fire which limits us to certain basic parameters (unless you decide it doesn't—see the sidebar “Rewriting History”).

The PCs cannot prevent the fire, nor can they capture the fire's culprits and bring them to justice—they cannot do these things because they would break history but deemphasize that and emphasize the fact that they cannot do these things simply *because they cannot do these things*. Ernst's SS team will flee the scene as soon as the drugged van der Lubbe is set to his task—even if they didn't, they are well armed and combat trained, which the PCs almost certainly aren't. Once the bulls arrive on the scene rescuing van der Lubbe is obviously impossible and suicidal. In spite of these limitations, there are many things they can do.

Any character in the Tiergarten who succeeds a TN 15 Awareness roll or who has a Passive Awareness of 18 or better hears the sound of glass breaking at approximately 9:00 PM. A successful TN 16 Running roll will get a PC to the rear of the Reichstag building in time to see van der Lubbe vanishing into a second-floor window. At that point, a TN 18 Awareness roll will be enough to spot the black Mercedes carrying Ernst's SS squad vanish around the corner. The PCs can't catch up to it on foot, and in 1933 only the ultra-rich owned cars.

Even a car-owning PC (like one with the Affluent perk and/or the Tinker skill) is nowhere near their car at this point, since they parked somewhere back in the Tiergarten, so pursuing the Mercedes is impossible.

At this point, the PCs could react any number of ways, including alerting the authorities.

If the PCs decide to alert the authorities, they are already playing a minor role in the great drama that is History. They will encounter

a patrolling policeman in the plaza around the Reichstag Building named Hans. Hans will want to go with them to investigate what they claim to have seen. How pliable Hans is after that is up to the GM, taking into account of course the PCs' social skills. Hans (last name left up to the GM) is not a Nazi party member, or at least, is a member in name only. He doesn't really believe in the Nazi ideology.

Alternatively, the PCs can visit a police station and share their report—although be aware that the PCs will be detained for 1d6 days in this case, and perhaps worse, should they be found to be Communist sympathizers and/or Jews. The PCs should be made aware of this (no roll necessary) before committing to the decision to report to a police station.

Another likely possibility of course is direct action. I have found that in general, players of roleplaying games like to take direct action when possible, no matter how ill-advised it may be. This should serve Act II GMs well.



A TN 12 Running or Skullduggery (whichever skill is *lower*) is sufficient to climb up after van der Lubbe and enter the window he entered at the building's southeast corner. Climbing up to break in through your own window is harder, requiring a TN 17 Running or Skullduggery test (again, using the lower of the two skills). A character that fails either test by 5 points or more falls from the building, suffering 1d4 points of damage from the fall.

Once on the second-floor corridor, the PCs will immediately notice several dropped or discarded firestarters—naphthalene covered

balls of sawdust, commonly used in those days to light domestic stoves—that van der Lubbe has dropped in his addled state. A TN 21 Awareness roll will detect the smell of kerosene. Van der Lubbe is running around like a madman, shirtless and sweating profusely, with seemingly no idea what building he is in and certainly no idea of its layout. At random intervals, he will set small fires with his firestarters.



At this point, feel free to have the PCs play cat and mouse with van der Lubbe for as long as they like (making use of the attached Reichstag Building maps). If you wish to let the PCs actually catch up with van der Lubbe, they will find him a long way from lucid, muttering insanely to himself about fire. If the PCs try and stop van der Lubbe, assuming they succeed, a pair of police corner them. No matter the explanations the PCs proffer, they find themselves being arrested as the arsonists behind the Reichstag fire, and may well find themselves playing the fall guy just like van der Lubbe, except that the great council chamber explodes approximately two minutes after the bulls corner the PCs. The explosion will stun the cops long enough for the PCs to have a chance to make a harrowing escape.

Assuming the more likely case that the PCs do not catch van der Lubbe, van der Lubbe rushing through the central chamber, doused in kerosene and piled high and deep with cannisters of the accelerant, will cause the explosion two minutes after van der Lubbe ignites that room.

Anyone in the chamber is killed outright. Anyone inside the Reichstag building takes 1 point of damage and is knocked off of their feet. Anyone outside the building but within 100' of it is knocked off of their feet by the force of the blast.

After that explosion, Gewehr and Landa, who are positioned somewhere on the first floor, will retreat into the basement and head for the tunnel.

If the Nazi arsonists come under fire from the PCs they will return fire—no one will hear the gunshots over the sound of the flames. They will not, however, allow themselves to be engaged in melee, and both will flee once either one has taken six or more points of damage. If the PCs manage to follow them through the tunnel—unnoticed or otherwise—then the PCs killing either or both of the real arsonists won't



change the course of history in any meaningful way. Both Nazis will bite into the cyanide capsules they have before being captured, however. If the PCs follow the tunnel to its end (any PC with a Rhetoric or Weimar of +3 or better knows that the tunnel leads to the speaker's residence) they will most likely immediately be arrested and framed for the Reichstag Fire by the huge array of Nazis in the speaker's Residence (especially if any of them have even the most tenuous connections to any Communist party, that is enough to make the rest "guilty" by association).

...There's Fire

Being inside of a burning building is very bad for your health! For every minute (or combat round) that a PC spends inside of the burning Reichstag Building, they take damage which gets progressively higher as the fire spreads. For the first two minutes, the damage is one point per minute. For the next three minutes, the damage is 1d4 points per minute. For the next four minutes, the damage is 1d6 points per minute. While it's extremely unlikely any PCs will survive this long, every minute thereafter inflicts 2d6 points of fire damage.

PCs who take some reasonable measure to protect themselves from smoke inhalation and extreme heat reduce the damage taken from the fire each round by one point. Most damage taken is from smoke inhalation and extreme heat exhaustion, not burns. PCs do not actually "catch fire" until and unless they die.



Act II – Dramatis Personae

These are more or less full game statistics for all important characters that the PCs might interact with during Act II. Some were included on the very off chance that the PCs might encounter them, but it's not likely.

SA Stormtrooper (Elite)

Initiative 6, Health 15, Defense 13, Passive Awareness 13
Awareness +3, Bravery +3, Carouse +2, Dodge +3, Firearms +3, Hurl +2, Intimidation +3, Scrap +5, Tinker +2, Toughness +5, Weimar +2
Attacks: Gewehr 98 Rifle at +3 for 1d10 + 2. This weapon loads five rounds. (see p. 52)

SA-Gruppenführer Karl Ernst

Initiative 7, Health 13, Defense 18, Passive Awareness 15
Awareness +5, Bravery +0, Dodge +8, Firearms +6, Intimidation +8, Running +2, Skullduggery +5, Toughness +3, Weimar +3
Traits: Homosexual, Ideals (National Socialism)
Attacks: Luger Pistole 08 at +6 for 1d6. This weapon loads eight rounds.

Marinus van der Lubbe, Communist Patsy

Initiative 4, Health 16, Defense 12, Passive Awareness NA
Awareness +0, Bravery +2, Dodge +2, Hurl +5, Rhetoric +6 (currently +1 due to torture), Running +2, Scrap +2, Skullduggery +2, Toughness +6.
Traits: Communist, Homosexual, Ideals (Communism), Soldier On

SS-Sturmscahrführer Hans Georg Gewehr, the real arsonist

Initiative 9, Health 16, Defense 16, Passive Awareness 13
Awareness +3, Bravery +3, Carouse +3, Dodge +6, Firearms +8, Hurl +3, Intimidation +5, Running +3, Scrap +4, Seduction +2, Skullduggery +5, Toughness +6, Tinker +4.
Attacks: Gewehr 98 Rifle at +8 for 1d10 + 2. This weapon loads five

rounds.

Luger Pistole 08 at +8 for 1d6. This weapon loads eight rounds.

SS-Sturmbannführer Hans Landa, his accomplice.

Initiative 7, Health 13, Defense 15, Passive Awareness 15

Awareness +5, Bravery +2, Dodge +5, Erudition +5, Firearms +5, Intimidation +5, Running +0, Scrap +3, Skullduggery +4, Tinker +2.

Attacks: Bergmann MP18 at +5 for 1d8. This attack uses up four bullets: the attacker rolls two dice at once (both might miss, one might hit and one miss, or both hit and do damage) to represent firing a burst. (See p. 48) This weapon loads 32 rounds.

Luger Pistole 08 at +5 for 1d6. This weapon loads eight rounds.

Police Patrolman (Hans, or any other)

Initiative 8, Health 15, Defense 15, Passive Awareness 13

Awareness +3, Bravery +3, Carouse +2, Dodge +5, Firearms +3, Intimidation +3, Fast Talk +2, Medic +2, Running +2, Scrap +3, Toughness +5.

Attacks: M1883 Reichsrevolver at +3 for 1d8. This weapon loads six rounds.

Truncheon at +3 for 1d4 + 1.

Fireman (First Responder)

Initiative 8, Health 15, Defense 10, Passive Awareness 13

Awareness +3, Bravery +5, Dodge +0, Medic +2, Running +3, Scrap +3, Toughness +5,

Tinker +3

Intermission

Act II – Act III

February 28th, 1933 to March 4th, 1933

Before anything else, deal with the immediate consequences of the Reichstag Fire for the PCs. (The next act largely deals with the long-term consequences for the world.) If a PC managed to get themselves killed, they need to be replaced. If any PCs are arrested, the Act III GM needs to determine how (and for that matter, if) they get out of jail.

Characters injured in Act II recover six points of Health during the Intermission. (Thereafter, characters regain one Health per day of bed rest, so the PCs not being at their full strength will only be an issue in the very, very, very beginning of Act III, which lasts two years.)

After that is wrapped up, each PC should select four different skills—they could be any skill the character already has a bonus in, or any skill the character has no bonus in—and add +2 to their total bonus for each one. It's up to the Act III GM to ensure that these PC skill increases make some kind of sense relative to the experiences they've just undergone (for anyone who was inside the Reichstag Building while it was on fire, Bravery and Toughness are easy sells).

The Hate Die increases from a d6 to a d8.

The Reichstag Fire Decree is passed the very next day. The Decree “temporarily” suspended most civil liberties in Germany, including habeas corpus, freedom of expression, freedom of the press, the right of free association and public assembly, the secrecy of the post and telephone.

These fundamental civil rights were never reinstated during the Nazi regime.

Despite the fact that Marinus van der Lubbe claimed to have acted alone in the Reichstag fire, Hitler declared it the start of a Communist plot to take over Germany and Nazi controlled newspapers blared this “news”. This sent the Germans into a panic and thousands of Communists were imprisoned in the days following the fire (including leaders of the Communist Party of Germany) on the charge that the Party was preparing to stage a putsch.

Before the ashes have even stopped smoldering, two separate waves of arrests begin. The Berlin police begin rounding up Communists, pacifists, clergymen, lawyers (even a busted clock is right twice a day), artists, writers—anyone at all that did not like the Nazis, basically. Simultaneously, the Berlin SA begin rounding up the targets on *their* lists. These prisoners never see a jail cell. The Stormtroopers bring them to water towers, warehouses, and abandoned basements—their victims are beaten, tortured, and in many cases never seen again.

The Weimar skill ceases to exist and all characters lose it. Goodnight, Weimar Republic. Good morning. Nazi Germany.

Act III

Gleichschaltung

Berlin, March 5th, 1933 - September 15th, 1935

Bekennnis der Professoren
an den deutschen Universitäten
und Hochschulen zu
Adolf Hitler
und dem
nationalsozialistischen Staat

Vow of allegiance of the Professors of the German Universities and High-Schools to Adolf Hitler and the National Socialist State.

Dichiarazione dei Professori delle Università e Scuole Superiori tedesche in favore di Adolfo Hitler e dello Stato social-nazionalista.

Déclaration des Professeurs des Universités et des Ecoles Supérieures allemandes en faveur de Adolphe Hitler et de l'État national-socialiste.

Declaración de los Catedráticos de las Universidades y Colegios alemanes en favor de Adolf Hitler y del Estado Nacional-socialista.

The word that the English use for Gleichschaltung is Nazification. While probably a more efficient word for explaining the concept of what went on in Germany from 1933 to 1935, it isn't by any means an actual translation. Gleichschaltung is an etymological quagmire.

Gleichschaltung originally was an electrical term meaning converting from A/C to D/C current, and has since been variously translated as “co-ordination”, “synchronization”, “bringing into line” among other

things but most linguists feel none of those fully capture the exact sense of the German word.

POLITICS

The Reichstag Fire Degree suspended most civil rights and allowed for the arrest and terrorizing of political enemies, primarily Communists, by the SA before the upcoming election. After cheating that hard, it's rather remarkable that the Nazis still didn't manage to win an outright majority, winning only 43.9% of the vote and falling well short of a majority. Afterwards, the Nazis threw a tantrum—a brutal, deadly tantrum.

SA units stormed the Social Democrats' headquarters at Königsberg, destroying the premises and beating Communist Reichstag deputy Walter Scutz to death. Other non-Nazi party officials were attacked throughout the country, with violence escalating throughout the summer as SA membership grew to around two million. At this point, there is a certain very black humor to the Nazis even claiming the pretense of democracy. When the newly “elected” Reichstag first convened on March 23rd—not including the Communists, because

their party had been banned—it passed the Ermächtigungsgesetz (Enabling Act), giving Hitler the right to make laws without the involvement of the Reichstag.

Real Life Heroes

Otto Weis, chairman of the Social Democrats, **debating Hitler directly** on the passage of the Enabling Act said: “You can take our lives and our freedom, but you cannot take our honor. We are defenseless, but not honorless.”

After his party was banned, he went into exile in the then-League-of-Nations-controlled Saar Basin. For the rest of his life he would work to rebuild the Social Democrat party.

The entire Weimar Constitution was effectively rendered null and void.

The Social Democratic party was the next to be banned, and every other German political party quickly followed. By midsummer, all other parties were bullied into self-dissolving rather than face arrest and concentration camp imprisonment. Similarly, all non-Nazi Ministers were “voluntarily” “resigned” by the Nazis.

The first and second *Gleichschaltung* Laws (31st March 1933 and 7th April 1933, respectively) dissolved the diets of all German states not already under total Nazi control. The state governments were given the same powers the Reich government got from the Enabling Act. One Reich Governor was appointed in each state—these officers had near complete control over the state governments and reported directly to the Minister of the Interior Wilhelm Frick. (It is interesting, if terrifying, to think about how such a complete obliteration of States’ Rights would look like in the United States, where it would certainly be at least theoretically possible.)

The “Law for the Restoration of a Professional Civil Service” authorized the removal of Jews and Communists from their positions as schoolteachers, professors, judges, prosecutors, and so on at both state and Federal levels.

On July 14th, 1933 the Nazis passed the “Law Against The Founding of New Parties” which did exactly what it said on the can. It also declared the Nazi party Germany’s only legal political party.

Political Parties of Nazi Germany

- The National Socialist German Workers Party—the Nazis. All other political parties have been outlawed. That was a short section!

This Act will first provide background information including a quick briefing on the history and the politics surrounding the Act. Then a culture section first gives a broad view of the atmosphere of Berlin at the time of the Act. Locations and Featured Places that PCs might visit during the Act, Featured Personalities the PCs might interact with, and the Timeline Of Major Events that the PCs might get caught up in. Lastly, a “Dramatis Personae” provides capsule descriptions of historical persons active during this Act and their immediate fates.

Dystopia Rising

“Me and my friends had some good ideas
But I swear that town got so damn weird
I got out alive in ‘35
I don’t think I’ll ever go back
But I remember...”

- *The World/Inferno Friendship Society, “Ich Erinnere mich an die Weimarer Republik”*

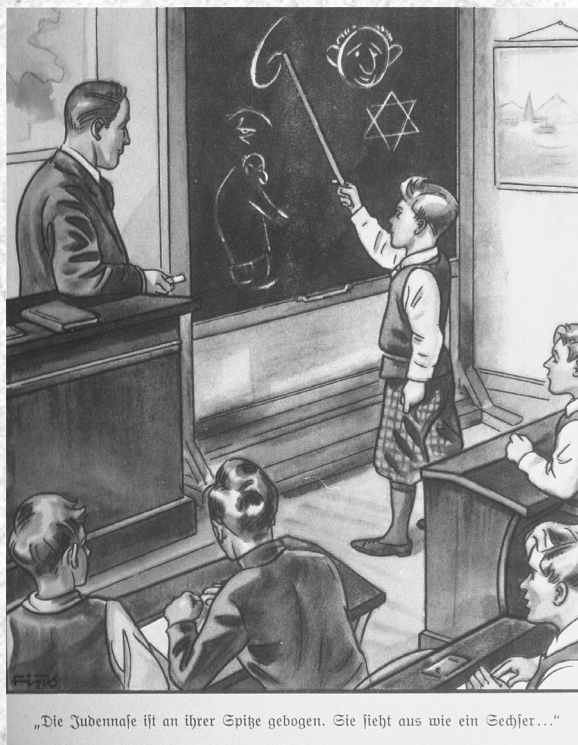
The Weimar culture—with all its diversity, strange wonder, decadence, artistic experimentation of every kind and far-ahead-of-its-time sexual freedom—is being torn apart as the Nazis suppress every single freedom and every kind of progressive thinking. The man in charge of burning down Weimar culture and building Nazi solidarity upon its ashes was Joseph Goebbels (p. 129), who debuted as the chief of the Ministry of Public Enlightenment and Propaganda in March 1933. The Propaganda Ministry seized control of the press and all means of communication, including oversight of television, radio, music and art, theater, foreign press relations, public meetings and ceremonies, books, films, magazines, and Newspaper.

Goebbels was bent on ensuring that every aspect of the lives of German citizens was utterly permeated with the poisonous Nazi ideology, their ideas and their prejudices. From March to July 1933 and continuing afterwards, the Nazi Party systematically eliminated or coopted virtually the entire German media. Those critical of Hitler and the Nazis were suppressed, intimidated, and/or straight up murdered.

Everything from football clubs to ladies’ choirs was Nazified.

Organizations of every kind were targeted, anywhere that the people congregated and communicated. Existing leaders of clubs and associations were either unceremoniously ousted or bowed out for the sake of self-preservation. Organizations expelled liberal members and declared their allegiance to the new state and its institutions. By late '33, some Churches and the German Army were the only existing organizations that had not sworn fealty to the Nazis. (Correspondingly, the entire civil service from the top down was purged of all non-Nazis. This all occurred from the Federal level all the way down to the level of individual towns.)

Gleichschaltung also involved the formation of various organizations with compulsory membership, particularly Germany's youth (one of the most *insidious* actions the Nazis took during the early days of their rise, considering how vulnerable young people are to indoctrination). Boys joined the *Pimpfen* ("Cubs") at age six, by age ten entered the *Deutsches*



Jungvolk (Young German Boys) and served there until becoming Hitler Youth at age fourteen. At eighteen, these boys graduated into the *Arbeitsdienst* and the armed forces. Girls became part of the *Jungmädel* (Young Maidens) at age ten and enrolled in the *Bund Deutscher Mädel* (League of German Maidens).

Above, the original meaning of *Gleichschaltung*, that of switching from A/C to D/C current, was part of a trend in mechanical and

electrical Nazi euphemisms. People who failed to comply with the Nazi ideals of racial and social conformity were *Ausschaltung*: “switched off”.

This is an apt metaphor.

Electric light *itself* made the Nazis feel threatened. Back in 1928 when he took the post of Nazi Party leader in Berlin, Goebbels raged against the confusion between night and day caused by the city’s lights at night, conflating it with the confusion of gender roles caused by homosexual men and the “new women”. He railed against the babble of different languages, the markers of a degenerate world where people’s pursuit of sex and drugs defined their immoral, depraved lives.

(I imagine he didn’t get invited to a lot of parties.)

Berlin was, in many ways, comparable to the “coastal bubbles” in the United States and its conflict of values with the rest of provincial Germany similar to the conflict of values between the so-called “flyover states” and the urban centers of liberalism. In 1928 he wrote:

“[T]he other Berlin is lurking, ready to pounce. A few thousand are working days and nights on end so that sometime the day will arrive. And this day will demolish the abodes of corruption...”

The day of the “other” Berlin has come at last—God help you all.

Featured Places Revisited (And One New One)

"I'm getting in fights in the places I used to play
It's like walking through a mine field every day"

- *The World/Inferno Friendship Society, "Ich Erinnere mich an die Weimarer Republik"*

THE KIT KAT CLUB

Red licorice ropes of neon draw the rough lines of the club's name. From behind the flickering neon, a stylized witch's cat peers inscrutably out through eyes that are slits. That's the sign above the main entrance, which stands on a rounded Bauhaus corner in a crisp Berlin night. Inside waits the cabaret.

On stage, Sally Bowles—as always, impeccably made up, elegantly coifed, and showing a lot of leg— is doing her "Mein Herr" routine. The crowd—rough, lecherous men in brown shirts with red armbands make up almost the entire clientele—are getting riled up by her performance and it's all that the emcee—ghoulish looking, made up in a mime's whiteface and red 'dimples'—can do to keep them from clambering onto the stage. Shouts of "Fag!" and "Jew!" erupt from the Brownshirt crowd as the emcee gets in the way. Depending on the mood of the drunk crowd, it's possible this could turn ugly.

While some have called her a second-rate cabaret girl, Sally shows impressive professionalism through it all, scarcely missing a beat in her titillating routine.

KAKADU BAR & BARBARINA CABARET

The African-American jazz combo that featured here before has been roughly shown the door by SA Bullyboys. The Popescu Gypsy Band won't be found here anymore either. Now the orchestra plays Viennese

waltzes and two-steps but they aren't lead by Marek Weber—a Jew, he wisely fled Germany in '32. The dance floor at the Barbarina is huge and dominated by SA Brownshirts spinning and twirling their girlfriends. Gleaming full wet bars curve around either side of the vast space. There are few specimens of the New Woman here—instead, these are good, traditional German Maidens. As young limbs whip around frantically in a cloud of perfumed sweat, the youthful energy feels oddly channeled and constrained.

Midway through Act III, Dora Gerson will stop being found on stage here during the cabaret revues. A Jewess, she has already been blacklisted from the “Aryanized” film industry, and she will be unceremoniously kicked out of the Barbarina for the same reason.

BABELSBERG FILM STUDIO

Babelsberg located in Potsdam-Babelsberg outside Berlin, Germany, is the oldest large-scale film studio in the world, producing films since 1912. It is a great land of make-believe composed of dozens of interconnected film sets. The entire studio complex is now the demesne of Nazi Propaganda Minister Joseph Goebbels.



In '33 Leni Riefenstahl is directing Der Sieg des Glaubens ("The Victory of Faith"), her very first Nazi propaganda film, under the close supervision of Goebbels. Most of the movie's footage was filmed at the Fifth Nuremberg Rally (p. 127) but she is finishing up b-roll shooting, the crisply uniformed handsome Nazis around her in no short supply. Occasionally, Adolph Hitler himself (!!) will visit the slightly overwhelmed Riefenstahl, with whom he has been smitten since her performance in *Der Blaue Engel*.

In late '34 and early '35, Ms. Riefenstahl will be filming Triumph Des Willens here. This is the picture that will make her famous after its March 28th, 1935 release.

(Pabst is in the USA, making a picture called A Modern Hero. In '38 he will be forced to return home and make two of his own Nazi-approved pictures under Goebbels' supervision.)

REICH MINISTRY OF PUBLIC ENLIGHTENMENT AND PROPAGANDA

The Ordenspalais ("Palace of the Order") is an imposing story which sits on the northern corner of Wilhelmplatz with Wilhelmstraße in central Berlin. A vaguely Teutonic building, it stands only two stories, each story broken up by rectangular windows taller than a man. A balcony extends from three great doors on the second floor facing the street, above which an 18th century frieze decorates the gable of the slanted roof.

Metal statuary of military officers from a bygone era when war was fought with sabers, not machine guns, stand at perpetual attention around the property.

From here, Joseph Goebbels oversees the day to day operations of both the Reichsministerium für Volksaufklärung und Propaganda (RMVP for short) and the Reichskulturkammer (Reich Chamber of Culture). These two organizations together are responsible for controlling the entire German news media, broadcasting, music, theatre, visual arts, and literature. Any Player Character that intends to publish any kind

of journalism or writing or make any kind of film or produce any art whatsoever, really, will almost certainly wind up here, justifying to the Nazi censors how their work will advance the values of the Third Reich.

Act III: Old Friends and New Enemies

CHECKING IN ON SALLY BOWLES

Sally Bowles is before anything else a survivor. She has invested deeply in her Berlin, her career and her social life, and while she is just as canny and aware of the sea change in culture as anyone else, she intends to stay. As an able-bodied gentile with no history of political activism and no public record of her affiliation with homosexuals (or any bumsen-ing she herself might have done with other ladies), she is safer than most.

She has lived a largely apolitical life but seeing the rise of Fascism in Germany has actually politicized her into a staunch Communist. However, she is smart enough not to divulge her political beliefs or associate with any known communists. Her larger-than-life personality and her hedonistic streak are unchanged and she remains blithely incautious of more or less everyone and everything but the Nazis. While the idea repulses her utterly, Bowles would sleep with a Nazi if that was what it took to save her life, but she will go to great lengths to avoid such a fate.

She is careful now to participate only in cabaret acts with no possible political overtones.

ACT III SKILLS: Awareness +3, Bravery +3, Performance +7, Rhetoric +3, Seduction +7, Carouse +5, Dodge +3, Fast Talk +5, Skulduggery +3, Running +2.

CHECKING IN ON BRIAN ROBERTS

At some point during this act (left up to the the GM's discretion), Brian has a moment of being more brave than smart with SA thugs, and winds up receiving the savage beating that the PCs might have saved him from in a possible Act I encounter. He is laid up in hospital with a dislocated jaw, several broken ribs, one arm in a cast and a hell of a black eye.



Brian's lover, Heinz Kerr, flees with him in early '34 to Luxembourg. Kerr is expelled from Luxembourg as an undesirable alien and forced to return to Nazi Germany in 1935, arrested for draft-evasion and convicted of "reciprocal onanism" (PRESUMABLY with another man, but the sentence seems light for Nazi Germany which was about to commit a mass murder of gay men, yet at the same time it's odd to think that the Nazis would be so-type that even a man and woman engaging in mutual masturbation would be a crime). Kerr was sentenced to six months in prison, a year of state labor, and two years compulsory military service.

No longer merely "a camera", Brian returns to Berlin in '35 hoping to save his lover. His fate after that is up to the PCs and the GMs of Act III and Act IV.

CHECKING IN ON PETER LORRE

Lorre, a Jewish Anarchist, got out alive in '33, to Paris, where he was scouted by Ivor Montagu, associate producer for *The Man Who Knew Too Much*. Montagu suggested him to a young Alfred Hitchcock for a role in the film. In Hollywood in '34 he was given a relatively large role in the picture, and due to his very limited command of English, learned his lines phonetically. He would not return to Germany until after the end of World War II.



CHECKING IN ON KURT GERRON

During this Act, things get bad then go from bad to worse even faster for German Jewish Actor/Director Kurt Gerron. On Saturday, April 1st, 1933, the day that the Nazis planned to enact their nationwide boycott of Jewish businesses, Gerron turned up on set as usual to work on the romantic comedy he was directing. The production manager suddenly ordered all those not of pure Aryan blood to leave the premises immediately. After a long, painfully awkward pause, Gerron walked out, visibly trembling with fear and rage.

The Nazis had already chosen Gerron's replacement, Aryan director and Nazi bitch Erich von Neusser.

Gerron's career was destroyed overnight. Making movies was Gerron's entire life and the city of Berlin was his greatest love. To say he was utterly crushed by this would be a profound understatement. He was left utterly adrift, his life pulled out from under him. With his wife and parents, Gerron fled to Paris. Most Weimar-era creatives that escaped from Nazi Germany to Paris in 1933 were safe after that—the majority of them that like Gerron were in the film industry winding up in Hollywood—but this was not to be Kurt Gerron's fate.

In Paris, Gerron collected a large sum of money to send an ailing Peter Lorre on to Hollywood.

ACT III SKILLS: Artistry +5, Performance +10, Fast Talk +8, Carouse +4, Awareness -2, Bravery +10, Toughness +10, Running -2, Scrap +3.

ACT III TRAITS: Addicted To Bad Ideas, Jewish, Family, Fame, Contacts

LENI RIEFENSTAHL

Helene Bertha Amalie Riefenstahl was born in Germany on 22 August 1902. Riefenstahl fell in love with the arts in her childhood, painting and writing poetry at the age of four. She was also a natural athlete, gymnast and competitive swimmer. athletic, and at the age of twelve joined a gymnastics and swimming club. Her mother was confident her daughter would grow up to be successful in the field of art and therefore gave her full support, unlike Riefenstahl's father, who was not interested in his daughter's artistic inclinations. In 1918, a 16-year-old Leni Riefenstahl attended a presentation of *Snow White* and was mesmerized; she wanted to be a dancer.

Riefenstahl attended dancing academies and became well known for her self-styled interpretive dancing skills, traveling across Europe with Max Reinhardt in a show funded by Jewish producer Harry Sokal. While visiting the doctor for knee surgery follow a series of foot injuries she first saw a poster for the 1924 film *Der Berg des Schicksals* ("The Mountain of Destiny"). Her enchantment with the cinema began.

At a meeting arranged by her friend Gunther Rahn, she met Arnold Fanck, the director of *Der Berg des Schicksals* and a pioneer of the mountain film genre. Riefenstahl told him how much she admired his work, and convinced him of her acting skill—she persuaded him to feature her in one of his movies, *Der Heilige Berg* ("The Holy Mountain"). She acted in a series of films for Fanck, while learning film editing techniques by observing him. The Fanck film that brought Riefenstahl into the international limelight was *Die weiße Hölle vom Piz Palü* ("The White Hell of Piz Palü") of 1929, co-directed by G. W. Pabst.

Riefenstahl produced and directed her own work called *Das Blaue Licht* ("The Blue Light") in 1932, co-written by Carl Mayer and Béla Balázs. The film attracted the attention of Adolph Hitler, who believed she epitomized the perfect German female. He saw talent in Riefenstahl and arranged a meeting. The attraction was mutual. Riefenstahl heard Hitler at a rally in 1932 and was mesmerized by

his talent as a public speaker.

Leni fit in perfectly with Hitler's ideal of Aryan womanhood, a feature he had noted when he saw her starring performance in *Das Blaue Licht*. After meeting Hitler, Riefenstahl was stunned to be offered the opportunity to direct *Der Sieg des Glaubens* ("The Victory of Faith"), an hour-long propaganda film about the fifth Nuremberg Rally in 1933. Riefenstahl agrees to direct the movie even though she's given only a few days before the rally to prepare.



Still impressed with Riefenstahl's work, Hitler asks her to film *Triumph des Willens* ("Triumph of the Will"), a new propaganda film about the 1934 party rally in Nuremberg. The film is widely considered the greatest propaganda film ever made. Initially Riefenstahl resists, not wanting to create further Nazi Party films. Hitler convinces her to film *Triumph des Willens* on the condition that she won't be required to make further films for the party. The film will take Riefenstahl's career to a new level and give her further international recognition. Despite her professed resistance to making more Nazi propaganda, Riefenstahl goes on to make the 28-minute *Tag der Freiheit: Unsere Wehrmacht* ("Day of Freedom: Our Armed Forces") about the German Army in 1935. Like *Der Sieg*

des Glaubens and *Triumph des Willens*, it is filmed at the annual Nazi Party rally at Nuremberg.

QUOTES:

- “I had an almost apocalyptic vision that I was never able to forget. It seemed as if the Earth’s surface were spreading out in front of me, like a hemisphere that suddenly splits apart in the middle, spewing out an enormous jet of water, so powerful that it touched the sky and shook the earth.” (on watching Hitler speak for the first time)
- “Reality doesn’t interest me.”
- “Do you want to judge me, or do you want to judge my art? No, of course it’s me you’ve come to try.”
- “You’d like me to be a just a pretty face, or a grinning bete noire, but I’m neither and that’s a problem for you.”
- “Another charming foreign actress, a B-movie villainess...no thank you, I took the money. *Talk to me you when you give back your grants.*”
- “In a world where there’s no luxury for this, I followed my muse, I followed nothing else.”
- “I want to *see*, that’s *all*. *This is my life*. I want to *see*.”

SKILLS: Awareness +4, Artistry +12, Bravery +5, Carousing +3, Dodge +6, Fast Talk +8, Performance +6, Rhetoric +4, Running +5, Seduction +6, Tinker +3.



Bundesarchiv, Bild 146-1990-037-13A
Foto: Friedrich, Kurt I. o. Dat.

REICHSMINISTER JOSEPH GOEBBELS

Paul Joseph Goebbels was born on 29 October 1897 in Rheydt, an industrial town south of Mönchengladbach near Düsseldorf to Roman Catholic parents of modest backgrounds. During childhood, Goebbels suffered from ill health, which included a long bout of inflammation of the lungs. He had a deformed right foot that turned inwards, due to a congenital deformity. It was thicker and shorter than his left foot. He underwent a failed operation to correct it just prior to starting grammar school. Goebbels wore a metal brace and special shoe because of his shortened leg and walked with a limp. He was rejected for military service in World War I due to this deformity.



Goebbels studied literature and history at the universities of Bonn, Würzburg, Freiburg, and Munich, aided by a scholarship from the Albertus Magnus Society. Goebbels' lifelong pursuit of women may have been in compensation for his physical disability. At Freiburg, he met and fell in love with Anka Stalherm, who was three years his senior. By 1920, the relationship with Anka was over plunging Goebbels into a near suicidal depression. Persevering, Goebbels submitted the thesis, passed his oral examination, and Goebbels

earned his PhD in 1921. Goebbels found work as a journalist and was published in the local newspaper. His writing during that time reflected his growing antisemitism and dislike for modern culture.

He continued for several years to try to become a published author. The lack of income from his literary works (he wrote two plays in 1923, neither of which sold) forced him to take employment as a caller on the stock exchange and as a bank clerk in Cologne, a job he detested. He was dismissed from the bank in August 1923 and returned to Rheydt. During this period, he read avidly and was influenced by the works of Oswald Spengler, Fyodor Dostoyevsky, and Houston Stewart Chamberlain, the British-born German writer whose book *The Foundations of the Nineteenth Century* (1899) was one of the standard works of the extreme right in Germany.

Goebbels first took an interest in Nazism in 1924. In February 1924, Hitler's trial for treason began in the wake of his failed attempt to seize power in the Beer Hall Putsch of 1923. The trial attracted widespread press coverage and gave Hitler a platform for propaganda. Goebbels was drawn to the NSDAP mostly because of Hitler's charisma and commitment to his beliefs. Goebbels went to work for Gregor Strasser, a leading Nazi organizer in northern Germany, who hired him to work on their weekly newspaper was also put to work as party speaker and representative for Rhineland-Westphalia. This northern branch of the NSDAP, including Goebbels, had more socialist leanings than Hitler's rival group in Europe.

Hitler was opposed to the socialist leanings of the northern wing, stating it would mean "political bolshevization of Germany." Further, there would be "no princes, only Germans," and a legal system with no "Jewish system of exploitation ... for plundering of our people." The future would be secured by acquiring land, not through expropriation of the estates of the former nobility, but through colonising territories to the east. Goebbels was initially horrified by Hitler's characterisation of socialism as "a Jewish creation" and his assertion that a Nazi government would not expropriate private property. After reading Hitler's book *Mein Kampf*, Goebbels found

himself agreeing with Hitler's assertion of a "Jewish doctrine of Marxism".



One evening in Munich, Hitler and Goebbels both gave speeches at a beer hall rally. The following day, Hitler offered his hand in reconciliation encouraging them to put their differences behind them. Goebbels capitulated completely, offering Hitler his total loyalty. He wrote in his diary: "I love him ... He has thought through everything," "Such a sparkling mind can be my leader. I bow to the greater one, the political genius."

At Hitler's invitation, Goebbels spoke at party meetings in Munich and at the annual Party Congress, held in Weimar in 1926. For the following year's event, Goebbels was involved in the planning for the first time. He and Hitler arranged for the rally to be filmed.

Goebbels was first offered the position of party *Gauleiter* for the Berlin section in August 1926. He travelled to Berlin in mid-September and by the middle of October accepted the position. Goebbels was allowed to determine the organization and leadership for the Nazi party in Berlin. Goebbels was given control over the local *Sturmabteilung* (SA) and *Schutzstaffel* (SS) and answered only to Hitler. Goebbels was aware of the value of both positive

and negative publicity and deliberately provoked beer-hall battles and street brawls, including violent attacks on the KDP. Goebbels adapted recent developments in commercial advertising to the political sphere, including the use of catchy slogans and subliminal cues—his new ideas for poster design included using large type, red ink, and cryptic headers that encouraged the reader to examine the fine print to determine the meaning.

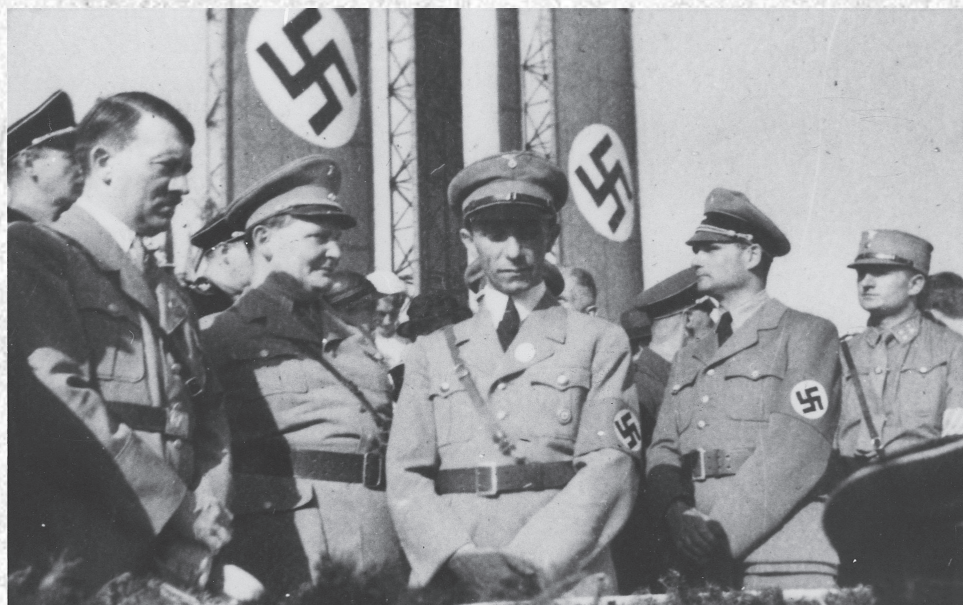
Goebbels' tactic of using provocation to bring attention to the NSDAP, along with violence at the public party meetings and demonstrations, led the Berlin police to ban the NSDAP from the city on 5 May 1927. Violent incidents continued, including young Nazis randomly attacking Jews in the streets and Goebbels was subjected to a public speaking ban until the end of October. During this period, he founded the newspaper *Der Angriff* (The Attack) as a propaganda vehicle for the Berlin area. Material in the paper was highly anti-communist and virulently antisemitic. Among the paper's favourite targets was the Jewish Deputy Chief of the Berlin Police Bernhard Weiß. Goebbels gave him the derogatory nickname "Isidore" and subjected him to a relentless campaign of Jew-baiting in the hope of provoking a crackdown he could then exploit.

Goebbels continued to try to break into the literary world, with a revised version of his book *Michael* finally being published, and the unsuccessful production of two of his plays (*Der Wanderer* and *Die Saat*). The latter was his final attempt at playwriting.

The ban on the NSDAP was lifted before the Reichstag elections on 20 May 1928. The NSDAP lost nearly 100,000 voters and earned only 2.6 per cent of the vote nationwide. Results in Berlin were even worse, where they attained only 1.4 per cent of the vote. As one of 12 NSDAP members to gain a seat in the Reichstag, Goebbels received immunity from prosecution for a long list of outstanding charges.

By 1930 Berlin was the party's second-strongest base of support after Munich. That year the violence between the Nazis and communists led to local SA troop leader Horst Wessel being shot by two members

of the KDP. Goebbels used the death of Horst Wessel in 1930 as a propaganda tool against “Communist subhumans”. Exploiting Wessel’s death, Goebbels turned him into a martyr for the Nazi movement. He officially declared Wessel’s march *Die Fahne hoch* (Raise the flag), renamed as the *Horst-Wessel-Lied*, to be the Nazi anthem.



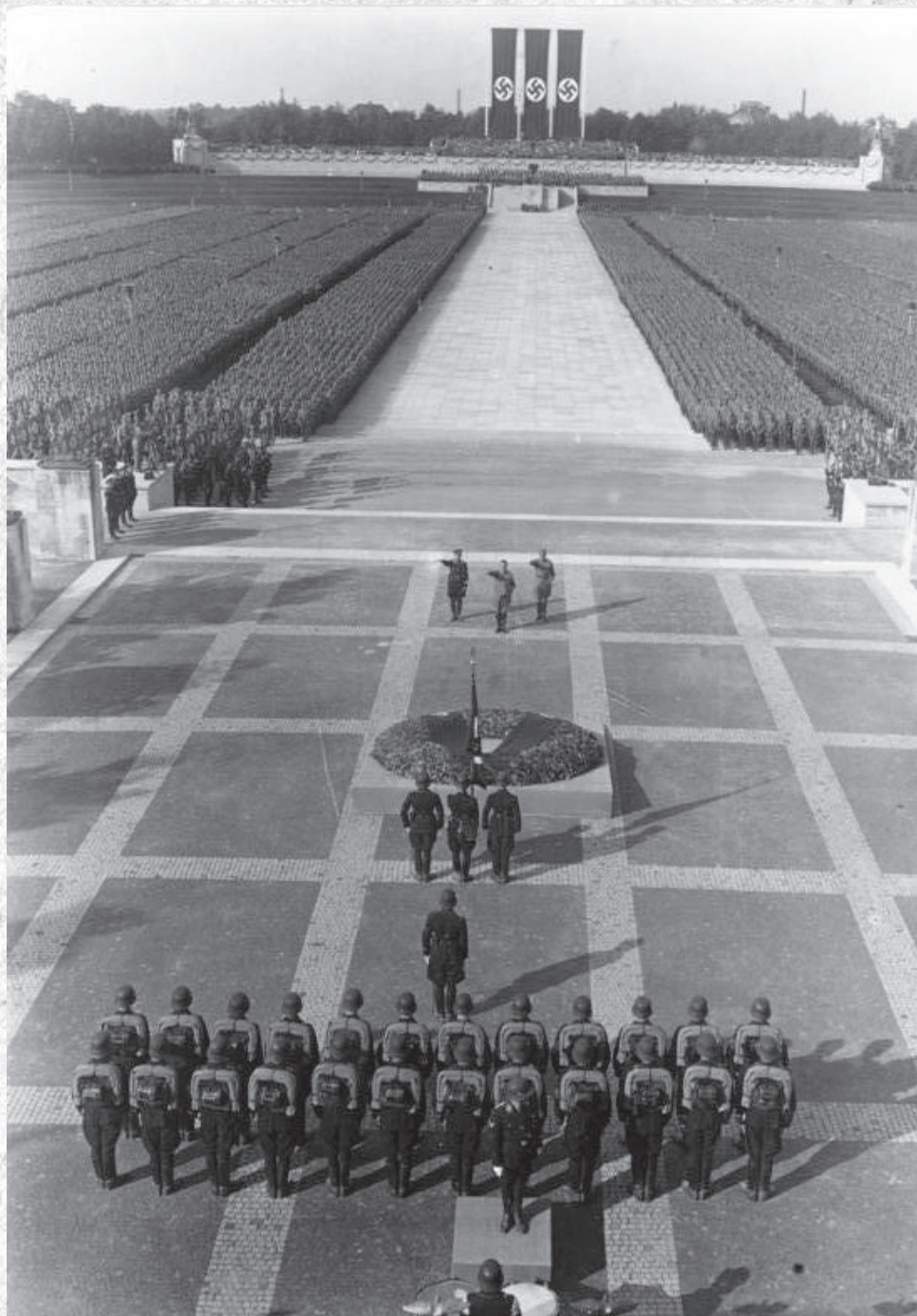
In late April 1930, Hitler appointed Goebbels to replace him as Reich leader of NSDAP propaganda. Goebbels took charge of the NSDAP’s national campaign for Reichstag elections called for 14 September 1930. Campaigning was undertaken on a huge scale, with thousands of meetings and speeches held all over the country. Hitler’s speeches focused on blaming the country’s economic woes on the Weimar Republic, particularly its adherence to the terms of the Treaty of Versailles, which required war reparations that had proven devastating to the German economy. He proposed a new German society based on race and national unity. The resulting success took even Hitler and Goebbels by surprise: the party received 6.5 million votes nationwide and took 107 seats in the Reichstag, making it the second largest party in the country.

For two further elections held in 1932, Goebbels organized massive campaigns that included rallies, parades, speeches, and Hitler travelling around the country by aeroplane with the slogan “the Führer over Germany”. Many of Goebbels’ campaign posters used violent imagery such as a giant half-clad male destroying political opponents or other perceived enemies such as “International High Finance”. His propaganda characterized the opposition as “November criminals”, “Jewish wire-pullers”, or a communist threat. Support for the party continued to grow, but neither of these elections led to a majority government.

To celebrate Hitler’s appointment as chancellor, Goebbels organized a torchlight parade in Berlin on the night of 30 January 1933 of an estimated 60,000 men, many in the uniforms of the SA and SS. The spectacle was covered by a live state radio broadcast, with commentary by longtime party member and future Minister of Aviation Hermann Göring. After the Nazis took advantage of the Reichstag fire of 27 February 1933, with Hindenburg passing the Reichstag Fire Decree the following day at Hitler’s urging, dismantled German democracy in favor of a totalitarian dictatorship Goebbels finally received Hitler’s appointment to the cabinet. On March 14th, 1933 Joseph Goebbels officially became head of the newly created Reich Ministry of Public Enlightenment and Propaganda on 14 March.

One of Goebbels’ first productions was staging the Day of Potsdam, a ceremonial passing of power from Hindenburg to Hitler, held in Potsdam on 21 March. He composed the text of Hitler’s decree authorising the Nazi boycott of Jewish businesses, held on April 1st. Goebbels converted the May 1st holiday from a celebration of workers’ rights (observed as such especially by the Communists) into a day celebrating the NSDAP. The following day, all trade union offices in the country were forcibly disbanded by the SA and SS, and the Nazi-run German Labour Front was created to take their place.

Less than two weeks later, he will give a speech at the Nazi book burning in Berlin on May 10th, a ceremony he suggested. At the



end of June 1934, Goebbels he'll be present at the arrest and perhaps also present at the subsequent murder of SA leader Ernst Röhm in Munich during the Night of the Long Knives. On August 2nd. 1934, President von Hindenburg dies and Goebbels will announce that the offices of president and chancellor had been combined, formally naming Hitler Führer und Reichskanzler (leader and chancellor).

The propaganda ministry is organized into seven departments: administration and legal; mass rallies, public health, youth, and race; radio; national and foreign press; films and film censorship; art, music, and theatre; and protection against counter-propaganda, both foreign and domestic. The Reich Film Chamber, which all members of the film industry are required to join, is created in June 1933. Goebbels promotes the development of films with a Nazi slant, and ones that contained subliminal or overt propaganda messages. Under the auspices of the *Reichskulturkammer* (Reich Chamber of Culture), created in September, Goebbels will add additional sub-chambers for the fields of broadcasting, fine arts, literature, music, the press, and the theatre.

In the film industry, anyone wishing to pursue a career in these fields has to be a member of the corresponding chamber. In this way anyone whose views were contrary to the regime can be excluded from working in their chosen field and thus silenced. In addition, journalists (now considered employees of the state) were required to prove Aryan descent back to the year 1800 (for themselves and their spouses if married).

Goebbels is particularly interested in controlling radio, which was then still a fairly new mass medium. Goebbels gains control of radio stations nationwide, and placed them under the *Reichs-Rundfunk-Gesellschaft* (German National Broadcasting Corporation) in July 1934. Goebbels urges manufacturers to produce inexpensive home receivers, called *Volksempfänger* (people's receiver) and has loudspeakers placed in public areas, factories, and schools, so that important party broadcasts will be heard live by nearly all Germans.

A major focus of Goebbels' propaganda agenda was the deification of Hitler himself, with whom Goebbels was in love. Not sexually, perhaps not even romantically, but Goebbels was certainly in love with Adolph Hitler. He mentions it several times in his diary. Adulation of Hitler will be the focus of the 1934 Nuremberg Rally, where his moves were carefully choreographed. The rally is the subject of the Leni Riefenstahl's *Triumph of the Will*--it will win the Gold Medal at the 1935 Venice Film Festival.



QUOTES:

- “We enter the Reichstag to arm ourselves with democracy’s weapons. If democracy is foolish enough to give us free railway passes and salaries, that is its problem... We are coming neither as friends nor neutrals. We come as enemies! As the wolf attacks the sheep, so come we.”
- “We are the masters of Germany.”
- “Bolshevism is the declaration of war by Jewish-led international subhumans against culture itself.”
- “The best propaganda is that which, as it were, works invisibly, penetrates the whole of life without the public having any knowledge of the propagandistic initiative.”

SKILLS: Awareness +5, Artistry +3, Bravery +0, Dodge +4, Fast Talk +13, Firearms +4, Intimidation +6, Rhetoric +13, Running -3, Skulduggery +4, Tinker +3.



PIRATE JENNY

Pirate Jenny's rise from the gutter happened at the same time as the Nazi's rise to power, but merely by coincidence. Jenny was the daughter of an unknown father, and her mother abandoned her to the state in 1904, when Jenny was just four years old. Being state raised in Germany, ricocheting from orphanage amidst World War and revolution was one of the toughest upbringings imaginable, and it toughened Jenny proportionally.

By the end of the Great War Jenny was a prostitute at the grimy subterranean Alexanderplatz beer hall and brothel called *Das Schwarze Frachter*. After a drunken client scarred her face with a broken bottle, she shoved him over the second-floor balcony railing—his neck broke her fall. Her pimp, a coldhearted and merciless man named Oskar Snyder, punished her for this by making her the establishment's "budget" girl and, adding insult to injury, also foisting off all of the duties of a maid upon her. So when Jenny wasn't spreading her legs for an exceptionally insulting pittance, she was on her knees scrubbing at ignominious stains on a splintery floor, or watching her hands turn pink washing scalding hot laundry. So went most of the next decade.

By 1929, the 29-year-old Jenny had spent most of her life at the very bottom of a world whose only rule was that shit runs downhill—and she was covered in it. Her tiny, powerless body contained a terrifying amount of hatred, hatred not directed at any specific group of people but at an entire world she felt had victimized her and violated her in every way. There is no device to measure her hate, but she may well have had more hate in her than Hitler. Hitler's hatred was channeled towards the Jews, the Communists, his other political rivals, other non-Aryan groups he didn't approve of.

Pirate Jenny wants to take revenge upon the entire world and everyone in it, no exceptions at all.

Something mysterious happened at *Das Schwarze Frachter* on the night before the April 1st boycott of Jewish businesses. When the sun

rose that day, Oskar the pimp, every john that had ever manhandled one of the *Frachter's* whores, and every whore that had ever bullied Jenny Diver were each found with their throats slit open, drowned in their own blood. The surviving whores decided unanimously that Pirate Jenny was the establishment's new madam and proprietor. Since then, the girls who wanted to keep whoring have been allowed to, in some of the upstairs rooms. SA Brownshirt goons—until the Night of the Long Knives—more loyal to Jenny than Hitler keep any undesirables from getting in and any customers from getting violent. The rest of the girls who chose to stay now serve as barmaids. The bar is much cleaner and is attracting a marginally more respectable clientele. Certainly, it's moved up a step from the dank basement haunt that it was.

Jenny is in charge of everything that happens at the bar and also learns every secret that gets spilled there. She makes a tidy income on the side as an information broker. Like many ordinary Germans, she utterly despises Hitler and his regime, but she is a pragmatist and a survivor before she is a humanitarian or a revolutionary. She will do what she has to in order to live.

SKILLS: Awareness +4, Bravery +8, Carouse +7, Dodge +4, Fast Talk +4, Hurl +4, Intimidation +9, Running +2, Scrap +4, Seduction +6, Skullduggery +8, Toughness +4.

ROBERT “MAC THE KNIFE” MACHEATH

Macheath is a very atypical serial killer. For starters, he is not a psychopath and aside from the demonstrable fact he's a sociopath with a complete lack of conscience, indeed has no detectable mental illnesses. Other ways he's atypical for a serial murderer is that he doesn't derive any sexual pleasure from his kills, that he robs his victims (serial killers take trophies, not valuables) and that he also kills for money (profit, as well as fun)—serial killers and contract killers are, as a criminological rule, mutually exclusive, motivated by very different drives.

Macheath is an American citizen that has been visiting Berlin since the mid-1920s (it was problematic for him to remain in the United States at the time—he moved from the infamous NYC neighborhood of the Five Points). During that time, he has killed 38 people, mostly women, as of the start of Act III. A little over a third of his targets he was hired to kill by various employers. He robbed nearly all of them. Most of Macheath's contract killings were for the *ringvereines* (see below), about half of those targeting other ringvereine. He has committed political murders for the KDP against the NSDP, and likewise vice versa, for the Nazis against the Communists (the Nazis pay better, so he has worked for them more). He has killed cheating wives for their husbands. And he has killed *plenty* just for the fun of it.

His weapon of choice is a jackknife, a relatively small, single-edged folding knife with a well worn wooden haft that has bright brass screws and bindings. While he is frighteningly dangerous with any weapon, Macheath seldom needs any save for his jackknife. Macheath usually does not let anyone see him unless he wants to be seen. He is tall (6'5"), broad shouldered, and bony. He usually dresses in expensive suits, usually black, and outdoors in the winter wears a trenchcoat over the suit. His straw blond hair is always hidden by a smoke gray Borsalino Fedora with a black silk band, which he never takes off. His German is pretty poor. His Scottish and Italian are both closer to passable.

Everyone assumes that some kind of arrangement was made between Pirate Jenny and Macheath because it's unknown who else in town could kill so many people in one night. If there was a deal worked out, neither of them is telling, but Macheath can be found as regularly at *Das Schwarze Frachter* as he can anywhere else, sitting alone at a corner table facing the doors, skulking in an envelope of deep, inky shadows, nursing his drink. Macheath will be intimately involved with the Night of the Long Knives.

Mac The Knife

Initiative 12, Health 15, Defense 17, Passive Awareness 16

Awareness +6, Bravery +6, Carouse +2, Dodge +7, Erudition +3, Fast Talk +5, Firearms +7, Hurl +5, Intimidation +11, Medic +3, Running +0, Scrap +13, Seduction +6, Skullduggery +9, Toughness +5.

Attacks: Jackknife at +13 for 2d4.

Tommy Gun at +9 for 1d8 + 2. This attack uses up five bullets: the attacker rolls two dice at once (both might miss, one might hit and one miss, or both hit and do damage) to represent firing a burst. This weapon loads 50 rounds.

M1911A1 at +9 for 1d8 + 2.

Flaws: Addiction (Booze), Arrogant Style (Scrap), Skirt Chaser

Perks: Contacts, Flaws In Low Places, You Won't Get Caught If You Don't Get Scared

Organized Crime In The Weimar Republic And Nazi Germany – The Ringvereine

Many of the records of organized crime in Weimar Berlin were destroyed during WWII along with most police records. What little information survives paints a very strange picture. The *ringvereine* or ring clubs (named for the rings members wore everywhere) were ostensibly convict associations with the purpose of reintegrating habitual criminals into society. It failed miserably. The *ringvereine* provided a perfect front for their criminal activities. And the *ringvereine* was perfectly legal (early attempts in court to abolish it failed). It is a shame so little information is available about them because the *ringvereine* may well have been one of the most efficient criminal syndicates in history: its members actually honored their code of silence, covered for each other with alibis, and intimidated any witnesses into silence as well.

The Ring Clubs were divided into numerous sub-gangs with romantic names like *Immertreu* (“always faithful”) and *Libelle* (dragonfly) naturally there were clashes and infighting between them, but all of them paid in to the main *ringvereine*, much like union dues, the funds often used for purchasing the best legal defense money could buy for members in trouble.

As the 20s gave way to the 30s, antisemitic Nazi propaganda proposed then insisted on a connection between the *ringvereine* and either Jews and/or communists, but no such connection ever actually existed. Very little research exists on the operation of the *ringvereine* during Nazi Germany and the war years.

Major Events During Act III

- March 31st, 1933 – First *Gleichschaltung* Law passed, dissolving the diets of all Lander (states) except the Nazi controlled Prussian parliament. State governments are granted the same powers the Reich government possesses under the Enabling Act.
- April 1st, 1933 – this day is a national boycott of Jewish businesses declared by Hitler. Plenty of Nazis take things further than a mere boycott, escalating to harassment and outright violence.
- April 7th, 1933 – Second *Gleichschaltung* Law passed, deploying one Reich Governor in each state, apart from Prussia. These officers have near total control over the state governments they have been assigned to. At the same time, the “Law for the Restoration of a Professional Civil Service” authorized “co-ordination of” (i.e. the removal of Jews and Communists from) all civil service positions, including not just the state bureaucracy but also schoolteachers, professors, judges, prosecutors, and other professionals.
- May 2nd, 1933 – the Nazis dissolve the trade unions, effectively gutting the labor movement.
- May 10th, 1933 – books considered un-German, including those by Jewish authors, are destroyed in a nationwide book burning. On the same day, as the night sky of Berlin fills with columns of black smoke from the blazing book-fires below, Jewish citizens are harassed and subjected to violent attacks.
- July 14th, 1933 – the Nazis pass the Law Against The Founding Of New Parties which does exactly what it says on the tin: Nazis are declared Germany’s only political party.
- August 30th-September 3rd, 1933 – the 5th Party Congress is held in the city of Nuremberg, some 270 miles (about ten hours drive

in the automobiles of the time, or about six hours by train) south of Berlin. This “Rally of Victory” celebrates the Nazi seizure of power and the downfall of the Weimar Republic. Here, Leni Riefenstahl does all the primary filming for *Der Sieg des Glaubens* (“The Victory of Faith”).

- January 30th, 1934 – the Nazis pass the Law Concerning the Reconstruction of the Reich, formally doing away with the concept of the federal republic and converting Germany into a highly centralized state. This was the final death knell for any and all forms of “states’ rights” in Nazi Germany.
- February 14th, 1934 – the Reichsrat, one of Germany’s two legislative bodies, is formally abolished.
- June 30th-July 2nd, 1934 – the Night of the Long Knives—Hitler has his rivals, primarily Ernst Rohm and his SA and Gregor Strasser and the Strasserist faction of the Nazi party, bloodily purged to consolidate his power. The killings are carried out by the SS Security Service under Heydrich and the Gestapo under Göring. Most likely, hundreds of political opponents were murdered—over a thousand were arrested. The *Night of the Long Knives* is a deeply fascinating historical event, but it is unlikely to directly involve PCs in *Resist & Remember* so I can’t cover it in the detail I would like. A “Brownshirt” Flaw for PCs was considered—with the understanding that the Nazi PC would either die during or have their change of heart by the Night of the Long Knives—but ultimately removed for various reasons, chiefly party cohesion (a Brownshirt PC could hardly get along with other PCs).
- September 5th-10th, 1934 – the 6th Party Congress is held in Nuremberg, attended by some 700,000 Nazis. Albert Speer’s “Cathedral of Light” is an awesome sight: 152 searchlights casting vertical beams into the sky around the Zeppelin Field to form the convincing suggestion of a building. Here, Leni Riefenstahl films the most legendary and notorious propaganda film of all time, *Triumph des Willens*.

- September 10th-16th 1935 – the 7th Party Congress is held in Nuremberg. Called the “Rally of Freedom”, it celebrated the reinstatement of compulsory military service—German “freedom” from the Treaty of Versailles. Here, Leni Riefenstahl makes the film *Tag der Freiheit: Unsere Wehrmacht* (Day of Freedom: Our Armed Forces) at this rally. The Nazis unveil the Nuremberg Laws, virulently antisemitic racial laws to protect “German Blood and German Honour”, forbidding marriage and extramarital intercourse between Jews and Germans and the employment of German females under 45 in Jewish Households. The Reich Citizenship Law, another part of the passage, declared that only those of German blood were eligible to be Reich citizens—everyone else was classified as a state subject with none of the rights of Citizenship. A supplementary decree establishing the definition of who was Jewish comes out later this year in November when the Nuremberg Laws come into effect. These laws are quickly expanded to include Romani and black people.

Act III Dramatis Personae – Checking In On Old Friends

These are historical personages and/or fictional characters that are present during Act I but aren’t Featured Personalities or described in much detail as Regulars at any of the Act’s Featured Locations. Most of these people will be important in later Acts.

- **Marlene Dietrich’s** breakthrough role of Lola Lola, a cabaret singer who caused the downfall of a hitherto respectable schoolmaster (played by Emil Jannings) in the UFA production of *The Blue Angel* (1930) achieved international success, and on the strength of that, and with encouragement and promotion from the film’s director, Josef von Sternberg, who was established in

Hollywood, Dietrich moved to the United States under contract to Paramount Pictures, the film's U.S. distributor. Dietrich starred in six films directed by von Sternberg at Paramount between 1930 and 1935. Von Sternberg worked effectively with Dietrich to create the image of a glamorous and mysterious femme fatale.

- **Lien Dyers** has some conflicts with the new politics of Nazi Germany: she takes on German citizenship to remain assured of roles. She begins becoming typecast as typical Aryan characters like the exemplary girlish blonde in *The Company's in Love* (1932) and *Gold* (1934). Lien secretly fears that the Nazis will discover she is half-Jewish. In 1934 she marries the American-born German producer and director Alfred Zeisler, who had worked in Germany since 1924; they met on the set of *Sein Scheidungsgrund*, in which she played the main character. In 1935, the couple get out alive.

- **Dora Gerson** was like the rest of the German-Jewish population systematically stripped of her rights. This put the brakes on Dora Gerson's career pretty hard. Blacklisted from performing in "Aryan" films, Gerson began recording music for a small Jewish record company. She also begins recording in the Yiddish language during this act.

- **Fritz Lang's** new film *The Testament of Dr. Mabuse* is banned by March 30th, almost immediately after Adolf Hitler comes to power. The new regime called it an incitement to public disorder. Lang had put phrases used by the Nazis into the mouth of the title character. Lang is worried about the advent of the Nazi regime, partly because of his Jewish heritage. His wife, screenwriter Thea von Harbou has started to sympathize with the Nazis. By the end of this act, propaganda minister Joseph Goebbels calls Lang to his offices to inform him that *The Testament of Dr. Mabuse* was being banned but that he was nevertheless so impressed by Lang's abilities as a filmmaker (especially *Metropolis*), he was offering Lang a position as the head of German film studio UFA. Lang decides during this meeting to leave for Paris. Lang leaves Berlin on 31 July 1933.

- **Carola Neher** leaves Germany after Adolf Hitler's ascension to power in Spring of 1933. She first emigrates to Prague, then moves on to the Soviet Union in 1934, where she meet Gustav von Wangenheim and worked with him at his cabaret Kolonne Links.
- **Max Reinhardt** is in the United States, directing a film version in 1935 of his 1934 staging of *A Midsummer Night's Dream*. His cast includes James Cagney, Mickey Rooney, Joe E. Brown and Olivia de Havilland—Mickey Rooney and Olivia de Havilland had also appeared in Reinhardt's 1934 stage production, which was staged at the Hollywood Bowl. The Nazis ban the film because of the Jewish ancestry of both Reinhardt and Felix Mendelssohn, whose music (arranged by Erich Wolfgang Korngold) was used throughout the film.
- **Kurt Weill** fled Nazi Germany in March 1933. He was a prominent and popular Jewish composer and officially denounced for his populist views and sympathies. Weill is a target of the Nazi authorities, who criticize and interfere with performances of his stage works, such as *Rise and Fall of the City of Mahagonny* (*Aufstieg und Fall der Stadt Mahagonny*, 1930), *Die Bürgschaft* (1932), and *Der Silbersee* (1933). With no option but to leave Germany, he goes first to Paris, where he works once more with Brecht on the ballet *The Seven Deadly Sins*.

Intermission

Act III – Act IV
September 16th, 1935 to November 8th, 1938

If one or more PCs were killed during the escalating hatred and persecution of Act III, they need to be replaced. After that is wrapped up, each PC should select five different skills—they could be any skill the character already has a bonus in, or any skill the character has no bonus in—and add +4 to their total bonus for each one. The Act IV GM should ensure these PC skill increases make sense with the things that the PCs have needed to do in order to survive thus far.

The 1936 Summer Olympics are held in Berlin, Nazi Germany despite (brief and failed) protest campaigns to boycott or relocate the Games in the United Kingdom, France, Sweden, Czechoslovakia and the Netherlands and considerable debate over a boycott within the United States. Hitler sees the 1936 games as an opportunity to awe other nations with the greatness of Nazi Germany and a proving grounds for the obvious superiority of the Aryan race. German Jewish athletes were barred from competing and many other countries side-lined their Jewish athletes in order not to offend the Nazi regime. African American track star Jesse Owens however was allowed to participate, and gold medaled four times in the sprint and long jump events, shattering Hitler's proclamation of the natural athletic superiority of the Aryan race and upstaging the Führer himself.

As the years drag on, life is a constantly worsening hardship for a populace of German Jews that is rapidly losing all of its basic human rights. The Nuremberg Laws effectively excluded Jews from German life, whether cultural, artistic, social, or financial, then went further,

stripping Jews of their citizenship and forbidding them to marry non-Jewish Germans. More than 250,000 Jews flee from Germany and Austria during this period, with another 300,000 Austrian Jews looking to get out—Austria was annexed in March of '38. Antisemitic violence, degradation, vandalism and abuse become day to day events for Jews living in Germany. A Jewish black-market springs up, trading in various goods that the Nuremberg Laws make it difficult for Jews to acquire.

The mass Jewish and Romani emigration creates a refugee crisis for neighboring countries, which tighten their borders in response (again, without really looking we find unsettling parallels with the present day). Ghettoization begins and is well underway. The concentration camps are erected and begin to amass their first victims. Communists, anti-Nazi political activists and radicals, and openly homosexual men and women are the first in the camps, before even the Jews, unless they successfully manage to go underground.

When Act III transitions to Act IV, the Hate Die increases from a d8 to a d12.

Act IV

Kristallnacht

Berlin, November 9th-10th, 1938

The Powderkeg

In August of '38 the Nazis announced that residence permits for foreigners were being canceled and would have to be renewed. This included German-born Jews of foreign citizenship. Poland threatened to renounce citizenship rights of Polish Jews living abroad for at least five years after the end of October, rendering them stateless. On October 28th, 1938 the Nazis enacted the "Polenaktion", during which more than 12,000 Polish Jews were expelled from Germany on Hitler's orders. They were packed into military trucks, twenty to a truck, and allowed only one suitcase per person to carry their belongings—their remaining possessions were looted by Nazis and by their neighbors.

The deportees were taken to railway stations and put on trains to the Polish border, where Polish border guards *sent them back into Nazi Germany*. This went on for days in the pouring rain, with the beleaguered Jews marching without food or shelter between the borders. Four thousand were eventually granted entry into Poland, but the remaining 8,000 were trapped at the border in conditions so wretched that some actually tried to escape back into Nazi Germany and were shot.

"Then they took us in police trucks, in prisoners' lorries, about 20 men in each truck, and they took us to the railway station. The streets were full of people shouting: 'Juden Raus! Auf Nach Palästina!' ('Jews out, out to Palestine!')." "

- Sendel Grynszpan

The Match

Sendel and Riva Grynszpan were Polish Jews that had settled in Hanover, Germany in 1911. They were driven out like so many other Polish Jews and like so many others were trapped at the Polish border. They sent their seventeen-year-old son Herschel, living in Paris with an uncle, a postcard describing their expulsion and pleading for aid.

On the morning of November 7th, Herschel Grynszpan armed himself with revolver and a box of bullets. Herschel went to the German embassy and asked to see an embassy official. After he was taken to the office of Ernst vom Rath, Grynszpan emptied his revolver at the diplomat, managing to hit him twice in the abdomen. Vom Rath had expressed anti-Nazi sympathies (largely based on the Nazis' treatment of the Jews) and at the time he was shot, was himself under Gestapo investigation for political unreliability.

(While it's possible that vom Rath was simply a hastily and poorly chosen target for a political killing, later historians have speculated that the shooting may actually have been the result of a love affair gone wrong—Grynszpan and vom Rath had become intimate after they met in La Boeuf sur le Toit, a popular meeting place for gay men in Paris at the time.)

Grynszpan surrendered freely to the French authorities. In his pocket was a postcard to his parents with the message "I must protest so that the whole world hears my protest, and that I will do". Protest he did, and unfortunately, he got what he wanted. His shots were heard around the world.

Beginning Of The End

The German government retaliated the next day: they halted the publication of Jewish newspapers, indefinitely suspended all Jewish cultural activities, and barred Jewish children from German state elementary schools. *One of the first legal measures imposed was an order by Heinrich Himmler forbidding Jews to possess any weapons whatsoever and imposing a penalty of twenty years confinement in a concentration camp on any Jew found in possession of a weapon.*

(Germany could have used a Second Amendment and some Second Amendment advocates and for that matter, so could the American left today, for pretty much the same reason. To shoot Nazis.)

Ernst Vom Rath died of his wounds on November 9th—Hitler and the other Nazi high command were at a dinner commemorating the 1923 Beer Hall Putsch. Hitler departed the assembly abruptly without giving his customary address. Instead, Propaganda Minister Joseph Goebbels delivered the speech, claiming Hitler had declared that “...demonstrations should not be prepared or organized by the Party, but insofar as they erupt spontaneously, they are not to be hampered”.



Joseph Goebbels was undeniably the primary architect of Kristallnacht. Himmler called him megalomaniacal and stupid for organizing a massive pogrom at a time when Germany was under such close scrutiny by the rest of the world. Göring did not care about the international relations crisis but was furious at Goebbels for his own reasons: he wanted the German government to have expropriated (stolen) all of the valuable Jewish properties and assets that were instead destroyed in the frenzy of Kristallnacht. And Hitler himself, of course, maintained plausible deniability as far as having green lit Kristallnacht himself. So much so that he managed to conduct a one-hour long press conference within 24 hours after the riots without addressing the issue once. (Beat that, Trump!)

The Triumph of Hatred

The German people had been receiving word of Vom Rath's death at the hands of a Jew throughout the day so the "spontaneous" demonstrations of rage against innocent German Jews had begun in Berlin by the time the sun was setting. Of course, at least by the midnight hour, the "spontaneous" riots were being carefully coordinated by the Nazi high command. At 01:20 AM on the 10th of November, Reinhard Heydrich sent an urgent secret telegram to the SA and the *Sicherheitspolizei* (Security Police; SiPo) with instructions regarding the riots: foreigners were to be protected along with non-Jewish businesses and property. Beyond that, police were not to interfere with the riots unless the guidelines were violated. Police were also instructed to seize Jewish archives from synagogues and community offices and to arrest and detain "healthy male Jews ... not too old" for eventual transfer to labor camps.

Kristallnacht (Crystal Night, or the Night of Broken Glass) is named for the shattered windows of about 7,500 Jewish shops and businesses nationwide. Jewish homes were ransacked, Jews were beaten, assaulted, and murdered, and following the violence German police departments recorded a large number of suicides and rapes.

Throughout Germany, Austria, and the Sudetenland over 1400 synagogues, many Jewish cemeteries, more than 7,000 Jewish shops and 29 department stores were damaged or destroyed. More than 30,000 Jewish men were arrested and taken to concentration camps, primarily Dachau, Buchenwald, and Sachsenhausen.

While murder was not a central directive of these “spontaneous demonstrations”, at least 36 murders were *reported* during the Kristallnacht, from which I can extrapolate that anywhere from one hundred to four hundred Jews were murdered based on the PR position of the Nazi party at that time. Historians agree that at least 91 Jews were killed during Kristallnacht.

“Mob law ruled in Berlin throughout the afternoon and evening and hordes of hooligans indulged in an orgy of destruction. I have seen several anti-Jewish outbreaks in Germany during the last five years, but never anything quite as nauseating as this. Racial hatred and hysteria seemed to have taken complete hold of otherwise decent people. I saw fashionably dressed women clapping their hands and screaming with glee, while respectable middle-class mothers held up their babies to see the ‘fun.’”

- Hugh Green, writing for the Daily Telegraph

After this, the Jewish community was fined one billion Reichsmarks (approx. \$US 5.5 billion in today’s currency) which was levied by the compulsory acquisition of 20% of all Jewish property by the state. Six million Reichsmarks of insurance payments for property damage (the repair cost for the windows alone was 40 million marks), payments due to the Jewish community were instead paid to the Nazi government as “damages to the German Nation”.

The Good Germans

Many Germans (and many Berliners) were deeply ashamed of the pogrom, and some took great personal risks to offer help. Police Lieutenant Otto Bellgardt in Berlin barred SA troopers from setting the New Synagogue on fire, earning a verbal reprimand. Witnesses and historians describe Germans crying while watching from behind their curtains. A neighbor of Rolf Dessauers, a then-twelve-years-old Jewish boy who would go on to a successful career in chemistry at DuPont, came forward to restore a portrait of Paul Ehrlich that had been destroyed by the SA, because he wanted it to be known that not all Germans supported Kristallnacht.

In 1938, just after Kristallnacht, a psychologist interviewed 41 randomly selected Nazis on their attitudes towards racial persecution—of those interviewed, 63% expressed extreme indignation against it, while only 5% expressed approval of racial persecution (the remainder being noncommittal). During Kristallnacht, several Gauleiter and deputy Gauleiters had refused orders to enact the riots, and many leaders of the SA and of the Hitler Youth also openly refused party orders, while expressing disgust.

The U.S. ambassador to Germany reported:

“In view of this being a totalitarian state a surprising characteristic of the situation here is the intensity and scope among German citizens of condemnation of the recent happenings against Jews.”

As it was aware that the German public did not support the Kristallnacht, the propaganda ministry directed the German press to portray opponents of racial persecution as disloyal. The press was also under orders to downplay the riots and prohibited from depicting individual events. In an article released for publication on the evening of November 11th, Goebbels would go on to ascribe the Kristallnacht to the “healthy instincts” of the German people. “The German people are anti-semitic. It [sic] has no desire to have its rights restricted or to be provoked in the future by parasites of the Jewish race.”

Plausibility (“No Jews fought back on Kristallnacht IRL!”)

First off, I think the idea of Holocaust victims fighting back is too important to let something like historical plausibility get in the way of. That said, it seems plausible enough to me that of the at least 91 Jews that were killed during Kristallnacht, some were killed while resisting arrest.

If they did, who was going to carry their story forward?

Surviving Nazis aren't going to tell the story of the Jews that heroically resisted against impossible odds before being killed. Especially not if doing so means heaping that many more Jewish bodies at their own feet during their war crimes trials.

The heroes of any such story would not be around to tell it, by necessity.

Hills To Die On (Kristallnacht Encounters)

During Act IV, Player Characters will die, or be arrested and transported to the concentration camp at Dachau, which is itself as we now know a terrible death sentence. Player characters that are knocked unconscious (reduced to 0 Health with a melee weapon that is not spectacularly lethal) will wake up in Dachau. Discretion is not the better part of valor, here. No PC should knuckle under without a punch thrown or a shot fired due to caution or cautious inaction. This is *Resist & Remember*, it is NOT *Holocaust Victim Simulator*. The Act IV GM should only let PCs that play well, play smart, and get lucky survive. The same was true of the Holocaust.

We'll assume that in Berlin the riots start at dusk and proceed until dawn. During that period, the Act IV GM can run the PCs through any number of encounters of her own devising or use any number of the sample encounters included below. While it's not an apt metaphor considering that few things are as deadly serious as Kristallnacht, this Act is still a little bit like a video game bonus level that you cannot win—you just hold out for as long as you can.

As mentioned in the previous section a large number of rapes were reported in the wake of Kristallnacht in real life. Personally, I have no problem engaging with rape as drama in fiction, but it's fairly important to remember that I did not write this game to play with myself, so it is was a very deliberate choice that none of the scenarios below revolve around or even contain rape or sexual assault (even though almost any of them could).

The PCs preventing or avenging a rape is still a thing that could very well happen on Kristallnacht, but ONLY if the entire table is comfortable engaging with that kind of content. The most important thing is that everyone at the table should be feeling comfortable and having fun, so if engaging with this kind of content threatens that, just don't. The Nazis are doing plenty of other bad things tonight.



Home ... Castle

A Jewish PC's home or business is attacked or invaded by the Nazi mob. The particulars of this one depend entirely on the type of home and the type of business, so it should be one that was well characterized in the previous three acts.

Kit Kat Kabaret

It is not explicitly stated anywhere that the Kit Kat Club Cabaret, which the PCs visited in Act I and returned to in Act III, is under Jewish ownership. However, it certainly could be. This is one of many established (or new) locations that the PCs could find under siege, with SA brutes and thugs smashing glass tabletops and ransacking the bar, manhandling terrified chorus girls, and worse.

2d6 + 4 SA thugs are perpetrating Kristallnacht here.

If the PCs don't find Sally Bowles and/or Brian Roberts here, they can be found at the boarding house they share if not here as it will also come under attack. Sally has enough Nazi friends to ensure that she survives the night, although whether she survives entirely

unscathed might come down to the PCs' actions. After the night is over, she will use the last of her contacts and spend the rest of her favors to depart Berlin permanently. If the GM decides that Brian Roberts has survived up to this point, he is destined for Dachau unless the PCs can save him. His British citizenship alone certainly will not save him from his fate at this point.

“Pogrom” vs. “Riot”

So, to be clear, a pogrom is “an organized massacre of a particular ethnic group” whereas a riot is a “violent disturbance of the peace by a crowd” and to riot is “to take part in a violent public disturbance”. While the PCs in *Resist & Remember: Weimar* are assumed to be artsy types, bohemians and performers by default, I imagine most future releases of *Resist & Remember* will have PCs that are united by the fact that they are rioters, doing rioting. So, speaking as a self-identifying anarchist living in a country where the peace needs to be violently disturbed as often as possible because it is ever-congealing towards fascism, riots are good (GROSS oversimplification) and pogroms are bad (not a simplification at all).

The game itself (although not this Weimar Republic/Nazi Germany concept of it) was in fact almost titled RIOT!

I wanted to state that explicitly because in this text I used riot (and rioter) fairly interchangeably with pogrom. I just wanted to vary my diction somewhat so that among other things the word pogrom was not repeated so often that it lost all meaning. But despite its superficial similarities to a riot, anyone who “rioted” during Kristallnacht does not in fact deserve as “exalted” a title as rioter. They were nothing more than racist filth preying on the innocent and helpless with police protection and support.

Under the ownership of citizens of “pure” German blood, neither the Kakadu dance hall nor the film studios at Babelsberg come under attack during the Kristallnacht. The Kakadu/Barbarina, remarkably, will not suffer so much as a single broken window.

Kampfen Macht Frei

This is another archetypal encounter that could occur most anywhere on the streets of Berlin that the PCs are travelling through on their way to anywhere else. The Scheunenviertel and Alexanderplatz neighborhoods are the heaviest hit by the rioting so this encounter could be run multiple times in those locations with some variation. The PCs encounter a large military transport truck idling outside of a Jewish business or residence, and a Gestapo detachment of 1d6 + 6 men, two of them armed with submachine guns. If the PCs intervene, the Jews will still be hesitant to defend themselves if the PCs are outnumbered. It will require the PCs turning the tide of the fight in their favor or a TN 15 social roll of some kind to shock the victims out of their passivity, at which point they will begin grappling and disarming the nearest Gestapo scum.

Alternatively, for an even darker scene and a more direct call to action, the PCs might be passing an alleyway when they hear a gunshot, then gunshots, ringing out regularly. In the alley are Jews who have been forced to their knees, hands interlaced behind their backs, facing the wall. With what seems like clockwork precision, a high-ranking Gestapo officer—who has already executed 1d6 of them—is moving along the ranks, shooting them in the back of the head with his Luger. He is guarded by six armed Gestapo officers. Twenty-three Jews will be murdered this way if the PCs do nothing, one per round. As soon as the PCs intervene, at least half the Jews present will either attack the Nazis or take off running, giving the Nazis targets to shoot at other than the PCs.

Arson Run Rampant

Numerous Jewish homes and businesses are set on fire by the mob. Berlin’s firefighters have been ordered to limit their firefighting to containing individual fires to the buildings they started in, but not



to actually fight them. Firefighters on scene passively watching the blaze consume a Jewish-owned building or store are a good way to drive this home—they won't actually do anything unless the blaze threatens to spread to adjacent buildings. Fighting a fire is a multi-step process that most likely requires a successful Tinker roll to determine the best way to fight the fire, followed by sourcing water (there are fire hydrants but there may not be one nearby) which may involve one or more Running roll, followed by a number of successful TN 12 Hurl rolls to throw buckets of water on the fire. Fire hoses should obviously be much more efficient—if through cunning, guile, persuasion, or force the PCs can manage to seize one—and operating a fire hose is a Tinker roll. Alternatively, PCs might encounter an arson in progress before the blaze is lit, allowing them to intervene even more proactively...with violence.

This scenario can be combined with *Kampfen Macht Frei* if Jews on scene are themselves struggling to fight the fire, and the Nazi mob arrives to fight them.

The Street Of Broken Glass

Leipzigerstraße shines with tears of broken glass, shards twinkling on the pavement and the cobbles from the fronts of a hundred shattered shop windows, a constellation of dreams demolished. The crashing of windows like cymbals underscored by a windchime tinkling of broken glass, gleaming in the film noir streetlights. Wares of every kind were sold here by Jewish merchants—now they are being looted by greedy Nazi hands. There are at least 1d6 + 2 SA thugs at each storefront window, as well as 3d6 Pogrom looters. At the larger department stores, there are 4d6 SA thugs, an SA sturmbandfuehrer overseeing things, and 6d6 Pogrom looters present, at least.

Pirate Jenny Didn't Have No Friends...

As soon as word of vom Rath's death is out, Jenny starts harboring local Jewish families, hiding them as best as she can. She won't have much luck—many refuse to leave their homes. The Nazis find out that Jenny Diver has been harboring Jews at around midnight, and 3d6 Gestapo officers with 2d6 + 2 SA thugs are sent there to bust up the place, kidnap healthy adult Jewish males for use as slave labor, and eventually burn the building down. (Depending on how connected the PCs are to Pirate Jenny, you might want to have a wave of 2d6 + 3 pogrom looters arrive first so the PCs can deal with that as a kind of warm-up.) While perhaps a few customers and the prostitutes will join in the fighting against the looters, once uniformed Nazis arrive, all of Pirate Jenny's friends will evaporate. Alone, she will be easily overpowered by the Nazi death squad and the males from the six Jewish families hidden throughout the Schwarze Frachter.

This scene seems to want Macheath in it. Mac has spent the last few years lining his pockets with the money of Jews that wanted out of the country. Out from the terrifying reach of a malignantly anti-semitic, seemingly ever-growing, ever-metastasizing Fatherland.

The amoral Macheath is either with the Gestapo, having found that to be more profitable, or is backing Pirate Jenny's play (in either case

he will flee as soon as he is reduced to half Health). The former is the default unfortunately, and the latter should require a lot of successful social encounters to form a bond with Jenny and/or Macheath.

Mob Injustice

This scene is another one that can be set in an alley or street (perhaps escalating from a tavern altercation or the like) anywhere between one location and another. 2d4 + 2 Pogrom looters are attempting to lynch one or more Jewish victims.

Major Targets Of Kristallnacht In Berlin

I want to note right away that this is an incredibly short and incomplete list. A GM willing to do a little historical research could probably find information about dozens of historic locations in Berlin that were destroyed during the Kristallnacht. These two are included in a purely exemplary capacity to help you create your own.

Nathan Israel

Nathan Israel was a major department store on Spandauer Street. It had a long history, having arisen from humble beginnings—in 1815 it was started by Nathan Israel as a small second-hand store in the Mollenmarkt. By 1925, it employed over 2,000 people and was a member of the Berlin Stock Exchange, and in the 1930s was one of the largest retail establishments in all of Europe.

The Jewish store was boycotted at 10AM on April 1st, 1933 (during Act III FYI!) by eight SA thugs, standing in front of the store with signs bearing slogans like “Germans! Defend yourselves! Don’t buy from Jews!” (*“Deutsche! Wehrt Euch! Kauft nicht bei Juden!”*)

While hundreds of people move in and out of the store, which has fortunately closed for the day—but is large enough for someone to have gotten lost or trapped inside of—a core group of 60 Pogrom looters are determined to spend the majority of Kristallnacht on this store. There is a *lot* of glass to break and a lot of fancy things behind that glass. Sort of think of the original Saks Fifth Avenue, squared, that much glass and that many fancy things. Now, many or most of these Pogrom looters are motivated by greed, so they’ll be coming and going trip after trip, which might bring them into verbal or even direct confrontation with an SA squad (12 SA thugs) ordered to “spontaneously” put the store to the torch.

At 2AM the fire department will arrive to put out the fire. After a tense discussion, by 3AM, the fire engines will begin operating, and the building will be saved from total collapse.

By the end of the night, the building is a gutted, thoroughly ransacked, partially burned ruin. It is an eyesore, a tumor growing on the streetside amongst other unscathed buildings. Later that year the company will be handed over by the Nazis to the non-Jewish Emil Köster AG, and in 1939 it will reopen as Das Haus im Zentrum, its “Aryanization” complete, according to the Israel family’s papers.

There should be virtually no chance of PCs managing to save Nathan Israel’s store from a thorough pillaging, so committing to making a stand here is a solid “hill to die on” at the end of Act IV.

Spandau Synagogue

Spandau Synagogue was a synagogue located in the Old Town area of Spandau, Berlin (not covered elsewhere in this book, you'll have to do a little of your own research for the surrounding area). We have the Nazis to thank for that past tense was there. The building's destruction didn't quite erase all of the Synagogue's history with it, but one lone exterior photo seems to comprise all of the evidence of the building today.



This 1896 drawing shows the interior of the New Synagogue. Not Spandau, but could give you an idea what the interior of Spandau Synagogue might have looked like.

Starting at 7:14 PM, 1d6 SA and 2d6 Pogrom looters thugs arrive to batter their way into the synagogue. There are 2d6 rabbis and other clerical personnel trapped inside. For being unarmed and not knowing how to fight, the rabbis will fight enough to defeat this first wave if the PCs can move them to, including through example. Every time a Nazi dies or is grievously injured, the Nazi leader (designated arbitrarily in this particular case because all Nazis present have the same stats) makes a TN 15 Bravery Roll. If he fails, the Nazis retreat and a stronger group of them arrives within 2d6 minutes or so.

Note that violent resistance may make things worse for rabbis that are trying simply to get out with their lives. Those who make the reasonable choice of not putting the synagogue before their lives flee as soon as possible.

The second wave of attackers consists of 3d6 SA thugs with torches. If they are driven back, after some time a third wave will arrive, composed of 1d6 Gestapo officers and 5d6 SA thugs. If the PCs somehow survive that, the fourth wave is of 4d6 Gestapo and 6d6 heavily armed SA stormtroopers which the PCs won't survive. Grenades will be used if necessary.



FILTHY STINKING NAZI BASTARDS (and some other NPCs)

Pogrom Looter

Initiative 9, Health 13, Defense 13 (Reach 2 w/ Makeshift Club),
Passive Awareness 12

Awareness +2, Bravery +3, Dodge +3, Hurl +4, Intimidation special*,
Running +3, Scrap +3, Skulduggery +3, Toughness +3.

*A mob's Intimidation roll if it makes one has a bonus of one plus one for every member of the mob. So a nine man party of pogrom looters would have a +8 Intimidation bonus. SA and Gestapo officers or stormtroopers all count as part of the mob for the purposes of

Pogrom Looter's ability.

Weapons/Attacks: Note, not every enemy carries the weapons needed to make all of the attacks listed in the enemy stat block. So for instance, SA Thugs have either a rifle or a flagpole, but not both, and far more of the former than the latter—all of them can be assumed to have boot knives or Hitler youth knives as weapons of last resort. Except for officers, no enemy is carrying more than one firearm but different Nazis might be differently outfitted.

Makeshift Club at +3 for 1d4 damage.

Thrown Cobblestone/Rock at +4 for 1d4 damage.

Thrown Bottle at +4 for 1d4 damage

SA Thug (Stormtrooper)

Initiative 10, Health 18, Defense 14 (Reach 2 w/ Rifle Butt or Reach 4 w/ Flagpole), PA 13

Awareness +3, Bravery +4, Dodge +4, Hurl +4, Firearms +3, Intimidation +6, Running +3, Scrap +5, Toughness +8.

Weapons/Attacks

Gewehr 98 Rifle at +3 for 1d10 + 2.

Rifle Butt at +5 for 1d4.

Reichsrevolver at +3 for 1d8.

Flagpole at +5 for 1d4.

Torch at +5 for 1d4. (Can also be used to light fires, obviously, but does not set enemies on fire when used as a weapon.)

Boot Knife or Hitler Youth Knife at +5 for 1d4 + 1

Thrown Brick at +4 for 1d4.

SA-Sturmbannführer

Initiative 12, Health 18, Defense 17, Passive Awareness 15

Awareness +4, Bravery +4, Dodge +7, Firearms +5, Intimidation +8, Running +4, Scrap +3.

Weapons/Attacks

Gewehr 98 Rifle at +3 for 1d10 + 2.

Rifle Butt at +6 for 1d4.

Also, a sidearm: Luger Pistole 08 at +5 for 1d6. This weapon loads eight rounds.

Pistol Whip at +3 for 1d4.

Gestapo Officer

Initiative 18, Health 13, Defense 18, Passive Awareness 18

Awareness +8, Bravery +4, Dodge+8, Firearms +5, Intimidation +9,

Running +6, Scrap +2.

Weapons/Attacks

Luger Pistole 08 at +5 for 1d6. This weapon loads eight rounds.

Pistol Whip at +3 for 1d4.

Bergmann MP18 at +5 for 1d8. This attack uses up four bullets: the attacker rolls two dice at once (both might miss, one might hit and one miss, or both hit and do damage) to represent firing a burst. (See p. 48) This weapon loads 32 rounds.

Ranking Gestapo Officer

Use stats for Hans Landa on p. 109, adding +2 to every skill he has.

Police Patrolman (Has Orders Not To Interfere)

Initiative 8, Health 15, Defense 15, Passive Awareness 13

Awareness +3, Bravery +3, Carouse +2, Dodge +5, Firearms +3,

Intimidation +3, Fast Talk +2, Medic +2, Running +2, Scrap +3,

Toughness +5.

Weapons/Attacks

M1883 Reichsrevolver at +3 for 1d8. This weapon loads six rounds.

Truncheon at +3 for 1d4 + 1.

Fireman (First Responder, under pressure not to interfere, see p. 155)

Initiative 12, Health 18, Defense 13 (Reach 3 w/ Fire Axe or

Crowbar), Passive Awareness 12

Awareness +2, Bravery +6, Dodge +3, Medic +2, Running +4, Scrap +3, Toughness +8,

Tinker +3

Weapons/Attacks

Fire Axe at +3 for 1d10 + 3.

Crowbar at +3 for 1d10 + 3.

Kristallnacht Victim

Initiative 10, Health 12, Defense 13, Passive Awareness 12

Relevant Skills: Awareness +2, Bravery +5, Dodge +3, Fast Talk +5,

Medic +2, Running +3, Scrap +3, Skulduggery +3, Toughness +2

Traits: Jewish

Unarmed and likely wounded (missing at least 1d6 Health)



The Holocaust and The Aftermath



Unfortunately for its victims (including your PCs), the tragic, senseless violence and destruction of Kristallnacht was exactly the wakeup call that the world desperately needed. Prior to November 9th, the world had no real understanding of the evil that the fascist Third Reich represented. Now with the secret out the world's attitudes towards both Jews and Germans changed. In the ten months following Kristallnacht more than 115,000 Jews who were able to do so fled Germany (the Nazi regime seized the property they left behind).

Before Kristallnacht, anti-Semitism in America was seen as fairly common and acceptable and was on the rise. In the first half of the 20th century Jews were discriminated against in employment, not allowed into some social clubs, given a quota on enrollment

at colleges, and not allowed to buy certain properties. In 1913 Leo Frank, an Atlanta Jew, was lynched in response to his death sentence for a rape/murder (which most historians now agree he was innocent of) being commuted to a life sentence. When the US entered WWI, Jews were targeted by antisemites as “slackers” and “war-profiteers” and blamed for many of the ills of the country not unlike attitudes towards Jews in interwar (Weimar Republic) Germany.

For example, a U.S. Army manual published for war recruits stated that, “The foreign born, and especially Jews, are more apt to malingering than the native-born.” American Antisemitism reached its peak (although it’s on the rise again today) during the interwar period.



The rise of the Ku Klux Klan in the 1920s, the antisemitic works of Henry Ford, and the radio speeches of Canadian-American fascist priest Father Charles Edward Coughlin in the late 1930s indicated the potency of American antisemitism.

The sound of shattering shop windows in Berlin and all around Nazi Germany was heard around the world. Pro-Nazi movements in Europe and North America were discredited, the mass media condemned the pogrom, and the United States recalled its ambassador from Nazi Germany—other governments severed diplomatic ties with Germany entirely in protest. The British government went into action to help refugee children with the Kindertransport program. The oppressive, entrenched hatred of the Nazis was laid bare for the world to see. It was too little and for too many also too late. Kristallnacht marked the transition of Nazi persecution of Jews from social, political, and economical to



physical—beatings, incarceration, murder. But no one in the global community could imagine how terrifyingly far it would go, and the Allies would not discover the ghastly evidence of the Nazis’ “Final Solution” until the last days of WWII.

In America, antisemitism somehow continued to rise for a time even after news of the horrors of Kristallnacht reached the country. In the years before and during World War II the United States Congress, the Roosevelt Administration, and public opinion expressed concern about the fate of Jews in Europe but consistently refused to permit immigration of Jewish refugees. It has been said “the United States and its Allies were willing to attempt almost nothing to save the Jews.”

The U.S. was staunchly opposed to immigration in general in the late 1930s, motivated by the grave economic pressures of the Great Depression, the high unemployment rate, and all of the frustration and disillusionment that came with it. The U.S. refusal to support specifically Jewish immigration, however, stemmed from antisemitism.

During the Holocaust, antisemitism was a factor that limited American Jewish action during the war, and put American Jews in a difficult position. During the years before Pearl Harbor, over a hundred antisemitic organizations were responsible for pumping

hate propaganda to the American public. Furthermore, especially in New York City and Boston, young gangs vandalized Jewish cemeteries and synagogues, and attacks on Jewish youngsters were common. Swastikas and anti-Jewish slogans, as well as antisemitic literature were spread. In 1944, a public opinion poll showed that a quarter of Americans still regarded Jews as a “menace.”

Josiah DuBois’ “Report to the Secretary on the Acquiescence of This Government in the Murder of the Jews” was used by Treasury Secretary Henry Morgenthau, Jr. to convince President Franklin Roosevelt to establish the War Refugee Board in 1944. The document was a long-needed indictment of the U.S. State Department’s diplomatic, military, and immigration policies. The State Department’s inaction and in some instances active opposition to the release of funds for Jews in Nazi-occupied Europe was outlined and immigration policies that closed American doors to Jewish refugees from countries then engaged in their systematic slaughter were condemned.

Executive Order 9417 declared that “it is the policy of this Government to take all measures within its power to rescue the victims of enemy oppression who are in imminent danger of death



and otherwise to afford such victims all possible relief and assistance consistent with the successful prosecution of the war.”

It has been estimated that 190,000–200,000 Jews could have been saved during the Second World War had it not been for bureaucratic obstacles to immigration deliberately created by the staunchly anti-immigration politician Breckinridge Long.

Before the final act, each player except the Act V GM should create a new character who was born roughly between the years 1985 and 2000. Follow the character creation rules on p. 14 ignoring the Firearms and Weimar skills. Then add +4 to five different skills. Prioritize the skills Scrap, Hurl, Dodge, and Toughness as much as you can in keeping with your character concept. Act V will be a street brawl.

For Act V, the Hate Die is reset to a d8.



Epilogues & Unhappy Endings

Dora Gerson's 1936 song "Der Rebe Hot Geheysn Freylekh Zayn" became highly regarded by the Jews of Europe in the 1930s. Gerson's most memorable recordings from this era were the songs "Backbord und Steuerbord" and "Vorbei" (Beyond Recall), which was an emotional ballad, memorializing pre-Nazi Germany:

"They're gone beyond recall
A final glance, a last kiss
And then it's all over
under the frame of eternity"

In 1936, Gerson relocated with relatives to the Netherlands, fleeing Nazi persecution. On 10 May 1940, Germany invaded the Netherlands and the Jews there were subject to the same anti-Semitic laws and restrictions as in Germany. After several years of living under oppressive Nazi occupation, the Gerson family began to plan to escape. In 1942, Gerson and her family were seized trying to flee to Switzerland. The family were sent by railroad car to Drancy internment camp bound for Auschwitz in Nazi-occupied Poland. Dora (aged 43), along with her husband and their two children, Miriam Sluizer (b. 19 November 1937) and Abel Juda Sluizer (b. 21 May 1940) were among those murdered at Auschwitz on 14 February 1943.

Carola Neher had married Anatole Becker and escaped to the Soviet Union back in 1934. Two years later, during the Great Purge, Gustav von Wangenheim denounced Neher and Becker as Trotskyites. She was arrested on July 25th, 1936. Her husband was executed in 1937, while Carola Neher was sentenced to ten years in prison and sent to Black Dolphin Prison near Orenburg in Russia. There she died of typhus on June 26th, 1942, aged 41. This tragedy has no uplifting



moral to it that I can find: if the Nazi bastards don't get you, the Commie bastards will. Neher (prisoner number 59783) was buried in an unmarked mass grave.

Kurt Gerron was offered employment in Hollywood through the agency of Peter Lorre and Josef von Sternberg, but refused to leave Europe. After the Wehrmacht occupied the Netherlands, Gerron was first interned in the transit camp at Westerbork before being sent to the Theresienstadt concentration camp. There he was forced by the SS to stage the cabaret review, *Karussell*, (in which he reprised the role of Mack the Knife) alongside other imprisoned musicians and artists. His story is probably the most tragic one here.

In 1944, Gerron was coerced into directing a Nazi propaganda film intended to be viewed in “neutral” nations (in Switzerland, Sweden, and Ireland, for example) showing how “humane” conditions were at Theresienstadt. Once filming was finished, Gerron and members



of the Jazz pianist Martin Roman's *Ghetto Swingers* were deported on the camp's final train transport to Auschwitz. Gerron and his wife were gassed immediately upon arrival. The next day, Himmler ordered the closure of the gas chambers.

All known complete prints of Gerron's final film, which was to

have been called Theresienstadt. Ein Dokumentarfilm aus dem jüdischen Siedlungsgebiet (Terezin: A Documentary Film of the Jewish Resettlement), and which is also referred to as Der Führer schenkt den Juden eine Stadt (The Führer Gives the Jews a City), were destroyed in 1945. Twenty minutes of footage were discovered in Czechoslovakia in the mid-1960s and are the only surviving fragment.



Propaganda Minister Joseph Goebbels could no longer disguise the fact that defeat was inevitable by Spring of 1945. When other Nazi leaders urged Hitler to leave Berlin and establish a new center of resistance in the National Redoubt in Bavaria, Goebbels opposed this, arguing for a heroic last stand in Berlin. His family (except for Magda's son Harald, who had served in the Luftwaffe and been captured by the Allies) moved into their house in Berlin to await the end. Goebbels knew how the outside world would view the heinous evil committed by the Nazi regime, and had no desire to subject himself to the "debacle" of a trial. He burned his private papers on the night of 18 April.

By April of '45 Goebbels had gained the position he had wanted so long – Hitler's right hand man. Göring was utterly discredited and Himmler was in disgrace. Most of Hitler's inner circle, including Göring, Himmler, Ribbentrop, and Speer, prepared to leave Berlin immediately after Hitler's birthday celebration on 20 April.

On 22 April, Hitler announced that he would stay in Berlin until the end and then shoot himself. Goebbels moved with his family into the Vorbunker, connected to the lower Führerbunker under the Reich Chancellery garden in central Berlin, that same day. He told Vice-Admiral Hans-Erich Voss that he would not entertain the idea of either surrender or escape. On 23 April, Goebbels made the following proclamation to the people of Berlin:

"I call on you to fight for your city. Fight with everything you have got, for the sake of your wives and your children, your mothers and your parents. Your arms are defending everything we have ever held dear, and all the generations that will come after us. Be proud and courageous! Be inventive and cunning! Your Gauleiter is amongst you. He and his colleagues will remain in your midst. His wife and children are here as well. He, who once captured the city with 200 men, will now use every means to galvanize the defense of the capital. The battle for Berlin must become the signal for the whole nation to rise up in battle ..."

After midnight on 29 April, with the Soviets advancing ever closer to the bunker complex, Hitler married his mistress Eva Braun in a small civil ceremony within the Führerbunker. Goebbels and Bormann were two of the witnesses. In his last will and testament, Hitler named no successor as Führer or leader of the Nazi Party—he appointed Goebbels as Reich Chancellor. Goebbels wrote a postscript to Hitler's will stating that he would "categorically refuse" to obey Hitler's order to leave Berlin—as he put it, "the first time in my life" that he had not complied with Hitler's orders. Further, his wife Magda and six young children would be staying, as well. They would end their lives "side by side with the Führer". In the mid-afternoon of 30 April, Hitler shot himself. Goebbels was so depressed that he stated he would walk around the Chancellery garden until he was killed by the Russian shelling.

On 1 May, Goebbels completed his sole official act as Chancellor. He dictated a letter to General Vasily Chuikov and ordered German General Hans Krebs to deliver it under a white flag. Chuikov, as commander of the Soviet 8th Guards Army, commanded the Soviet forces in central Berlin. Goebbels' letter informed Chuikov of Hitler's death and requested a ceasefire. After this was rejected, Goebbels decided that further efforts were futile. At that point he decided that his last act in life before taking the easy exit of suicide would be to murder he and his wife's six young children so they wouldn't have to grow up in a world without National Socialism.

On the evening of 1 May, Goebbels arranged for an SS dentist, Helmut Kunz, to inject his six children with morphine so that when they were unconscious, an ampule of cyanide could be then crushed in each of their mouths. Kunz gave the children morphine injections but it was their mother Magda Goebbels and SS-Obersturmbannführer Ludwig Stumpfegger, Hitler's personal doctor, who administered the cyanide.

At around 20:30, Goebbels and Magda left the bunker and walked up to the garden of the Chancellery. Each bit on a cyanide ampule near where Hitler had been buried. Goebbels shot his wife through

the head, and then ate his own gun. Goebbels' SS adjutant Günther Schwägermann testified in 1948 that they walked ahead of him up the stairs and out into the Chancellery garden. He waited in the stairwell and heard the shots sound. Schwägermann then walked up the remaining stairs and, once outside, saw their lifeless bodies. Following Goebbels' prior order, Schwägermann had an SS soldier fire several shots into Goebbels' body, which did not move.

The bodies were then doused with petrol, but they were only partially burned and not buried.



Peter Lorre

After getting out alive in '33, Peter Lorre went on to become one of Hollywood's most successful character actors, very frequently typecast as a variety of sinister and untrustworthy figures. During World War II, with the world falling apart around him, he made two important pictures, both alongside star Humphrey Bogart—the *Maltese Falcon* (1941) and *Casablanca* (1942)—frequently collaborating with director Alfred Hitchcock and actor Sydney Greenstreet.

In 1941, Lorre became a naturalized citizen of the United States. Director John Huston effectively ended a period of decline for the actor and saved him from more B-pictures by casting him in *The Maltese Falcon*. Lorre was contracted to Warner on a picture-by-picture basis until 1943 when he signed a five year contract, renewable each year, which lasted until 1946.

Lorre's last film for Warner was *The Beast with Five Fingers* (1946), a horror film in which he played a crazed astrologer who falls in love with a character played by Andrea King.

Lorre's continuing friendship with Bertolt Brecht, in exile in California since 1941, led studio head Jack L. Warner to 'graylist' him, and his contract with Warner Bros. was terminated on May 13, 1946. Warner would be a "friendly" witness at his appearance before the House Un-American Activities Committee in May 1947. Lorre himself was sympathetic to the short-lived Committee for the First Amendment, set up by John Huston and others, and added his name to advertisements in the trade press in support of the Committee.

After World War II and the end of his Warner contract, Lorre's acting career in Hollywood experienced a downturn, whereupon he concentrated on radio and stage work. In 1949 he filed for bankruptcy.

In autumn 1950, he traveled to Germany to make the film noir *Der Verlorene* (*The Lost One*, 1951) which Lorre co-wrote, directed and starred in. It has been called the only film by an emigrant from

Germany which uses a return to the country “addressing questions of guilt and responsibility; of accountability and justice.” (While it gained some critical approval, audiences avoided it and it did badly at the box office.)

In Lorre’s last years, he worked with Roger Corman on several low-budget films, including two of the director’s Edgar Allan Poe cycle: *Tales of Terror* (1962) with Vincent Price and Basil Rathbone; and *The Raven* (1963), again with Price, as well as Boris Karloff and Jack Nicholson.

Lorre was married three times over the course of his life: Celia Lovsky (1934 – 13 March 1945, divorced); Kaaren Verne (25 May 1945 – 1950, divorced) and Anne Marie Brenning (21 July 1953 – 23 March 1964, his death). In 1953 Brenning bore his only child, Catharine. (His daughter later made headlines after serial killer Kenneth Bianchi confessed to police investigators that he and his cousin and fellow “Hillside Strangler” Angelo Buono, posing as undercover police officers, had stopped her in 1977 with the intent of abduction and murder, but let her go on learning that she was the daughter of Peter Lorre. It was only after Bianchi was arrested that Catharine realized whom she had met.) Catharine died of complications from diabetes, on May 7, 1985, aged just 32.

Lorre had suffered for years from chronic gallbladder troubles, for which doctors had prescribed morphine. Lorre was trapped between the constant pain and addiction to morphine to ease the problem. It

Peter Lorry died in 1964, allegedly, from a heart attack.

Vincent Price read the eulogy at his funeral. Lorre was inducted into the Grand Order of Water Rats, the world’s oldest theatrical fraternity, in 1942. Lorre was honored with a star on the Hollywood Walk of Fame at 6619 Hollywood Boulevard in February 1960.

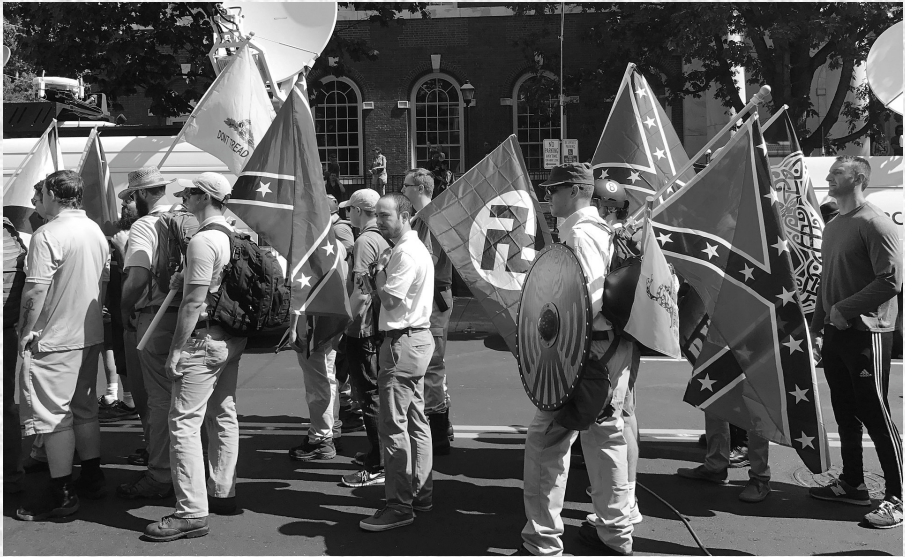
Act V

Unite The Right

Charlottesville, August 11th - August 12th, 2017



Donald Trump is probably the most divisive President in American history. His detractors despise him utterly—many actually fled the country on his election and I myself tried to—and see him as, for want of a better word, the Antichrist. He is called deplorable, repulsive, stupid, racist, sexist, misogynistic, homophobic, and hateful every single day by hundreds of thousands of Americans. His supporters, on the other hand, venerate him to a degree that would make Hitler himself proud, and he is clearly the center of a massive, powerful, dangerous cult of personality.”Not entirely unlike German citizens and soldiers that felt betrayed or stabbed in the back by their country after the end of WWI, white, working class Americans grew more and more resentful of being told by progressives that they were evil racists that were part of the problem. So-called “microaggressions”, ‘safe spaces’ that deliberately excluded whites or men, and speech policing made this majority feel (and more importantly, vote) like a persecuted minority. I believe this was a huge factor in voter turnout for Trump. A few years of white Americans being made to feel what actual minorities must feel virtually every day—like they had been born wrong and were being persecuted for an accident of birth—was enough for them to elect an openly racist and sexist president.



Unfortunately, amongst the vast majority of white Trump supporters whose racism, if any, was largely latent and better characterized by something like a persecution complex or a desire to claim what they saw as privileged victim status than by violent acts of bigotry, hiding like rats in a grain barrel were the ACTUAL evil racist fucks that actually were undeniably part of the problem all along. There was nothing micro about their aggression, and Trump was their wet dream come true. Most Trump voters would violently deny being racist, no matter how racist they were: they were in denial about their racism, perhaps ashamed of it, or at least ashamed of being publicly labeled racist. These are not the dangerous racists. It is the racists that are perfectly comfortable being called racists, the self-identified racists, that are truly dangerous: to quote a one-off character that appeared in the tag of an episode of easily the greatest TV show of the 21st century: “I’m comfortable with being called a Nazi, you think there’s some other word that’s going to hurt my feelings?”.

The Richard Spencers of the world had found themselves an army. If Trump has not actually normalized racism, he had normalized all kinds of bad behavior, and clearly has emboldened a generation of American neo-Nazis and White Supremacists.

The Powderkeg

On June 17th, 2015 (exactly four years ago as of the time of this writing), Dylan Roof, a 21-year-old white supremacist, murdered nine African Americans (including senior pastor and state senator Clementa C. Pinckney) during a prayer service at the Methodist Episcopal Church in Charleston, South Carolina. Roof confessed to committing the shooting in the hope of starting a race war. (Roof has since been tried, convicted, and sentenced to death in a federal court.)

In the wake of this hate crime, several US municipalities removed monuments and memorials to the Confederate States of America. The monuments glorify white supremacy and memorialize a treasonous government whose founding principle was the perpetuation of slavery. However, the monuments were also important parts of the cultural heritage of the southern United States. The monuments were actually built during the Jim Crow years from 1877 to 1954. With any foresight, these memorials to treason (which is essentially what they are) should never have been built and if built should never have been left standing into the 20th century. After the Civil War however, mending fences was the first and foremost order of concern.

Since then, these memorials to a racist, treasonous government have become daily landmarks that people have grown used to or attached to. The roots of communities have grown around them. Removing them after they had been (literally) entrenched for over a century was almost guaranteed to provoke a backlash of seismic proportion.

In Charlottesville, Virginia, on February 6th, 2017 the city council voted to remove a bronze equestrian statue of Confederate General Robert E. Lee and rename the park it was in from Lee Park. In May of the same year, the Sons of Confederate Veterans imposed a six-month court injunction stopping the removal for six months. In June and again in July, Black Lives Matter activists vandalized the statue. The prospect of the statue's removal and the renaming of the park

brought the attention of various white supremacists, neo-Nazis, and other so-called “alt-right” figures to the small city of Charlottesville, VA.

The Match

The August 11th-12th event was organized by Jason Kessler who had taken up the cause in March 2016 when Charlottesville Vice Mayor Wes Bellamy held a press conference to call for removal of the statue. Kessler exposed a series of offensive (anti-white, homophobic, and misogynistic) tweets made by Bellamy many years earlier and unsuccessfully tried to remove him from office.

Jason Kessler applied for a permit from the City of Charlottesville to hold the event at Lee Park. The city government would approve the permit only if the event was moved to the larger McIntire Park. The city’s leaders cited safety concerns and logistical issues associated with holding so close to the densely populated Downtown Mall. Kessler, supported by the Rutherford Institute and the ACLU (!!) sued the City of Charlottesville on First Amendment grounds in the U.S. District Court for the Western District of Virginia. On the evening of August 11, the night before the rally, Judge Glen E. Conrad granted an emergency injunction declaring that the Unite the Right rally could go forward at Lee Park as originally planned. The court’s decision was praised by the ACLU.

Before the rally, counterprotesters obtained permits to gather at McGuffey Park and Justice Park, both less than a quarter-mile from Lee Park.

On the evening of Friday, August 11, a group of perhaps a couple hundred white nationalists (at most) gathered for an unsanctioned march through the University of Virginia’s campus. They marched towards the University’s Lawn chanting Nazi and white supremacist slogans, including “White lives matter”; “You will not replace us”;

and “Jews will not replace us”.

The Nazi slogan “Blood and Soil” was also used.

At the Rotunda the group encountered a group of about 30 counterprotesters, mostly UVA students, who had locked arms around a statue of Thomas Jefferson.

The white nationalists encircled the smaller group of counterprotesters at the base of the statue, and a brawl ensued.

In The Right Corner

Protesters were members of the far-right and included members of the alt-right, neo-Confederates, neo-fascists, white nationalists, neo-Nazis, Klansmen, and various right-wing militias. The marchers chanted racist and antisemitic slogans, carried semi-automatic rifles, Nazi and neo-Nazi symbols (such as the swastika, Odal rune, Black Sun, and Iron Cross), the Valknut, Confederate battle flags, Deus Vult crosses.

Among the far-right groups engaged in organizing the march were the Stormer Book Clubs (SBCs) of the neo-Nazi news website The Daily Stormer, The Right Stuff, the National Policy Institute (generally considered to be a White Supremacist think tank). All four groups that form the Nationalist Front were present: the neo-Confederate League of the South, the neo-Nazi groups Traditionalist Worker Party, Vanguard America, and the National Socialist Movement.

Other groups involved in the rally were the Ku Klux Klan (specifically the Loyal White Knights and the Confederate White Knights branches), the Detroit Right Wings – appropriating the name of the Detroit Red Wings NHL team, usage which was condemned by the team, the Canadian-based ARM (Alt-Right



Montreal) and Hammer Brothers, Anti-Communist Action, and Identity Evropa.

Prominent far-right figures in attendance included National Policy Institute Chairman and

white supremacist Richard Spencer, entertainer and internet troll Baked Alaska, former Libertarian Party candidate Augustus Invictus, former Ku Klux Klan Imperial Wizard David Duke, Eric Striker of The Daily Stormer, League of the South founder and leader Michael Hill, Right Stuff blogger Johnny Monoxide, Daily Stormer writers Robert “Azzmador” Ray and Gabriel “Zeiger” Sohler-Chaput, Daily Caller contributor and rally organizer Jason Kessler, and Radical Agenda host Christopher Cantwell.

Numerous armed, right-wing militia groups were present at the rally, ostensibly to protect the First Amendment rights of the demonstrators. Groups involved included the Pennsylvania Light Foot Militia, the New York Light Foot Militia, the Virginia Minutemen, and the 3 Percenters.

In The Left Corner

Those who marched in opposition to the rally were unified in opposition to white supremacy, but their organizations encompassed a wide array of ideological beliefs, preferred tactics and political goals. Many were ordinary residents of Charlottesville who wanted to show their disdain for white supremacist groups, particularly after

the Ku Klux Klan held a rally in the city on July 8.

In July 2017, the ecumenical and interfaith clergy group Congregate Charlottesville called for a thousand members of the clergy to counterprotest at the rally. The Charlottesville House of Prayer also gathered at the site to pray. Secular groups counterprotesting included representatives from the Black Lives Matter, Anti-Racist Action, the Democratic Socialists of America, the Workers World Party, the Revolutionary Communist Party, Refuse Fascism, Redneck Revolt, the Industrial Workers of the World, the Metropolitan Anarchist Coordinating Council, and Showing Up for Racial Justice.

Members of the Antifa movement were also in attendance.

Our Gloriously Impotent Referees

The rally was scheduled between the summer and fall terms of the University of Virginia (UVA). On August 4, University President Teresa Sullivan sent an e-mail to students and faculty urging them “to avoid the August 12 rally and avoid physical confrontation generally. There is a credible risk of violence at this event, and your safety is my foremost concern.” The University of Virginia Medical Center canceled all elective surgeries and preemptively activated its emergency response plan. Fearing possible violence, the Virginia Discovery Museum and some downtown businesses closed for the day of the rally.

Virginia Secretary of Public Safety and Homeland Security Brian Moran said that the state had made a number of security recommendations to the City for the event, including banning weapons and sticks; designating certain parking areas, and blocking traffic for at least ten blocks. The city, however, did not actually enact any of these restrictions; city manager Maurice Jones said that city

ordinances made it impossible for the city to enact some of the state's suggestions.

And You...

The PCs are counter-protesters belonging to any of the various organizations “in the left corner”, although the assumption here is that the PCs are not clergymen or other pacifists, as that would make for a rather boring Act V. It is most likely that the PCs are ordinary Nazi-hating Americans who happen to live in Charlottesville, ordinary Nazi-hating Americans who were attending UVA, Black Lives Matter radicals (many of whom came down from the New York tri-state area), hardline commies (like the Workers World Party and the Revolutionary Communist Party) and anarchists who both remain as violently opposed to the tenets of fascism as they were nearly a hundred years earlier, relatively ruthless black-clad Antifa operatives, or even members of the feisty Redneck Revolt, which as far as I can tell appears to be an armed, primarily white anti-racist, anti-fascist organization, which is heartening to see exist.

Unlawful Assemblies

AUGUST 11th (the prelude)

A hundred or two hundred “white nationalists” make an unannounced, unsanctioned march through the UVA campus chanting Nazi and white supremacist slogans, including “White lives matter”; “You will not replace us”; and “Jews will not replace us”. The group is primarily composed of white men, many of them wielding tiki torches.

At the Rotunda, the group encounters a group of about 30 counterprotesters, mostly UVA students (and very possibly including



your PCs) with arms locked around a statue of Thomas Jefferson. The white nationalists encircle the smaller group of counter-protesters at the base of the statue, and

a brawl ensues. Several people on both sides are hit with pepper spray, and later treated for minor injuries. White nationalists begin swinging and throwing their lit tiki torches amid the chaos. After several minutes Virginia State Police come to break up the brawl.

Meanwhile, clergy members lead a pre-planned ecumenical Christian and interfaith prayer service at St. Paul's Memorial Church on University Avenue in opposition to the rally.

Mayor Michael Signer condemns the gathering, writing the following: "When I think of candlelight, I want to think of prayer vigils. Today, in 2017, we are instead seeing a cowardly parade of hatred, bigotry, racism, and intolerance march."

AUGUST 12th (the violence)

Protesters and counterprotesters gather at Lee Park in anticipation of the rally starting in the early morning, white nationalist protesters again chanting white supremacist and Nazi-era slogans.

Some wave Confederate flags, and others hold posters targeting Jews with phrases like "the Goyim know," and "the Jewish media is going down". Others wave Nazi flags and signs claiming, among other things, that "Jews are Satan's children."

Dozens of these charming individuals are proudly wearing Donald Trump's red "Make America Great Again" hats.

(Saturday morning worshippers at synagogue Beth Israel, faced with men in fatigues with semiautomatic rifles across the street, and a call on Nazi web sites to burn their building, make the prudent decision to exit the synagogue through a back door, carrying their Torah scrolls with them.)

Counterprotests begin with an interfaith, interracial group of clergy singing songs of peace such as "This Little Light of Mine". Later on the day, counterprotesters chanted slogans including "Kill All Nazis" (seems reasonable) and "punch a Nazi in the mouth" (kind of milquetoast in the face of the former). The armed leftist group Redneck Revolt have posted on their website: "To the fascists and all who stand with them, we'll be seeing you in Virginia."

Harvard Professor Cornel West: "[the] 20 of us who were standing, many of them clergy, we would have been crushed like cockroaches if it were not for the anarchists and the anti-fascists who approached, over 300, 350 anti-fascists" ... the neofascists had their own ammunition. And this is very important to keep in mind, because the police, for the most part, pulled back."

Many demonstrators (primarily those on the neo-Nazi side) are armed, many with semi-automatic weapons. This presents major challenges for police at the scene. Many of the protesters and counterprotestors carried shields, sticks, and clubs, as well as body armor and helmets.

(Separately at the rally, Richard W. Preston, the self-identified imperial wizard of the Maryland-based Confederate White Knights of the Ku Klux Klan, is caught on video shooting a pistol in the direction of Corey A. Long, an African-American counterprotester carrying a flaming aerosol can.)

Twenty-year-old DeAndre Harris, a former special education

instruction assistant[137] from Charlottesville, is beaten in a parking garage. A group of six men jump Harris, beating him with poles, a metal pipe, and wooden slabs. Unless the PCs are in a position to reverse history by interfering, Harris receives a head laceration requiring stitches, a concussion, a knee injury, a fractured wrist, and a spinal injury.

Ahead of the rally's official noon start time, "protesters and counterprotesters face off, kicking, punching, hurling water bottles at and deploying chemical sprays against one another". An estimated 500 protesters and more than a thousand counterprotesters are embroiled in the fight. It was an extraordinary and awful day and besides the deadly car attack just minutes away, many incredible and/or terrible things happened. Most individual details I've left out in the interest of salvaging what brevity I can and keeping the focus on the PCs' actions during the rally. This one individual's actions seem particularly to demand mention, however.

U.S. Marine Vasillios Pistolis a member of terrorist group Atomwaffen Division, was recorded yelling "White Lives Matter" and "You will not replace us!" with his fellow protesters; later he bragged that he had assaulted a trans woman with a modified version of the Confederate flag. (Pistolis was court-martialed in 2018, but if he were to succumb to a worse fate during this Act, that would certainly be an acceptable departure from reality.)

At 11:00 a.m. on the 12th the City of Charlottesville declares a state of emergency, citing an "imminent threat of civil disturbance, unrest, potential injury to persons, and destruction of public and personal property".

Shortly before the rally is scheduled to begin, Virginia State Police declared the gathering an unlawful assembly via megaphones and riot police cleared the scene. Following this, about 100 hardcore far-right protesters move to McIntire Park about 2 miles away, where they gathered to hear speakers who had been scheduled for the "Unite the Right" event.

Following the aborted rally at approximately 1:45 p.m. James Alex Fields Jr. drives his gray 2010 Dodge Challenger into a crowd of counter-protesters, hitting several then slamming into a stopped sedan, which in turn strikes a stopped minivan pushing both into the crowd. Fields then reversed his car through the crowd and drove off. One person was killed and 19 others injured. Police determined the attack was deliberate.

The ramming occurs at a pedestrian mall at Water and Fourth streets, about four blocks from Lee Park. Heather D. Heyer a 32-year-old paralegal from Charlottesville is fatally injured in the attack and pronounced dead at the University of Virginia's University Hospital, leaving her dog an orphan.

The only civilian casualty of the riots, Heather Heyer's poignant last words were posted to Facebook:

"If you're not outraged, you're not paying attention."

Of the 19 injured survivors, the University of Virginia Medical Center reports five in critical condition on arrival. (By the afternoon of August 14, ten patients had been discharged from the hospital, and the nine remaining patients were in good condition.)

Shortly after the collision, James Alex Fields Jr. a 20-year-old from Ohio who reportedly had expressed sympathy for Nazi Germany in high school, is arrested and charged with second-degree murder.

National Security Adviser H. R. McMaster and several U.S. senators go on to describe the vehicular homicide as an act of domestic terrorism, as do various commentators. Late on the night of August 12, U.S. even Attorney General Jeff Sessions said the U.S. Department of Justice would open a civil rights investigation into the incident; federal investigators are investigating whether the suspect "crossed state lines with the intent to commit violence". Later, Sessions concluded the ramming met the definition of 'domestic terrorism' was "an unacceptable, evil attack".

(Fields is charged with second-degree murder, three counts of malicious wounding and failure to stop following an accident resulting in death, and held without bail. The murder charge is changed to first-degree murder on December 14, 2017. On June 27, 2018, Fields is charged with multiple federal hate crimes, including one act which led to the death of Heather Heyer, and 28 counts of hate crimes

Fields' trial in Virginia state court lasts two weeks. Fields claims he acted out of fear and lacked the intent to kill. Video footage and eyewitness testimony, however, show that Fields was not under attack before he rammed his car into a crowd.



Other evidence introduced at trial included a text message exchange the day before the rally, in which Fields' mother had written to him "Be careful" and Fields responded with a picture of Adolf Hitler and the message "We're not the one[s] who have to be careful." On December 7, 2018, Fields is found guilty of first-degree murder and nine other counts. He has been sentenced to life in prison plus 419 years, as well as thousands of dollars in fines. On March 27, 2019, Fields pleaded guilty to 29 federal crimes (out of 30 in the original federal indictment) in exchange for federal prosecutors' agreement not to seek the death penalty.

Some time as the violent and tragic day of August 12th, 2017

staggers towards twilight and then dusk, the fighting and chanting in the streets gradually dissolves.

As If We Lacked For Chaos And Carnage

These events are explosive and so is the backdrop that surrounds them, rather literally. Around 4:40 p.m. on August 12, a Bell 407 helicopter owned by the Virginia State Police crashes 7 miles southwest of Charlottesville-Albemarle Airport. The crash kills two Virginia state troopers who were on board on the way to assist with security and public safety in the city. I was not there but must assume that the helicopter crash could be spotted by anyone in the thick of the riots should they happen to glance up (perhaps just after being knocked to the ground).

The crash is still being investigated by the Federal Aviation Administration, National Transportation Safety Board (NTSB), and Virginia State Police.

8/13: Aftermath

On the afternoon of August 13, Unite the Right organizer Jason Kessler attempted to hold a press conference in front of Charlottesville City Hall, but was forced to abandon the conference after being attacked by an angry crowd. One man reportedly either punched or attempted to punch Kessler, and a woman tackled Kessler as he was trying to leave the scene. Police came to Kessler's aid and escorted him from the area.

Before ending the short news conference Kessler stated: "I disavow any political violence and what happened yesterday was tragic."

He later posted videos online in which he blamed the city for the violence and death.

Speaking in an interview on the day of the rally, former Ku Klux Klan leader David Duke called the protests “a turning point for the people of this country. We are determined to take our country back. We’re going to fulfill the promises of Donald Trump.”

Richard B. Spencer, who was scheduled to speak at the Unite the Right event, said he was not responsible for the violence, and he blamed counterprotesters and police.

Also on the day following the rally/riot, many groups organized vigils and demonstrations in a number of cities across the country with a variety of goals, including showing support for those against white supremacy, pushing for the removal of Confederate monuments, and denouncing fascism and actions and statements by the president of the United States. In Brooklyn, New York demonstrators at the “Peace and Sanity” rally heard addresses by Public Advocate Letitia James and City Comptroller Scott Stringer. In Los Angeles, hundreds gathered on the steps of City Hall to condemn white-nationalist violence and honor those killed. Thousands of anti-Trump protesters marched around Trump Tower, with many shouting “Shame, shame, shame!” and “Lock Him Up!”. In response, pro-Trump counter-protesters waved American flags and yelled “Make America White Again” at protesters, a play on the Trump campaign slogan Make America great again.

A President Responds

AUGUST 12th: “...we condemn in the strongest possible terms this egregious display of hatred, bigotry and violence on many sides, on many sides. ... What is vital now is a swift restoration of law and order.”



Emphasis mine—this is exactly why I often find myself wanting to weld Lawful to Evil on the D&D alignment chart and weld Chaotic to Good. A catastrophic failure of police and municipal authorities to stop this riot means that it is now vital to institute even more authoritarianism?

Whereas members of both political parties condemned the hatred and violence of white nationalists, neo-Nazis and alt-right activists, according to the New York Times Trump “was the only national political figure to spread blame for the ‘hatred, bigotry and violence’ that resulted in the death of one person to ‘many sides’”.

The Congressional Black Caucus decried what it saw as Trump’s false equivalency and dog-whistle politics, saying “White supremacy is to blame.” Republican U.S. Representative Justin Amash and Senators Cory Gardner, Jeff Flake, Orrin Hatch, and Marco Rubio all called upon Trump to specifically condemn white supremacists and neo-Nazis; in a tweet that was retweeted by Flake, Gardner said: “Mr. President – we must call evil by its name. These were white supremacists, and this was domestic terrorism.”

Senator Orrin Hatch (R-UT), whose brother was killed in action in Europe during World War II, tweeted: “We should call evil by its

name. **My brother didn't give his life fighting Hitler for Nazi ideas to go unchallenged here at home.**" (Emphasis mine.)

Former Ku Klux Klan leader David Duke responded by saying that Trump should "take a good look in the mirror & remember it was White Americans who put you in the presidency, not radical leftists". (Emphasis mine.)

AUGUST 15th: "... you had some very bad people in that group, but you also had people that were very fine people, on both sides. You had people in that group ... that were there to protest the taking down of, to them, a very, very important statue and the renaming of a park from Robert E. Lee to another name."

President Trump also confirmed he had seen the "tiki torch march" through the University of Virginia on the 11th, the night before the rally. During that march hundreds of people were seen carrying flaming torches and chanting phrases including "You will not replace us", "Blood and soil" and "Jews will not replace us" as they made their way through the campus to a statue of Thomas Jefferson.

TRUMP: I looked the night before -- if you look, there were people protesting very quietly the taking down of the statue of Robert E. Lee. ... You had a lot of people in that group that were there to innocently protest, and very legally protest -- because I don't know if you know, they had a permit. The other group didn't have a permit.

Trump (falsely) stated that counter-demonstrators lacked a permit (in what kind of sick, diseased mind does that remotely fucking *matter* when a woman is *dead?*).

"They can't be EVIL, they're LAWFUL!"

In an interview published the next day, ~~Joseph Goebbels~~ Steve Bannon said the press conference was a "defining moment" during which Trump chose to jettison the "globalists" and align himself with "his people".

More than 60 Democratic and Republican members of the U.S. House of Representatives and the United States Senate condemned Trump's remarks. Among those were Senators Bernie Sanders, John McCain, Tim Scott, Susan Collins, Chuck Schumer, Cory Booker, Elizabeth Warren, Jeff Flake, Orrin Hatch, Heidi Heitkamp, Claire McCaskill, Joe Manchin, Dean Heller and Tammy Duckworth, and House members Don Beyer, Barbara Comstock, Ileana Ros-Lehtinen, Will Hurd and Gerry Connolly, as well as former Massachusetts Governor Mitt Romney.

Speaker of the House Paul Ryan stated, "We must be clear. White supremacy is repulsive. This bigotry is counter to all this country stands for. There can be no moral ambiguity."

The fallout from this statement also led to renewed calls for Trump to be stripped of honors he won before his presidency. Surreally, at the SummerSlam event that weekend, protesters outside the



Barclays Center called for Trump's removal from the WWE Hall of Fame.

AUGUST 22nd: "They're trying to take away our culture, they're trying to take away our history. And our weak leaders, they do it overnight."

As far as pieces of populist fear mongering go, Hitler couldn't have said it better himself.

At least probably not in English.

Nazi Punchin'

As with any other act, the players can spend as much or as little time as they like on Act V, playing as their new characters in 2017 Virginia.



The campaign should certainly end with—not unlike an exclamation mark—a Nazi being punched in the face. The first player to successfully punch a Nazi in the face on August 12th wins Act V—the Act V GM can and should end the Act and the Resist & Remember: Weimar campaign at any point (not necessarily the first!) a Nazi is punched in the face, to make good on the promise I made on the very first pages.

New Weapons And Equipment

Rules for modern firearms are not included here because as far as I can tell from my research, almost none were discharged during the events of the Unite The Right rally.

- **Pepper Spray/Tear Gas:** Pepper Spray or Mace inflicts 1d3 damage (this damage cannot reduce a character below 1 hp) and inflicts a -5 penalty to all physical action rolls, Initiative, Defense, and Passive Awareness for 1d6 + 1 rounds. Attacking with Pepper Spray/Mace uses the Scrap skill.

Tear gas has identical effects to pepper spray/mace but whereas the mace is restricted to one target at melee range, tear gas can carpet an area (at least a 15' radius or 25' square per grenade used). When using a can of pepper spray or mace, roll 1d6 after each attack. On a result of 1 the spray has run out.

- **Aerosol Can Flamethrower:** An aerosol can flamethrower (basically any aerosolized substance used in conjunction with and/or duct-taped to a Zippo lighter) follows the same rules as Pepper Spray with the following changes: it inflicts $1d4 + 1$ damage, it can kill, and the penalty it inflicts lasts for only one round. Finally, a roll of natural 1 when attacking with an improvised flamethrower means that the can blows up in the users hands, inflicting $2d4$ damage to them and causing them to suffer the penalties their target would have.
- **Improvised Body Armor/Padding:** This kind of armor does not increase Defense and does not make its wearer better at avoiding attacks. Instead it helps the wearer soak up punishment. A helmet (a football helmet, a baseball catcher's mask, or any kind of other protective headgear) adds +2 armor Health, while padded/improvised body armor adds +3 armor Health, for a total bonus of +5 armor Health. Armor Health is always lost before regular Health—a character cannot be reduced below maximum Health just by removing armor.
- **Riot Armor:** This is the full armor worn by riot police. It grants the wearer +10 armor Health. Armor Health is always lost before regular Health—a character cannot be reduced below maximum Health just by removing armor.
- **Riot Shield:** This item is exactly like an improvised shield (p. 40) except that it provides a +4 Defense bonus instead of a +2 Defense bonus.

Act V NPCs/Militiamen

Klansman/Neo-Confederate Bigot

Initiative 9, Health 15, Defense 16 (w/ makeshift shield), PA 13
Awareness +3, Bravery +3, Dodge +4, Hurl +4, Firearms +3,
Intimidation +5, Running +3, Scrap +5, Toughness +5.

Weapons/Attacks

Thrown Water Bottle/Can at +4 for 1d3 - 1 damage (minimum 0).
Tiki Torch at +5 for 1d4. Can also obviously be used to set fires.
Confederate Battleflag (Reach 4, +4 to Defense) at +5 for 1d4.
AR-15 Butt at +5 for 1d4. (Will use rifle as a club in melee but will not fire.)
Thrown Brick at +4 for 1d4.

Neo-Nazi/White-Supremacist

Initiative 8, Health 15, Defense 15 (w/ makeshift shield), PA 13
Awareness +3, Bravery +2, Dodge +3, Hurl +4, Firearms +5,
Intimidation +6, Running +3, Scrap +6, Toughness +5.

Weapons/Attacks

Improvised Club at +6 for 1d4.
Tiki Torch at +5 for 1d4. Can also obviously be used to set fires.
Swastika/Odal Rune/Iron Cross/Black Sun Flag (Reach 4, +4 to Defense) at +5 for 1d4.
Thrown Brick at +4 for 1d4.
Switchblade or Hitler Youth Knife at +6 for 1d4 + 1.
(Rare, will only use if stabbing can be hidden from plain view.)

Alt-Right Shit Talker

Initiative 8, Health 10, Defense 15, PA 13
Awareness +3, Bravery +0, Dodge +5, Hurl +4, Fast-Talk +3,
Firearms +2, Intimidation +4, Rhetoric +5, Tinker +5, Running +5.
BLM Radical

Initiative 12, Health 16, Defense 15, PA 14

Awareness +4, Bravery +3, Dodge +5, Hurl +5, Intimidation +5,
Rhetoric +4, Scrap +5, Tinker +2, Running +5.

Weapons/Attacks

Unarmed Strike at +5 for 1d3

Antifa Streetfighter

Initiative

Awareness +3, Bravery +3, Dodge +3, Hurl +5, Intimidation +2,
Rhetoric +5, Scrap +4, Tinker +2, Running +4.

Weapons/Attacks

Improvised Club or shield at +4 for 1d4.

Antifa/Commie Flag (Reach 4, +4 to Defense) at +4 for 1d4.

Aerosol Flamethrower (rare) at +4 for 1d4 + 1 plus penalties.

Thrown Brick/Bottle at +5 for 1d4.

Character Sheet

Resist &

Remember

Name _____

Male Die

Concept _____

--

Stats

	Act I	Act II	Act III	Act IV	Act V
Initiative Bonus					
Defense (AC)					
Passive Awareness					
Health (HP)	Total	Total	Total	Total	Total
	Current	Current	Current	Current	Current

Skills

	Act I	Act II	Act III	Act IV	Act V	Temporary
Artistry						
Awareness						
Bravery						
Carouse						
Dodge						
Erudition						
Fast Talk						
Firearms						
Hurl						
Intimidation						
Medic						
Performance						
Rhetoric						
Running						
Scrap						
Seduction						
Skulduggery						
Tinker						
Toughness						
Waimar						

Stats

Perks

Flaws

Anchors

Violence

Attack	Bonus	Range	Size/Reach	Damage	Notes

Contacts, Friends, and Enemies

Name

Notes

Never Again

“Unite the Right held an anniversary rally on August 11–12, 2018, in Washington D.C.

Like the original, the rally was expected to draw large protests from religious organizations, civil rights groups, and anti-fascist organizers.

The rally’s turnout consisted of 20–30 protesters amidst thousands of counter-protestors.”

- D.T.O.

6/19/2019, {Undisclosed}

“But no one’s ever looked you in the face and said
(We’re not like you, We’re not like you)
Your state is not your home and it is
(Hostile to you, Hostile to you)
We are strong and as soon as we can we’re
(Gonna get rid of you, Get rid of you)
And even your friends at the art school
are going to have to choose.

You?”

- *The World/Inferno Friendship Society, “Fiend in Wien”*

“If we could learn to look
Without gawking
If only we could act instead of talking
We wouldn't always end up on our arse
This was the thing that nearly had us mastered;
Don't yet rejoice in his defeat, you men!
Although the world stood up and stopped the bastard,
The bitch that bore him is in heat again.”

- Bertolt Brecht, *The Resistible Rise of Arturo Ui*



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Make
Germany
Great
Again!

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UD

JUDA

Жури
перн
ГосТор
Балера

KICKSTARTER BACKERS

I couldn't have done this without the help and support (generously expressed as actual dollars of money, because that is how capitalism works, like it or not) of the following badass antifascist heroes. All of you inspire me to go forth and punch a Nazi in the face and I hope this game inspires you to do the same.

TROUBLEMAKERS

Adam Rajski, adumbrates, Alex Torres, Angus Abranson, Anonymous, Blitzbuff, Cory Penno, Craig "Stevo" Stephenson, Dacar Arunsone, Dale Fields, Daniele Di Rubbo, Daniel Knaack, Daniele Mezzaroma detto "Bentivegna", Dave Dubin, Eleanor Hingley, Gabriel B., Ian Budfannan Howard, Ian McFarlin, Ian Richmond, Jamie Moore, Jason, Kristin & Peter Childs, J Coffin, Jesper Berglund, Johannes Axner, John Cmar, Jonathan Korman, Jörg Hagenberg, Kaira Murphy, Kristian A. Bjørkelo, Kristian Widén, Mark Leymaster of Grammarye, Martin B. Wagner, Michael Haneline, Mikael "Krank" Bergström, Mike Sergio, Neil Coles, Nicola Urbinati, Paolo Busi, Preferra (Jens Christian Juul), Rowan Gray, Sam M., Simone Bonetti, Theo, @TheThinkTanker, Tim Olsson, Tori Ann M., Xinsi

PARTISANS

Aaron F Stanton, AE Jonesy, Andrés El Villano, Anonymous, Andrew Hauptman, Daniel C. Barton, djflippy, Eddie Delaney, Edward MacGregor, Evan D., Joseph S. Perry, Isaac Shalev, Josh Kanto, Jon C., Mason Carlisle, Nacho, Philip W Rogers Jr, RJD, Shane Thayer, Steven Schwartz, SwiftOne, Thadeus Buttons, Theo Brinkman.

INTERNATIONAL PARTISANS

Ingmar Vogelsang ~{DE}~
Jens "Spacejens" Rydholm
Julien Tane ~{DE}~
Lachlan Jones
Ols Jonas Petter Olsson ~{DE}~
Pedro(Te)
Peter Sundell
Richard 'Vidiian' Greene
Timothy

FREEDOM FIGHTERS

Anthony Girardi
Drew Wood
Erik Hansen
Frédéri "Volk Kommissar Friedrich" POCHARD
The Invisible College of Lovers
Jeffery "J.D." Duke
Jennifer Fuss ~{DE}~
John M. Atkinson
Jonas Hansson
Michael Kusternig
Nosmo
Sawyer B. Redden
Temporary Hero
Udo Murtfeld ~{DE}~
Yandrak

Resist &
Remember





Resist &
Remember

