

Omertà

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Practical information:

Type and length: Full-length scenario (4 hours)

Number of players: 4 + one gamemaster

Age group: 13+

The scenario has both a Danish and English edition, both of which can be found on Alexandria.dk once Fastaval 2026 is over. Also see the QR codes on the character sheets to access the character descriptions as audio files.

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Introduction to the scenario

Welcome to **Omertá!**

The scenario is a historically inspired character drama, where the players find themselves in the shoes of a group of young mafiosi in 1920s Palermo, Sicily. “The Rats,” as they call themselves, grew up with weak social structures and were therefore easy to recruit into the Corrado family, a criminal organization that now fills every aspect of their lives. Everything is about to change over the course of the game, however, as the mafia is threatened by a new enemy: the fascist police state, led by Benito Mussolini. Mussolini hates the mafia and has sent his most brutal police prefect, Cesare Mori, to Palermo to eradicate the families’ influence. It is in this crossfire that the scenario’s conflicts play out. As the Corrado family weakens, it becomes more dangerous to remain loyal to Don Corrado. On the other hand, the mafia is the only social foundation the Rats have ever known. The collapse of the Corrado family also opens new possibilities for pursuing one’s own dreams of a life of safety and security. How can one even choose between one’s own hopes for the future and one’s best friends’ safety?

Omertá has loyalty and brotherhood as its central themes. The players get to live the role of mafioso, and they will feel the pressure and surveillance that comes with a life in the mafia. They will gradually regain their agency as their relationships with each other are strained by conflicting ideals and hopes for the future. The circumstances will stretch the Rats’ otherwise strong bonds to the breaking point.

Setting

The game takes place in Palermo, the largest city on Sicily, in the year 1925. Palermo is a medium-sized city that has long been the headquarters for various criminal organizations in the form of the mafia’s families. Membership in a family is not defined by blood, and most “family members” can be seen as employees of the organization. However, the title of boss is often hereditary. Together, these families have an extremely large influence over the city, both at the political and administrative level, and in everyday life. Local businesses are monitored, protected, and extorted by the families. The mafia thus functions as a kind of “black” judicial system that charges hefty fees for its services. In addition to this, the mafia also directly assists in criminal enterprises, including smuggling goods from Africa to

Europe. Life as a mafioso is dangerous, and one never knows when the police or others will come knocking on one's door. On the macro level, the local police force is quite powerless against the influence the families exert. This will change when the fascist military police arrive at the start of the game. Palermo is transformed into a city where there is always a soldier in sight, and where one must always carry identification papers in case one is stopped at a checkpoint. This dual power – the mafia on one side and the fascists on the other – makes Palermo a nervous and unstable place to be, both as an ordinary citizen and as a mafioso.

Historically inspired fiction

Omertá is inspired by real historical events that took place on Sicily from 1925 to 1929. After Mussolini came to power, he saw the mafia as a threat to his rule and therefore sent large numbers of military police to Sicily. This operation employed brutal tactics, including kidnapping, burning of fields, and a great deal of extortion. The years 1925–1929 are known as the 5 worst years for the Sicilian mafia, and the families' influence was significantly weakened.

That said, our narrative diverges quite a bit from the true timeline. The Corrado family, which the Rats work for, is fictional. Furthermore, the timeline has been significantly shortened. The game's events take place over the course of about a month, and during that period the Corrado family undergoes a complete collapse, caused by the fascists. Additionally, the fascist police have been made more effective and powerful than they truly were, and their tactics have been given more punch. For example, a public execution takes place during the game. Another difference between the real Palermo and ours is how isolated the city is from the outside world. In our Palermo, a single ferry runs once a month to the mainland, making the city a very cut-off place. One does not simply slip away to Europe.

The Time Period

Italy in the 1920s is an unstable place to live. Europe is still recovering from the First World War. Unemployment is high, land prices are rock bottom, and a series of weak governments have been unable to fix Italy's problems. It is in this context that Mussolini and the fascists win power by appealing to workers and nationalists who hope to rebuild Italy's former glory.

The automobile has recently arrived in Sicily, and individual motorized vehicles are beginning to appear in the cityscape. It is still only the few who receive an education beyond

primary school, and a huge majority of the population works as farmers, fishermen, craftsmen, or stay-at-home housewives. Buildings are one or two stories tall and are built from sandstone or brick with tile roofs. Larger buildings (theaters, city halls, churches) are built with inspiration from the Art Nouveau style and make use of finely crafted iron, copper, and glass for decoration.

The Corrado Family

The Corrado family is one of the more powerful families in Palermo, with its fingers in high politics, local business operations, and smuggling alike. The family is governed hierarchically, with Don Corrado at the top. Below him we find a number of capos, who delegate tasks and manage the foot soldiers' daily duties. The **Rats** are all foot soldiers, at the bottom of the food chain.

The Corrado family should feel partly like a criminal organization and partly like a cult. As a member, one walks around with a constant feeling of being watched, as if Don Corrado always has eyes on the back of one's neck. Members all carry a code, which functions as a kind of commandments (a la "The 10 Commandments"), that are meant to govern their behavior. If one breaks the code, one is sent to the Don's office to ask for forgiveness. This process resembles in many ways confessing one's sins.

The Rats are a small part of a much larger group of mafiosi, but these other gangsters are for the most part irrelevant to the story. The players' primary reference point for the family is Don Corrado, whose office one may end up visiting should one step out of line.

It is important that not everyone walks around with a firearm. It should be clear to the players that they do not have a gun they can fire at will. There is a tactically placed revolver in act 3 that may become relevant at the end, but otherwise the Rats do not have access to firearms.

Rollerne

The scenario has 4 characters: **Massimo, Nino, Enzo and Basilio**. The characters have not really had anyone other than each other growing up, as family and other support figures have mostly been absent. This leads to an "us-against-the-world" mentality that is central to the group. The characters want the absolute best for each other, but over the course of the game it becomes harder and harder to maintain one's loyalty to the Rats. The Rats are therefore pulled apart by external factors, and it is the choice between letting go and holding on that creates the tension.

The Rats live in the back rooms of the pub Dolce Carlino, which they rent from the Don's friend, the pub's owner.

Massimo is 22 and is the oldest of the Rats. His alcoholic parents have never treated him like a real son, and he left them when he was 17. He tries to be the adult in the group and takes responsibility both when something needs to be done and when things go wrong. It is Massimo's doing that the four are part of the Corrado family at all, as he one by one got the others on board. He sees the group as his only family and tries to keep the flock together.

Nino is 21 and is a Libyan immigrant. He came to Palermo with his father a decade ago, where they were met with racism and humiliation, which together with Nino's combative nature has caused him great problems. Now Nino has found a safe place among the Rats, and through them the Corrado family. He has done well in the family, and his hatred of the fascists makes him useful to Don Corrado, especially after Nino's father was arrested for smuggling just a couple of months ago. Nino is ambitious about the future and looks forward to the day he can give the fascists a thorough beating.

Enzo is 21 and is the primary provider for his 13-year-old little brother, Matteo. After their father disappeared and their mother died of illness, it has been Enzo's job to keep a roof over the brothers' heads. He is a tired and exhausted individual searching for peace. He refuses to let his brother end up as a gangster and is saving up to send Matteo on the ferry to his uncle and aunt on the mainland. Enzo also does everything to be a good role model for his brother and conducts himself according to strict moral principles about what he can allow himself to do for the Corrado family. This gives Enzo problems with the family when his ideals clash with the gang's needs.

Basilio is 20 and is the youngest of the Rats. He has never known his true parents, and even his adoptive mother disappeared from his life when he was 16. He has always been without direction and has therefore fit perfectly into the Rats as the one who doesn't speak up when the others suggest doing something stupid. The mantle of mafioso therefore suits him well, but Basilio no longer feels comfortable in the role – he misses having control. Recently, Basilio received a very interesting letter that could be his path to self-determination and freedom. He has not sent a reply yet. Basilio does not know what to do with this opportunity, but the secret burns inside him.

Your role as gamemaster

As gamemaster, you primarily have a facilitator role. You keep an eye on the scenario following the schedule, you set and cut scenes, and you manage a couple of logistical tasks

related to the game's mechanics. Additionally, you have 3 some important supporting roles to play in selected scenes, including Enzo's little brother Matteo, the informant Piero, and the fascists' leader, Cesare Mori. You also have a couple of other minor roles and can include yourself further if the scene requires it. Your main task is therefore to make sure the scenes flow well and that things proceed at a reasonable pace.

How to play Omertá

In the following section, I go through how the scenario is to be played. I cover game mechanics, scene structure, and all the things you need to keep in mind as gamemaster.

Game Mechanics and Props

Omertá has a number of minor game props and mechanics that are meant to enhance the scenario's atmosphere and themes. Each one individually takes up very little space and they have mostly a symbolic presence in the game.

Certain game props can be found in the appendices as printouts, while others are specific objects. If you are a gamemaster at Fastaval 2026, you do not need to acquire these things, as I will bring them.

The full list of non-printable props is as follows:

- 1x picture frame for Don Corrado's picture (the picture itself can be found in Appendix 1) The frame must be able to stand without assistance. At Fastaval you will receive an already framed picture from me, and therefore do not need to print a picture yourself.
- 1x ink pad for making fingerprints (can be omitted)[1]
- 4x writing utensils – pencil, marker, ballpoint pen (1 per player)

In the following section, I go through each game prop/mechanic and how it is used.

Don Corrado's portrait (Picture frame + Appendix 1)

A portrait of Don Corrado will stand on the table from the start of the game. The picture represents that the Don is always keeping an eye on the Rats – so they had better behave. The picture will be the game's only representation of Don Corrado. You should therefore at no point play the Don. As long as the picture stands upright, the Don always knows what the players are doing.

When act 3 begins, you should take the picture and lay it face down, which signals that the Don can no longer control the Rats and that they can make their decisions in act 3 freely. There is a reminder to do this in the relevant scene description.

Feel free to turn the picture during the game so that the Don is “looking at” the player who shows the least loyalty to the family. If a player has been designated as scapegoat during a **confession scene** (explained later), they are an obvious target.

The Codex (Appendix 2)

The Codex is a short list of principles and rules for living that the Corrado family requires all its mafiosi to live by. On a meta level, the Codex represents the Rats’ loyalty to the family and how it weakens over the course of the game. Each player should have a Codex lying in front of them.

Over the course of the scenario, the players get the opportunity to cross out these rules, which symbolizes a loss of identification with the given commandment. This happens during the **confession scenes**. It has no game-mechanical consequences and is purely symbolic. The commandments are crossed out as a consequence of not obeying Don Corrado’s orders, choosing instead to prioritize oneself. It may also happen that no one ever crosses out a single commandment, if they always obey orders throughout acts 1 and 2. That is perfectly fine, but also unlikely.

Basilio’s Letters (Appendix 3)

Basilio has received a letter (Letter 1 in Appendix 3) from police prefect Cesare Mori, offering him a new life and a way out, in exchange for a list of the Corrado family’s members. This letter should be given to Basilio’s player when the characters are read. Basilio’s player can at any time between two scenes give Mori what he asks for. If Basilio announces this, describe how Basilio leaves the letter under the trash can in the alley behind Dolce Carlino, and that he can now only wait anxiously for a reply. Depending on whether Basilio actually does it, the player should be given one of two different follow-up letters in **character scene 6: Basilio’s second letter** (Letters 2 and 3 in Appendix 3). There is a reminder in the scene description to do this.

The Pact (Ink Pad + Appendix 4)

The Pact is an old, crumpled note on which the Rats placed their fingerprints long ago. On it are the words: “Back to back, shoulder to shoulder, always.” With the Pact, the Rats have promised to always be there for each other, no matter what the world throws at them.

Massimo has kept this note through all the years. When characters are distributed, give the Pact to Massimo's player. Optionally take the note and crumple it up a couple of times to give it some "wear and tear."

In the last decision scene in act 2, the Rats have the opportunity to place their fingerprints on the Pact again, thereby renewing it. The ink pad should be used here. If the players choose to renew the Pact, let each of them place a new fingerprint on the note with ink. It is a small gesture, but very effective for giving the scene weight.

The Ferry Tickets (For the final scene)

As part of the game's ending, the players have the opportunity to travel on the monthly ferry away from Palermo, thereby leaving the life of a mafioso behind. It is unlikely, however, that there is enough money to get everyone on board (and that everyone wants to). Certain decisions during the game can lead to the players being able to buy more or fewer tickets.

The players have the following options for obtaining tickets:

- Massimo automatically has enough money for a ticket in his savings.
- Enzo also has enough money for a ticket – which he by default plans to use to send his little brother Matteo to the mainland.
- If the players choose to let the informant Piero go in act 1, they receive money for 1 ticket as thanks, on the day the ferry sails.
- If the players blow up the jail in act 2, Nino's father buys tickets for both himself and Nino – but can perhaps be persuaded to give Nino's ticket to someone else. Not his own, though.
- If Basilio does as Mori asks and sends him the list, he receives 1 ticket.

The maximum number of tickets is therefore 5, if all the "right" choices are made. That amounts to 4 for the Rats and 1 for Matteo. It is therefore possible for everyone to take the ferry away together. It is not very likely, however. When you reach act 3, you will be reminded of how this mechanic should be handled.

Structure

Omertá follows a classic 3-act structure with a very short prologue. Within each act, a series of tightly cut scenes of different kinds are played. These scenes are mostly standalone, in that there is (usually) in-game time between the end of one scene and the start of the next. There are up to 25 possible scenes in the scenario, which means it will take a firm

hand on your part as gamemaster if the game is to stay within the time frame. Benchmarks for how long each scene type should be are listed in the overview of scene types.

There are 5 different types of scenes. If that sounds like a lot, don't worry. They are all quite simple, and if you have played scenarios at Fastaval before, you will certainly recognize most of the types. These are reviewed in the next section.

The three acts have the following content:

- In act 1 the group's internal dynamics are established, and the conflict between the family and the fascists is presented. The players get the opportunity to go against the Don's orders, and they can begin to build the tension between their different ideals and dreams.
- In act 2 the conflict level is turned up sharply. The family's decline is obvious, and the players must deal with and reflect on their own role in the conflict, and how they intend to prioritize themselves vs the Rats vs the family.
- Act 3 is short and consists mostly of a large, open final scene in which Don Corrado is publicly prosecuted and the players have the opportunity to buy tickets for the monthly ferry away from the island. The scenario ends when all characters have chosen whether they will stay in the city or seek new horizons.

On the following page you can see a full overview of the scenes, as they are distributed across each act. It can be advantageous to have this overview at hand when you run the scenario.

Prologue (10 minutes)

- Prologue Scene 1: The Fishing Spot
 - Prologue Scene 2: The Football Match
-

Act 1: Dubbio (1 hour & 15 minutes)

- Narration scene 1: The Smuggled Goods
 - Decision scene 1: The Swamp
 - (Måske) Confession scene 1
 - Character scene 1: New Shirt
 - Character scene 2: Candlelight
 - Monologue scene 1: Basilios first letter (Basilio's monologue)
 - Narration scene 2: The Informant
 - Decision scene 2: The Punishment
 - (Måske) Confession scene 2
 - Character scene 3: Home
 - Character scene 4: Dreams
 - Monologue scene 2: The Speech (Nino's monologue)
-

Pause, if necessary (15 minutes)

Act 2: Decadimento (1 hour & 15 minutes)

- Narration scene 3: The Bomb
 - Decision scene 3: The Bomb
 - (Måske) Character scene 5-1: Aftermath
 - (Måske) Character scene 5-2: Excuses
 - (Måske) Confession scene 3
 - Character scene 6: Basilio's Second Letter
 - Monologue scene 3: The Ticket (Enzo's monologue)
 - Narration scene 4: The Birthday
 - Decision scene 4: The Pact
 - Monologue scene 4: The Story (Massimo's monologue)
-

Act 3: Inferno (30 minutes)

- Character scene 7: Enzo's Family Home
 - Final Scene: The Harbor
-

Scene types:

The game has 5 types of scenes, color-coded for readability. These scenes are:

1. **Decision scenes**
2. **Narration scenes**
3. **Character scenes**
4. **Monologue scenes**
5. **Confession scenes**

Each scene begins with an introductory description from you. During the free scene types, you have the opportunity to step in with questions or prompts to push things forward. You also have the task of cutting the scene when the time comes. In certain scenes, you appear as a supporting character.

Decision scenes

Decision scenes are characterized by the group having to make a collective decision at the scene's conclusion, about whether to prioritize the Corrado family or themselves/the Rats. Once this has happened, the scene should end. The decision is made collectively – so there cannot be anyone who makes one choice while others make another. Someone must always give in.

Depending on which decision is made, a decision scene can lead to a **confession scene**. That is, if the players decide to go against the family's wishes, they must go up to the Don and confess their misstep. If the group upholds the family's wishes, the confession scene is skipped. Each decision scene has a specific commandment in the code linked to it, which informs which "rule" the players break if they decide to go against the family's wishes. This commandment is read aloud as part of the scene introduction (made clear in the scene descriptions).

Decision scenes are the longest type of scene, where the players have the most time to unfold their conflicts and position themselves in relation to each other. This type of scene should bring out the differences in dreams and ideals between the characters. The scene is allowed to run long if there is good energy. If it is hard to raise the conflict, an easy trick is simply to remind the group which decision they need to make.

Generally try to keep the scene under **10 minutes** (they may well end up being much shorter).

Narration scenes

Narration scenes consist of a series of back-and-forth interactions between gamemaster and players, where the gamemaster asks a question and the players give a descriptive answer. Each new question builds tension or moves the action forward. If it becomes necessary or seems obvious, the gamemaster can certainly add a question on-the-fly to these scenes. This type of scene covers larger action sequences where there is no time to roleplay all the interactions in the sequence.

The intention is therefore not for the players to play any “real-time” character play in these scenes. Everything should preferably be handled at the descriptive level – what do the characters do?

With the above, I am not trying to say that the scene must follow a strict ‘one-question-one-answer’ format. There may well be room for several players to work together on providing a description of the action, so by all means let them have at it if there is good energy in the descriptions. On the other hand, be ready to move on with the next question when the players are done, so the pace is maintained. Narration scenes should preferably be under **5 minutes**.

Character scenes

Character scenes are simple roleplaying scenes with a fixed premise. They can involve the whole group or just a couple of characters. The scenes’ purpose is most often to unfold an element of one or more characters’ personality or past.

Character scenes are most often introduced with a prompt that reads: “At some point, X happens.” This prompt is a guideline for the players, giving them something to direct the action and conversation toward. Unlike the **decision scenes**, it does not signal the end of the scene but is instead just a tool to give the scene direction. The scene is cut when the players have gotten what they want out of the scene, which can be difficult to judge. Think about what the primary theme of the scene is and whether the players have engaged with it. Use the helper questions to nudge the players in the right direction if necessary. As a rule of thumb, character scenes should be kept under **5 minutes**.

Monologue scenes

Each monologue scene involves just a single player, and there is 1 per character over the course of the game. They are geared toward letting a character's inner thoughts, conflicts, and uncertainties stand in plain view before the group. The goal is to build sympathy among the rest of the player group, while letting the other players think about which directions they can take their conflicts with the player later in the scenario.

Monologue scenes have a premise for the general theme to be addressed, but are otherwise quite free. The goal is to let the player play freely in the time they have, and the scene's framework is therefore itself loose. There are many players who experience great pressure when the spotlight is pointed at them in this way, which can lead to awkward, long pauses and the like. I would advise against interrupting these pauses with prompts too quickly, even though it can help guide the player. It is perfectly fine to let the awkward moments breathe, where one does not know what to say – it gives the whole group a moment to reflect, and silence can be a wildly powerful tool for letting a particular feeling settle. That said, of course keep an eye on when the player has said what they want to get out, and end the scene as quickly as possible after that. Generally, the scene type should be kept under **3-4 minutes**, but feel free to shift the time limit if the player is totally in the zone.

Confession scenes

Confession scenes are a direct reaction to the choices the players make in the **decision scenes**. They are therefore only played if certain choices are made. This is made explicit in the description of each decision scene. This also means that the entire scenario can be played without a single confession scene. That is also perfectly fine.

Confession scenes should be understood as... less real and more metaphysical than other scene types. Confession scenes are ritualistic, mystical, and aim to represent the players' wavering loyalty to the family, as well as the guilt and shame they feel about it. The players are not actually punished for going against the Corrado family – instead, confession scenes should be a space where players can develop their relationship to the family and the Don.

A confession scene has 3 sub-elements:

1. The designation of a scapegoat
2. The scapegoat's confession
3. The crossing out of a commandment in the codex

Even though the group's decisions are made collectively in the **decision scenes**, a character must be designated by the group as scapegoat, acting as the group's face before Don Corrado. If the players cannot decide on a single person, let several confess simultaneously. No great deal of time should be spent deciding on a scapegoat, so push them if they hesitate. The player reads aloud from the Confession (Appendix 5), in which they confess to having gone against the family's interests. Then each player takes their codex, and crosses out the commandment that they violated in the preceding scene. The applicable commandment to be crossed out in a given **confession scene** is made clear in the scene description for the preceding **decision scene**.

It is important to mention that as gamemaster you do not play Don Corrado in these scenes. The Don continues to be represented only by the portrait in the picture frame, toward which the players direct their confession. They thus speak to the picture, without receiving a response.

Confession scenes should always take approximately **3 minutes**, as the framework is very fixed.

Notes on Character Distribution

I recommend that you present the characters one at a time, for example by reading the short character descriptions from the scenario introduction aloud (page 6), and then letting the players make their preferences clear. In cases where players do not have strong opinions about which character they want to play, you can distribute the characters more or less randomly.

All characters are designed to almost always have something to bring to the table in a given scene, and no character is essential for the plot's progression or the like. I therefore do not think there is a need to distribute characters based on experience level or the like. If you still want to be pointed in a direction, give Enzo to the least confident player, and Massimo to the most confident.

Startup Sheet

The following is a detailed list of everything that must happen before the first scene is played.

Preparation

Cut out the Pact, the portrait, the codexs, and the letters to Basilio (Appendices 1, 2, 3 & 4).

Distribute the codexs + writing utensils among the players.

Place the portrait in the picture frame so that it faces the players.

Introduction to the setting and the scenario's plot + main themes

- Palermo, Sicily, 1925. The mafia versus the fascists. The Rats, their shared history, and their relationship to the Corrado family. A narrative based on history, but it is fiction.
- The ferry sails once a month to the mainland. Limited access to firearms.

Introduction to the game itself

- 3 acts, with a break between acts 1 and 2
- Introduce Don Corrado's portrait and the codex, and what they symbolize.
- Briefly describe the 5 scene types:
 - **Decision Scenes** – Always ends with a decision for or against the family. Must reach consensus.
 - **Narration Scenes** - Highly structured, descriptive action sequences. Tell the players they are very welcome to say “yes, and” during narration scenes
 - **Character Scenes** – Classic character play. The “at some point” rule
 - **Monologue Scenes** – Single player, loose inner monologue. 1-2 minutes of time.
 - **Confession Scenes** – Consequence of going against the family. Ritualistic, metaphysical scene with high structure. A “scapegoat” is designated. Reading of the confession. Crossing out of the codex. Directed toward Don Corrado's portrait.

Introduce the 4 characters, e.g. by reading the short descriptions from page 6 aloud.

Distribute characters. Remember to hand out letter no. 1 to Basilio and the Pact to Massimo.

Mention that characters can be read aloud using the QR codes on the character sheets.

Optionally hold a short break before the game starts.

Start the game by reading the shared intro aloud (page 18), followed by playing the prologue scenes. Then read the act 1 description aloud, and the game is truly underway.

Scenes

The scene catalog follows the chronological order in which the scenes occur during the scenario. Additionally, each act begins with an introduction that is read aloud by you. The first is read immediately after the two prologue scenes have been played. There are also certain scenes that will potentially be skipped, depending on the players' choices. This is made clear in the scene descriptions.

All **confession** scenes follow exactly the same format, and the only variation from time to time is which commandment is to be crossed out and what the players must confess. The scene description for the confession scene is therefore only included once. It is at the end of the scene catalog, but have it at hand for when it needs to be used.

At the start of each scene, you should state which type of scene it is, read the title aloud, and tell which characters are present. Then you read the introduction aloud and set the scene in motion. Important sentences in the read-aloud, such as “at some point” or “the scene ends when” prompts, are marked in **red text**.

Shared Intro: The Rats from the street

How do you characterize those who have always been there? Long ago, fate decided that you would have each other, and no one else. Abandoned by biological family, guardians, and the city. Since you were teenagers, there has been no one else you could trust. You are family. You fight, and you comfort each other, and you run from the police, and you watch the sun rise together. The Rats from the street have each other's backs, that's how it's always been. You owe each other your lives. In your early teenage years, you cemented your loyalty to each other by entering into a pact. With ink, you each placed your fingerprints on the same scrap of paper and promised that you would never let each other down. In the following 8 years, you have been through thick and thin, first as street urchins and then as mafiosi. But you have also grown up, and you can see further than before, dream bigger than before. All things considered, you have all lived a small and limited life, and some of you may hunger for change, excitement, and new horizons.

A shadow has grown over you. The Corrado family, yet another stone on the path of your shared fate. For some of you, the mafia is a cooling shield against the city's violence and expectations. For others, it is a monster that threatens to pull you apart. For better or worse, the family has become your life and your daily existence. Your lives revolve around Don Corrado, and your clocks tick to his rhythm. He decides what you can and what you will, and he sees, hears, and feels everything you do. Step out of line, and it's down on your knees in the confessional to repent and beg for forgiveness from the Don.

Are you satisfied with this existence when you drift off to sleep at night? Do you dream of a future within the Corrado family's system? What else could it look like? What could be more important than family?

Prologue scene 1: The Fishing Spot

Characters: Massimo and Basilio

Read aloud:

*It has been a couple of busy weeks in the family. It is the peak of smuggling season, so you are trekking back and forth between the south coast and Palermo, rarely getting time to stop and catch your breath. This evening, however, Massimo and Basilio have set a moment aside to go fishing at their old favorite spot outside the city. You talk about this and that, and **at some point you share a memory from a time you were out here as teenagers.***

Scene's purpose:

This is a warm-up scene, and not much needs to happen. Let the players reminisce about the old days for a while, and cut when there is a natural pause in the conversation. Optionally cut with words like “you continue sharing memories late into the night, and forget for a moment your adult lives” or something similar.

Questions/Prompts to activate the players:

1. When was the last time you were out here, just the two of you?
2. Massimo/Basilio, you get a bite on the line.
3. You spot a wine bottle lying in the sand. It looks like there are still a couple of sips left in it.

Notes for the gamemaster: No notes

Prologue scene 2: The Football Match

Characters Enzo and Nino + gamemaster as AC Messina fan

Read aloud:

Nino and Enzo, on your day off you have chosen to go watch Palermo FC play against rivals AC Messina. After the first half you are ahead 1-0, and the mood is good as you sit chatting.

At some point Enzo accidentally spills his drink on one of the opposing team's fans.

Scene's purpose:

Another warm-up scene, this time for Enzo and Nino, where they can show themselves as the pacifist vs the man of action. Let them fool around and play football fans. The intention is for Enzo to initiate the drink being spilled, but if the player seems passive, set it in motion yourself. Start dissatisfied and grumpy, and become more aggressive toward Enzo when you see that he is a Palermo FC fan. Back off in fear when Nino steps in, and cut the scene when Enzo and Nino turn their attention back to the match.

Questions/Prompts to activate the players:

Notes for the gamemaster: No notes

Act 1: Dubbio

Palermo is not the same city as just a summer ago. You all remember the order that the city's inhabitants had settled into. Under the families' leadership, trade, trust, and order flourished. Don Corrado's operations proceeded relatively undisturbed by nosy police officers and journalists. Conflicts between the families were settled quietly and without making a fuss. The otherwise fragile peace, maintained by the mafia, seemed to have solidified.

Then Cesare Mori and his fascists showed up, and the peace was over. With a new and sudden energy, the police have resumed their fight against the families, and all at once the balance of power hangs by a thin thread again. Before, one was proud to be a mafioso, and one wore one's responsibility like a medal. Now one is persecuted for such things. Mori's people are merciless – never too fine to extort, threaten, and kidnap mafiosi. If they discover that a business has dealt with the mafia, it is forcibly shut down, or worse. The Corrado family has felt a sharp cut in its ranks, whether members have been arrested or have betrayed the gang and informed to the police. The chairs at Don Corrado's long table are no longer all occupied. Keep your head down, or be caught in the crossfire.

Narration scene 1: The Smuggled Goods

Characters All

Read aloud:

Another night, another load of cigarettes and liquor to be fetched down on the south coast and transported into Palermo. You have gotten into one of the family's few cars and taken the trip down to the water, where an African transport boat is waiting. After loading the goods onto the car's roof and securing them, you discover that a couple of crates are missing.

Narration scene-questions (read in order):

1. Nino, how do you react to the missing crates?
2. Your activity has attracted the police's attention, and you can see the lights from a police car getting closer. Who takes the driver's seat, and how do you make it difficult for the police to catch up with you?
3. You drive through some swampland in your attempt to avoid the police. What damage does the car take?
4. How do half of the crates end up falling into the swamp during your escape?

Scene's purpose:

The first narration scene should both introduce the players to the premise of the scene type and give them space to play around a bit within the mafia archetype. It is fine if the car chase gets a bit over-the-top, but keep the conversation focused. If necessary, nudge the action in the direction of the Rats losing some of the smuggled goods in the swampland, so they can search for them in the next scene.

Notes for the gamemaster: Make sure the smuggled goods get lost in the swamp. Feel free to add extra questions that can make this happen, if necessary.

Decision scene 1: The Swamp

Characters All

Read aloud:

Persistenza (Perseverance): A man of honor puts his body and soul into his work for the family, and does not let adversity get to him. None of you want to return to the Don with less than half of what you should have. When activity has died down and the night is calm again, you return to the swamp to search for the remaining goods. It is dark and slimy. The scene ends when you decide whether you will stay up the rest of the night and keep searching for the goods or not.

Scene's purpose:

This is a gentle introduction to the decision scene as a scene type. Let the players roleplay the process of searching as well as their frustration, and let them discuss whether it is worth continuing. It is fine if they reach consensus quickly. Cut the scene by commenting on their choice, e.g. “You decide to make it a long night, and return tired the next morning with a good portion of the goods” or “It seems hopeless to find anything at all, so you choose to hope for the Don’s forgiveness instead.”

Questions/Prompts to activate the players:

1. (If the players have difficulty getting started): How do you decide what your strategy for finding the goods should be?
2. (If the scene/discussion drags on): You feel tired and worn out, and would like to agree on whether it is worth continuing.

Notes for the gamemaster: Remember that there must be consensus – everyone makes the same decision.

If the group decides to keep searching, continue to the next scene. If they choose to give up, go to a **confession scene** first, where the players cross out **Persistenza** from their code.

Character scene 1: New Shirt

Characters All

Read aloud:

After a long and hard night, you are all exhausted, and many of you sleep as long as you can. During your search last night, Basilio's white shirt was caked with mud and torn to pieces by thorns. Therefore, the other three have been out to buy a new one for him. They surprise him with the gift in his room.

Scene's purpose:

After the first disagreements may have bubbled up, this scene gives the players their first opportunity to truly feel like best friends. It also establishes Basilio as the “little brother” role in the group, and can give the others something to tease him about. Cut the scene when the conversation dies down – it does not need to be long.

Questions/Prompts to activate the players:

1. Basilio, what do you think of the shirt's quality? Does it fit you?
2. You have also brought something else for Basilio, what is it?
3. What do you think of Basilio's room? Do you think it's messy or tidy?

Notes for the gamemaster: No notes

Character scene 2: Candlelight

Characters Nino & Massimo

Read aloud:

*It is evening, Nino, and on quiet evenings like this you often climb up on one of the rooftops surrounding Palermo's jail. You have brought a candle with you, and you know your Father has his own little candle in one of the windows. It is your own little way of greeting each other. Tonight you have brought Massimo with you. **At some point you light your candles, after which you spot Nino's father's candle in one of the jail's windows.***

Scene's purpose:

The scene should give the players the opportunity to reflect on their individual parental relationships, with Nino's father as the focus. Massimo is here both as a supporting character for Nino and so he can get started playing the "big brother" role. Cut the scene at some point after the candle has been lit and the players have reacted. Optionally end with question 4: "How long do you stay sitting?" and then cut.

Questions/Prompts to activate the players:

1. Nino, why did you bring Massimo with you specifically today?
2. Massimo, what does this little ritual make you think about, and do you say it out loud?
3. What do you talk about while you wait to spot the light from the jail's window?
4. How long do you stay?

Notes for the gamemaster: You might consider starting the scene with question 1 after your reading, if the players have a bit of trouble finding their footing.

Monologue scene 1: Basilio's Letter

Characters Basilio

Read aloud:

*Basilio, the letter you received is still in your desk drawer. You have read it several times but still do not know if you should send a reply and give the sender what they ask for. Tonight you have trouble sleeping and are sitting looking at the stars. You consider your present and your future – and **at some point you decide whether you need to tell the other Rats about the letter soon.***

Scene's purpose:

Basilio's monologue comes early, both to establish the letter's importance and to remind Basilio of the possibilities he has. The player may not reveal what the letter contains in their monologue – and both can work. What is important is that Basilio thinks aloud about whether he should tell the others about the letter. Feel free to remind the player that this is something Basilio needs to take a position on during the scene.

Spørgsmål/Prompts til at aktivere spillerne (use sparingly in monologues):

1. Why haven't you replied to the letter yet?
2. What do you think could become possible if you one day leave Palermo?
3. (If Basilio doesn't get there on his own): Should you tell the other Rats about the letter?

Notes for the gamemaster: No notes

Narration scene 2: The Informant

Characters All

Read aloud:

A couple of mornings later, another wave of bad news hits. A group of Corrados were caught by the fascists in the middle of a deal, no doubt because someone has informed to the police. The Don suspects a mafioso named Piero, and you have been tasked with finding him and treating him according to the rules of justice. You meet outside his home, a small row house in the city center.

Narration scene-questions (read in order):

1. How do you get into Piero's house?
2. What clues tell you that Piero has gone to the harbor?
3. There are many police officers at the harbor – how do you keep a low profile while you search for Piero?
4. Which of the buildings at the harbor is Piero in?
5. (If the above does not answer this question): How do you find him?

Scene's purpose:

The scene should give the players the impression that both the family and the police are constantly keeping an eye on them and are after them – with Piero as a proxy for this feeling. And it's always fun to play detective. Cut the scene as soon as the players have found Piero, and begin the next scene immediately.

Notes for the gamemaster: No notes.

Decision scene 2: Punishment

Characters All

Read aloud:

Dignitá (Dignity): A man of honor does not tolerate breaches of the family's honor and integrity, and does not doubt his superior's orders. You have found Piero, and you must now decide what you will do with him. The scene ends when you have chosen whether you will punish Piero here and now, hand him over to the Don, or let him go.

Scene's purpose:

Piero becomes a proxy for the players' own reflections on what a life outside the family would look like. Their dreams must conflict with their loyalty and fear – especially Basilio's. As a rule, only speak if you are spoken to when you play Piero.

How to play Piero the informant:

Piero has informed to the police in exchange for money and freedom. He planned to hide until the ferry arrives tomorrow and then slip away to the mainland. He can try to win empathy from the group in a few different ways:

- Point out the reality – the fascist problem is only going to get worse, it doesn't have to cost all of you your lives and freedom.
- Relate to the group – Piero has always lived under the Corrado family's heel and has finally found a way out. Who wouldn't take the chance if they got it?
- Accuse the Don – Don Corrado is an authoritarian manipulator who uses people like animals. Piero can't live with his own conscience anymore.
- Strike a deal – Piero has contacts and can help the Rats get away themselves. Let him go, and he will do what he can to help them.

Notes for the gamemaster: If the players let Piero go, the next scene should be a confession scene, where the players confess to having broken Dignitá. If they punish him themselves or take him to the Don, the confession scene is skipped.

Character scene 3: Home

Characters Massimo and Enzo

Read aloud:

The days pass, and one evening you, Massimo, have gone back to your parents' house on the street where all four of you grew up. When you left years ago, there were a couple of things you never took from your room, and you are here to get them. Enzo is with you today. The familiar smell of liquor hits your nostrils, and you can see light from the living room. Maybe you can just sneak up to the room.

Scene's purpose:

The scene should show the cracks in “big brother” Massimo’s armor. Like the candlelight scene, this scene should give space for the players to reflect on their relationship with the authority figures in their lives. Feel free to let Enzo and Massimo rummage around in his room a bit.

The scene requires a couple of small contributions from your side. When they first open the door, you should describe that they can hear voices from the living room, but that they have a direct route to the stairs up to the room. The intention is not for Massimo to confront his parents, just to sneak around the house. If he chooses to do it anyway, here are a couple of guidelines for playing them:

Let either Massimo’s father or mother be the spokesperson for the parents, so you don’t have to play both at once. The parents are very drunk and not fully present. They speak slowly and slurred. They do not recognize Massimo unless he mentions who he is. They are apathetic and confused and ask why he is here. Make it clear that they have barely thought of him in all the time he has been gone.

Questions/Prompts to activate the players:

1. Massimo, what did you still need to take with you?
2. Enzo, which object in the room do you ask about?
3. Massimo, do you do anything else in the room besides taking your things?

Notes for the gamemaster: No notes

Character scene 4: Dreams

Characters All

Read aloud:

*When Massimo and Enzo get home, you see that Nino and Basilio have found a box of old drawings that you all made a long time ago. You sit down and look through them and reminisce about the old days. **At some point the conversation turns to what you dreamed of becoming as adults when you were younger.***

Scene's purpose:

This scene is a final “calm before the storm” – when act 2 begins, the pace is ramped up considerably. It gives the characters the opportunity to talk about all the dreams they cannot fulfill under the Corrado family. It is also a good time for Basilio to mention the letter, if he has decided to.

All of that does not necessarily have to happen, and the scene also works fine as a simple, wholesome scene where some grown-up, somewhat hardened guys relive their childhood memories.

Questions/Prompts to activate the players:

1. Which drawing catches your particular attention?
2. Who is the best drawer? Who is the worst?

Notes for the gamemaster: If Basilio has decided that he wants to tell the others about the letter's contents, it can be a nice idea to quietly nudge him to do so during the scene. Otherwise, there are more opportunities later.

Monologue scene 2: The Speech

Characters Nino

Read aloud:

In a few weeks, Don Corrado will hold his birthday dinner. It is an important day for the family, and not least for you, Nino, where the Don instills the family with newfound respect and dedication to your cause. You have been tasked with writing the Don's birthday speech and are now sitting doing so. It makes you think about everything Don Corrado has done for you, but your thoughts also cannot leave your father, who sits in the jail.

Scene's purpose:

The scene lets Nino think aloud about what he respects about each of his role models – his father and Don Corrado – within the framework of speechwriting. It is an opportunity to consider where Nino's loyalty truly should lie, and who he is fighting for. This scene quite naturally has good room for pauses and silence, as Nino himself sits thinking about what he should write.

Cut the scene when it feels like the player has run out of things to say – but give at least a minute's time to the scene.

Spørgsmål/Prompts til at aktivere spillerne (use sparingly in monologues):

1. Why do you think about your father when you write about Don Corrado?
2. What has Don Corrado done for you?
3. Who do you look up to more – the Don or your father?
4. What would you do to the fascists if you were in the Don's situation?

Notes for the gamemaster: No notes

TAKE A BREAK HERE, IF NECESSARY
THEN PLAY ACT 2 AND 3 IN ONE STRETCH

Act 2: Decadimento

You cannot trust anyone. Piero was merely the latest in a long line of betrayals that have struck Don Corrado. The fascists' arrogance and ambitions rise with each successful action. An anonymous tip here or there, and then one of your warehouses is in flames. The mask has fallen, and the velvet gloves have come off. This is not simple law and order, this is war against your entire operation.

Loyalty to one's family becomes more and more risky, and it can be felt in a fateful loss of men among the Corrado family.

One can say a lot about Don Corrado, but he is no coward. Fire must be fought with fire, and if the fascists lower themselves to using crude methods, they shall see who truly rules Palermo. In the jail, many a mafioso sits awaiting their sentence. That will prove to be a lie. Mori will learn why one does not cross the Corrado family.

Narration scene 3: The Bomb

Characters All

Read aloud:

Over the next couple of weeks, the family loses too many members, and the fascists do not seem to be stopping anytime soon. It is time for drastic action. The Don intends to blow a hole in the jail and rescue as many mafiosi as possible. You have been tasked with placing the barrel of explosives down in the sewers beneath the jail, and then detonating the bomb.

Narration scene-questions (read in order):

1. How do you make sure the police do not disturb you when you try to get down into the sewer?
2. Nino, how do you make sure you do not get lost or go the wrong way down in the tunnels?
3. Enzo, how do you feel about this whole operation?
4. Who handles the setup of the bomb?
5. How do you notice that the explosion is going to happen uncomfortably close to the cell where Nino's father sits?

Once the players have been allowed to react briefly to the last question, cut the scene quickly and begin the decision scene on the next page.

Scene's purpose:

The scene should show that we have passed the point of no return, and the conflict between the fascists and the Corrado family has escalated sharply. They are no longer trying to avoid the police but are instead actively fighting against them.

Notes for the gamemaster: No notes.

Decision scene 3: The Bomb

Characters All

Read aloud:

*Lealtá (Loyalty): a man of honor safeguards the family's interests in all his undertakings, actions, and thoughts. You find yourselves beneath the jail, with enough explosives to blow a huge hole in the building. You are afraid that Nino's father may be in the danger zone. **The scene ends when you either detonate the bomb or leave the sewer without detonating it.***

Scene's purpose:

This scene can become a pivotal moment for the group. There are many factors to take into account: Nino's concern for his father, Enzo's pacifist ideals, the group's collective empathy for Nino's situation, potentially Basilio's guilt over having contributed to locking the gangsters inside or his fear of angering the Don.

Therefore the scene is allowed to take some time. Only interrupt with a reminder to make the decision when nothing new is being brought to the table by the players.

Questions/Prompts to activate the players:

1. (If the players have difficulty starting the scene): Why haven't you just detonated the bomb?
2. (If the scene drags on): The bomb sits in its place, waiting. Do you intend to detonate it, or turn back?

Notes for the gamemaster: Which of the next two character scenes is played depends on the players' choice. If they **detonate the bomb**, go to **Character Scene 5-1: Aftermath**. If they choose **not to detonate the bomb**, skip 5-1 and go instead to **Character Scene 5-2: Apologies**. A **confession scene** only needs to happen if you play **5-2**.

Character scene 5-1: Aftermath

Characters All

Read aloud:

*You get to safety before the blast sounds, and one corner of the jail collapses. Mafiosi spring forward to help their family members out of the rubble. There is blood and dust in the air. In the chaos, you make your way to Nino's father's cell, where you find him wounded and unconscious, but alive. You pull him out and carry him home toward Dolce Carlino, while you talk about what you should do. **At some point you arrive and get Nino's dad laid down in Nino's bed.***

Scene's purpose:

This scene can be very short and is simply an opportunity to react to the decision and its aftermath. Let the players be worried about the father's health, but feel free to mention when you cut the scene that he is badly injured but should recover with time.

Questions/Prompts to activate the players:

1. What do you do to help Nino's father with his injuries?
2. Are you satisfied with the outcome of the operation?

Notes for the gamemaster: Only play this scene if the group **DETONATES** the bomb. After this scene, you should skip 5-2 and go to **Character Scene 6: Basilio's second letter.**

Character scene 5-2: Apologies

Characters All

Read aloud:

*You leave the scene without detonating the bomb. At first there is silence. The operation has been planned for days, and there are mafiosi standing up on the street, ready to see the jail collapse so they can rescue the family's people. What will you say to the Don? What can one say? You break the silence by discussing how you will defend yourselves before him. **At some point you agree on who will take the blame – or whether you will stand together in your choice.***

Scene's purpose:

Going so directly against Don Corrado's orders is a big step, and the scene gives the players the opportunity to react to the outcome of the decision and look ahead. The scene can let the players feel an "us against the Don" feeling, which can bring them closer together, or the scene can split them and make them blame each other. It does not need to be long if the players quickly agree – so cut when they have arrived at a choice.

Questions/Prompts to activate the players:

1. What do you intend to say to Don Corrado?
2. Whose fault is this?
3. Do you intend to defend each other before the Don?

Notes for the gamemaster: There is a bit of a decision in this non-decision scene. If the players decide that one person should take the blame, the following **confession scene** can be run as normal, where one scapegoat confesses. If they choose to stand together, you can have them read aloud together and then confess their guilt one at a time.

Character scene 6: The second letter

Characters Basilio and Massimo, with the option of bringing Nino and Enzo into the scene.

Read aloud:

After having returned to Dolce Carlino, you all need a bit of peace. You each go your separate ways, but as Basilio opens his door, he discovers an envelope on the floor of his room.

*Massimo, you notice that Basilio has stopped in the doorway. **At some point Massimo learns the letter's contents.***

(If Basilio still has not sent the list to Cesare Mori, hand him **letter 2**. If he has instead informed on the family, give him **letter 3**.)

Scene's purpose:

If Basilio has kept his mouth shut, the truth must come out now – regardless of whether he has betrayed the family or not. The scene can either bring the group closer together in their disgust for the fascists, or discord can be created if some think it is worth throwing the family to the wolves. Give the scene some extra time if Enzo and Nino become involved.

Questions/Prompts to activate the players:

1. Massimo, what do you think about Basilio having kept this secret from all of you?
2. Massimo, should Nino and Enzo also know what is going on?
3. Basilio, are you still considering giving Mori what he asks for?

Notes for the gamemaster: Make it clear in your introduction that Massimo and Basilio are welcome to bring Nino and Enzo into the scene if they want – but it is not necessary.

Monologue scene 3: The Ticket

Characters Enzo + gamemaster as Matteo

Read aloud:

Enzo, you have finally scraped together enough money to buy Matteo's ferry ticket to the mainland. It sails in a few days, so you need to tell him now. You catch him after he has done his homework and deliver the news.

Scene's purpose:

This is Enzo's opportunity to get out all his hopes and worries about the future, wrapped in his plan to send Matteo to the mainland. You can be very hands-on in guiding the conversation through personal questions to Enzo in this scene, since you interact with him as Matteo. Optionally cut the scene with Matteo hugging Enzo.

Sådan spilles Matteo

Matteo is 13, so he is no longer a small child and can think for himself. At the same time, he does not know much about Enzo's life as a mafioso and looks up to him enormously. Matteo starts reluctant toward leaving, but slowly his big brother's authority takes over, and Matteo agrees to travel (unless of course Enzo changes his mind).

As Matteo, you can get Enzo to speak very honestly about a number of things:

- Resist the plan – get Enzo to defend his decision. You can, for example, accuse Enzo of wanting to get rid of you, of not wanting to take care of you anymore.
- Accuse him of doing what your father did, by leaving you – get Enzo to think about whose best interest it really is for Matteo to be sent away.
- Ask about how Enzo is doing and point out that he has seemed tired and stressed – get Enzo to think about whether his current life is worth it.
- Ask if Enzo intends to come along sometime – get Enzo to think about the future and where he would like to end up.

Notes for the gamemaster: Matteo should by default become convinced of Enzo's plan.

Narration scene 4: The Birthday

Characters All

Read aloud:

Don Corrado will not be intimidated. The city's unrest will not stop him from gathering the family. It is more important than ever to remind his mafiosi of whom they serve. You gather at the Don's summer residence on the outskirts of Palermo. The room is packed with what remains of the family.

Narration scene-questions (read in order):

1. What gift have each of you brought for the Don's birthday?
2. Basilio, what do you think when you look around at the assembled mafiosi, as well as all the empty chairs in the room?
3. Massimo, what worries you the most right now?
4. Enzo, Matteo asked you if he couldn't please come to the party. Did you bring him?
5. Nino, what is your birthday speech about?

Interrupt Nino's explanation by exclaiming: "POLIZIA, POLIZIA!". Then read the following aloud and continue with the questions:

You hear the sound of police bells and screeching brakes outside the palace. The police have sniffed out the party, no doubt the fault of yet another informant. The room erupts in chaos as police officers storm the stairs and surround the building.

6. What is your escape route?
7. Enzo, in the chaos you are confronted by a police officer armed with a baton. What do you do?
8. How do you get hurt, and who gets hurt the worst?
9. When you regroup, where do you seek refuge?

Notes for the gamemaster: You do not need to wait long before you interrupt Nino. It should preferably happen in the middle of the speech, so everyone gets a bit of a shock.

Decision scene 4: The Pact

Characters All

IMPORTANT: Start the scene by taking Don Corrado's portrait and laying it down so the picture faces down toward the table. This is how it will remain from now on. Also make the ink pad available so the players can place their fingerprints.

Read aloud:

*Whatever has happened to Don Corrado, he is no longer watching you. After seeking refuge, you decide that it is a good idea to wait to show your faces until tomorrow, when the waves have hopefully settled a bit. On the other hand, you cannot stop thinking about today's events. You reflect together on what just happened and decide whom you can trust. **The scene ends when you choose whether you will renew the pact and place your fingerprints on the note for a second time.***

Scene's purpose:

It is time to determine where the group's loyalty lies. Will they stick with the family and support Don Corrado through thick and thin? Is their bond to each other still strong enough to endure, even after all the years? Do they trust each other enough to swear on it?

The scene here should preferably give rise to some heavy conversations and important interactions. Feel free to let the silence reign if the players do not know what to say. The scene may well be slow and intense but has the potential to explode into disagreements. Only use the Pact as a prompt if the players seem to have gotten sidetracked.

Questions/Prompts to activate the players:

1. Do you know whether you intend to place your fingerprints on the Pact?

Notes for the gamemaster: This decision scene does not have a corresponding commandment in the codex that the players can uphold or break. The Don can no longer see them, after all. This also means that there is no **confession scene** after this decision scene.

Monologue scene 4: The Story

Characters Massimo

Read aloud:

Night falls, and a calm settles over you. One by one you fall asleep, until only Massimo is awake. You dig around and find an ink pen and some paper. You write a final short story for the collection. It is about a pack of wolves that lives far to the north and has never seen the sun. Together they travel south to find warmth. Writing always gives you space to think about your own situation. What happens in the story, and how do you think it should end?

Scene's purpose:

The scene wraps up act 2 and brings the group's shared narrative into focus.

Massimo gets to voice all his hopes and expectations for the Rats, and whether he still believes it can be done after everything they have been through.

Hopefully the story about the wolves is an obvious enough metaphor for the Rats that Massimo catches on. Otherwise, you can prompt him in the right direction. Do the same if Massimo goes on too many tangents with his story – keep the focus on the similarities between the story and reality.

Spørgsmål/Prompts til at aktivere spillerne (use sparingly in monologues):

1. (If the metaphor is not understood): How does the wolves' journey resemble your own journey through life together?
2. What is the wolf pack's leader like? Does he make it through the journey south?
3. Is there something you wish you could say to your sleeping comrades right now?

Notes for the gamemaster: This is the last scene in act 2. Try not to take a break between acts 2 and 3, as it is desirable to maintain the momentum and the emotions that have been built up during act 2.

FOR ACT 3: When you read the following aloud, the first and second paragraphs should be read in full. After that, you should only read the lines that match the decisions the players have made during the game. These provide access to more ferry tickets if the players want to try to start a new life on the mainland.

Note how many tickets the group has access to in total, as it will not change from here on. They have 2 as a baseline (Massimo and Enzo's money, although Enzo has probably promised his ticket to Matteo), and additionally have the possibility of getting up to 3 more.

Act 3: Inferno

The streets are sparsely populated. It is a big day. The fascists have done it – they have captured Don Corrado. Overnight, posters have been put up advertising his prosecution. It will be a public spectacle under the open sky down by the harbor. Everyone will watch as the dragon loses its head.

How strangely fate behaves. The monthly ferry to the mainland departs just a couple of minutes after the trial. A route to something else. But it is not free to sail along, and with all the city's chaos, the spots on the boat go for exorbitant prices.

Massimo and Enzo, you have each scraped together enough cash to be able to buy one ticket each.

[**If Basilio has informed on the family to the fascists**]: Basilio, as agreed with police prefect Mori, you have been sent a ticket for the boat.

[**If the group chose to detonate the bomb**]: Nino, after you broke your father out of the jail, he has asked you to meet at the harbor today, yet another strange coincidence.

[**If the group let Piero go without consequence**]: Overnight you have received a letter containing money for a single ferry ticket. Signed Piero.

Fremtiden venter, men nutiden kalder.

Character scene 7: Morning

Characters All + optionally gamemaster as Matteo

Read aloud:

*Morning dawns. You have seen the bad news. They got the Don. In a couple of hours, his sentence will fall before all of Palermo. At the same time, the monthly ferry sails just a few minutes later. You have gathered in Enzo's family's old house, now a messy and abandoned place. Matteo has packed his bags and waits quietly to be escorted to the harbor. You consider how you should react to the news, and what you should do. **At some point one of you finds the revolver that is hidden in a panel above the fireplace.***

Scene's purpose:

Give the players a final chance to say the things that have not yet been said. The scene can therefore also be extremely short if no one has anything new to bring to the table. That is perfectly fine. If the players do not know where to begin, you can easily prompt them by directly asking who finds the revolver.

The revolver can potentially be used in the final scene if the players want. It is therefore important that you ask whether anyone takes the revolver to the harbor – and who – when you cut the scene.

Questions/Prompts to activate the players:

1. Is there anything you think should be said before you head to the harbor?
2. (If the scene lacks direction): Which of you finds the revolver?
3. Enzo, what do you say to Matteo when he sees the revolver? (Requires you to briefly take the role of Matteo, but can be an effective prompt to start a conversation).

Notes for the gamemaster: No notes

Final Scene: The Harbor

Characters All + gamemaster as Cesare Mori & various supporting roles

IMPORTANT:

The final scene follows a different format than all the previous scenes. The players need to know this so they aren't confused about what they can do in the scene.

1. The scene starts with a short narration sequence.
2. Then there is the opportunity to play small individual character scenes.
3. Then Don Corrado's sentence is pronounced. Players can intervene.
4. Finally, the players can again play small character scenes.
5. The scene ends when the ferry sails.

The scene guide for the final scene spans **3 pages**, so be aware of that. Each section is very simple, however, and there are notes along the way to help you.

1. Narration Sequence

Read aloud:

You head toward the harbor. In the distance, you hear the noise of the assembled crowd, after which you can see a throng of people gathered around a hastily assembled podium. All around the crowd you spot both police officers and mafiosi from the family. On stage sits Don Corrado in a wooden chair wearing handcuffs, in front of a wooden wall. He is guarded by a couple of armed police officers. A man dressed in a gleaming uniform and the fascists' golden eagle stands with his nose in a stack of papers. Cesare Mori. Behind the stage, you can see the ferry docked at the quay. It already looks fairly full, and in front of it stands a small group arguing with the ticket seller.

Narration scene-spørgsmål:

- Do you do anything to avoid being identified when you arrive at the harbor?
- In a couple of minutes, the charges will be read and the sentence pronounced. Where do each of you go, and what do you do in the few minutes before the sentencing? (Move to the next section when everyone has decided what they want to spend their time on.)

2. Small scenes

Each player has time for a single short scene of their own choosing. Play them one at a time. You can cut this section by announcing that the bell is ringing and the sentencing is about to begin. Examples of these small scenes can be:

- Enzo says goodbye to Matteo and sends him aboard the ferry. Matteo will ask if Enzo is really sure, and if they can't find a ticket for Enzo too. He accepts Enzo's decision on the matter, whatever it may be.
- Nino finds his father down by the ferry. Nino's father has bought tickets for both of them. He will try to persuade Nino to come with him. He will argue that a life of violence is not worth it, and that peace deserves a chance. He cannot be persuaded to give away his own ticket, but can reluctantly accept that Nino does not come along ("I've never been able to control you"). Nino's ticket can thus be given to another player.
- One or more players try to contact other mafiosi. The other mafiosi are despairing and sad. If a player suggests rebuilding the family, they will gladly support it, but they are not ready to interfere with the trial, out of fear for their own lives.
- One or more players board the boat. They should be allowed to, but make it clear that then they are out of the final scene. Optionally ask if there is anything they want to say to the others before they board.
- Other... follow the players. Their scenes do not need to be long, and perhaps there are some who do not need a scene here. In that case, simply let them describe what they do in the meantime.

End this section by announcing that the sentence is about to be pronounced.

3. The Sentence

This sequence is a dramatic reading on your part, where the players can intervene if they want to interfere with the sentence. It is, for example, possible that a player draws the revolver and shoots Cesare Mori or something similar. In such a situation, you can transition to a narration scene where the action plays out. If a player does something drastic that the fascists will not appreciate, they will be arrested. This scene does not have a hero moment, just the possibility of doing something extreme out of desperation. If no one intervenes, continue to the final character scenes.

Read aloud:

A bell rings, and the crowd slowly falls silent. Cesare Mori steps forward and pronounces the sentence. "Italo Corrado, you stand accused of the following offenses: Operating a criminal enterprise. Fraud. Extortion. Bribery of public officials. Smuggling. Sale of unauthorized alcohol. Failure to appear in court. Fleeing from police. Accessory to murder. Accessory to aggravated assault. Accessory to kidnapping. Undermining the operations of the state. Illegal sale of weapons. Do you deny or contest these charges?" The Don is quiet. His old face is locked in the same serious frown as always. "Italo Corrado, you are sentenced to death for crimes against the Italian state and people." An officer steps forward on stage with a rifle in hand. He aims at a stoic Don Corrado. A blast is heard throughout the harbor. The audience stands in silence, until scattered applause is heard, which develops into thunderous applause.

4. Final scenes

This section works exactly like section 2, with the opportunity for a single scene per player. This is the last chance to board the ferry. Use the ferry's foghorn as a way to signal that time is running out.

5. Conclusion

Read the following aloud. Then conclude the scenario, and **distribute feedback and voting cards.**

The ferry's horn sounds one last time as it pulls away from shore. Palermo is a forever changed city, the history books can tell us that. Its people's fates, all closely intertwined, begin a new chapter. Where do Massimo, Enzo, Nino, and Basilio end up? Perhaps for once it is up to them – or perhaps there are some things one can simply never let go of.

Confession scene

Characters All

Important: The first time a confession scene is played, you should very briefly go through its structure, as well as make the Confession (Appendix 5) available to the players. First, the players designate a scapegoat, and then the scapegoat carries out their confession by reading aloud from the confession. Finally, everyone crosses out the broken commandment in their code.

Scene structure:

1. Read aloud (even during subsequent confession scenes):

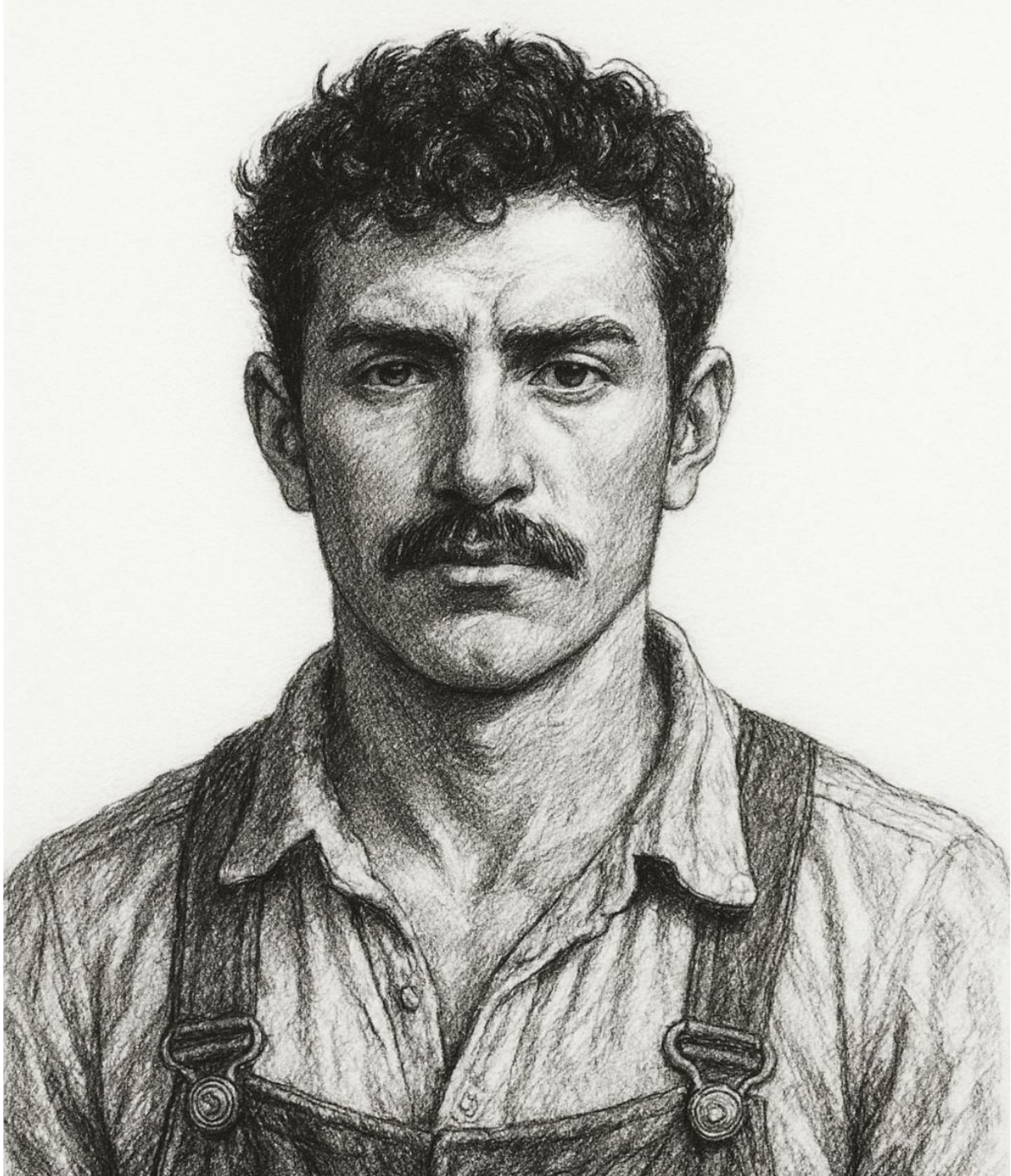
You step into a dim office. A desk stands before you. Behind the desk sits Don Corrado. He looks at each of you individually. Another man stands at the Don's side. He steps forward and asks: "Which of you will confess?"

2. Let the players designate a scapegoat. Then say: *"Don Corrado is listening. Confess your missteps."*
3. Let the player read aloud from the **Confession**. It may become necessary to remind the player of which *commandment* from the codex they have broken – it is the one that was read aloud in the preceding decision scene.
4. Tell all players that they should cross out the commandment in their code with their writing utensil.
5. Say: *The man at the Don's side nods. "Don Corrado has heard your confession. Serve the family loyally, forever."*
6. Describe a strange mixture of relief and heaviness, calm and worry, as the Rats leave the Don's office.

Roles



Massimo



(Massimo is 22 years old)

Sunbeams peek between the sandstone walls and enliven the dust dancing in the air in the quiet alley. A broken wine bottle catch the light as you walk down the alley where you spent your childhood. Behind the door over there, Enzo lived with his mother and brother, until she passed away. Down there, Nino lived with his father. You remember seeing that kid for the first time, 11 years old, sprinting down the street with some bullies on his heels who had gotten angry at him. You always had a protector's instinct, and the other kids were a bunch of idiots anyway, so you, Enzo, and a frightened Basilio chased them off with rocks and insults. It feels good to take responsibility. It makes you feel important, mature, grown-up. The Rats from the street are your best excuse for staying away from home. When you were out fishing under the stars, you did not have to tiptoe around anymore. There was no danger of Mom barging into the room without warning while you were playing. The sea breeze replaced the stench of booze that was otherwise familiar behind the four walls of home. When you were with the Rats, you felt free, and they looked up to you. Authority is easy when you're the oldest in a group of boys. See, Dad, you don't need to bully each other to win respect. You don't need to be rough, you just need to take responsibility. That responsibility you cemented in your pact together: "Back to back, shoulder to shoulder. Always."

You walk down to the end of the street, turn right, then a couple of blocks further, out into the street's bustle. You push your way between street vendors and squealing children, and you dodge to avoid thundering carriages and the occasional car on the main street. After some jostling, you reach Dolce Carlino. The pub, whose dirty windows and smoke-filled interior make up your home. A narrow staircase takes you out to the back rooms, where your four rooms stand in a row. When you started working for Don Corrado, you were allowed to rent them from Dolce's owner, one of the Don's friends.

It is still hard to understand how you ended up here. First, you had had enough. Another evening, another argument between Mom and Dad. Broken glasses, overturned furniture, and the disgusting stench. It was your 17th birthday that day, which had gone unnoticed. That evening you heard them before you saw them, but their voices did not cut into your ears. You had already said goodbye to them inside your head. They barely noticed as you slipped out the door with a sack of clothes under your arm.

You grasp the rusted door handle. Table, chair, bed. Under the mattress lie your savings in cash, quite a tidy sum actually. You do not really know what you are saving for, maybe to see the world one day. If Don Corrado ever lets you, that is. On the table lies a stack of papers,

organized in neat piles, a small collection of short stories. It is not finished yet, and you do not know if it ever will be. Maybe you should try to get it published one day. It was here you first met Don Corrado. The evening you left, you ended up at Dolce Carlino. A man in fine clothes sat down with you and listened sympathetically to your story. He offered you a place to sleep and a job. Of course you were well aware that this offer came with strings attached. You heard about the mafia's recruitment tactics, and here you sat, alone and without a home, the perfect future mafioso. Still, you shook Don Corrado's hand. Partly, you felt more mature than ever. You got to make a real decision about the direction of your life. Partly, your parents' random outbursts if one stepped wrong still ran around in your head. If your life was going to be controlled by others' hands anyway, they might as well be eloquent and smell nice.

You wander back down into the bar area and push your way to your wobbly regular table, covered in countless stains from nights spent together. Now you are colleagues. Don Corrado knows how to wrap someone around his little finger. When you first started doing tasks for the family, it was merely as a glorified errand boy. Pick up a package for the Don from the post office. Drive a couple of mafiosi around to the customers. Keep time while an informant is interrogated. You were given the means to take responsibility for your own life in your limited free time. The guys looked up to you. A grown man with grown-up responsibilities. You had the opportunity to help them – truly help them – when they got into trouble. When Enzo lost his mother and was left to support himself and his little brother all on his own, you could give him a roof over his head and put him in contact with the Corrados. You felt proud of giving him the same opportunity that was offered to you just a year before. Nino practically begged you to be let in. Basilio also jumped on the bandwagon without much persuasion. You were the pioneer who led your friends out of their crappy lives and into the ranks of adulthood. If only these adults weren't also so controlling.

Of course the romance did not last forever. The exciting family and the adult responsibility have become everyday life. Your position has changed. You are no longer the starry-eyed newcomers, and that means all the family's rules apply to you. As a 22-year-old, you help with smuggling, bribing, threatening, and undermining the police's work in Don Corrado's name. The Don's gentle surface has vanished, and what remains is an iron-fisted leader with zero tolerance for mistakes. On the other hand, you can also feel that the mood has changed in the family recently. The other mafiosi are nervously pacing around in the streets. Cesare Mori's fascist military police are becoming more aggressive and bolder with each passing day, and the Don locks himself in his office for days at a time. A rupture is coming, you can feel it. How long can you keep sheltering the Rats, now fully grown men, under your wings? Who will

save you when your responsibility weighs the heaviest? How should this story end? You hope your friends remember who truly matters when the hour of decision comes.

The Rats

Nino has worried you a little lately. He has always been combative and hot-blooded, and his dedication to the family makes life easier for you. You do not need to watch him. Still, you feel something has changed after his father was thrown in jail a couple of months ago. Nino rambles about revenge and justice, and you fear his zealotry could be dangerous, especially with the uncertain future of the city. He is, after all, like the others, your responsibility.

Enzo gives you entirely different problems. He cannot help but contradict the Don's orders and stick to his pacifist principles. A respectable stance, if it did not create so annoyingly much friction between your little clique and Don Corrado. You have on more than one occasion had to cover for Enzo and explain away why he has not contributed. You understand well that it is hard for him when he also has his little brother Matteo to take care of, but he seems to be in good spirits about it all. Hopefully that optimism can carry all of you forward.

Basilio seems to be in the zone more than any of the others. He is good at obeying orders and does not make much of a fuss toward the family. It is nice that there is at least one person you do not need to worry about. When you look him in the eyes, however, you also see a man who has been let down by those who were the most important. As the youngest, he has always been a follower, and that has not changed within the family. It cannot be sustainable, and you wish more for him than for the rest of you, that he can one day find his own path in the world.

Glossary / Important names

Palermo: City in Northern Sicily, where the story takes place

Mussolini: Prime Minister of Italy and head of the fascist party.

Cesare Mori: Brutal police prefect tasked with eradicating the mafia from Palermo.

The Rats: Your group of friends, who have been together since they were children.

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Corrado: The mafia family that the characters work for.

Don Corrado: The head of the Corrado family, and somewhat of a mythical character.

Dolce Carlino: The pub whose back rooms are your home.

Mafioso/Mafiosi: Member of a mafia family.

The Pact: A piece of paper where you have all left fingerprints – a symbol for the Rats. “Back to back, shoulder to shoulder. Always”

Basilio



(Basilio is 20 years old)

You toss the bike in the brown field grass and walk along a gravel path behind the cliffs, until Palermo's rooftops are out of sight. The sea breeze cuts through your thin shirt so you shiver. The sun is high. Something unjust has happened. The old olive tree that watched over you and your friends' fishing spot has finally toppled in the wind. Even as an adult, it makes you a little sad. It was a fantastic climbing tree. Now it lies rotting in the muddy grassland. It has been a long time since you were out here. These days you are busy, far too busy, for that sort of thing. You remember the first time you were all out here, all four of you. It was right after you met Nino. You were 10. You had chased some jerks away after they tried to beat him up. Massimo did not feel like dealing with his parents that evening, so you slipped out here and fished until late at night. You had never tried it before and were teased when you got yourself tangled up in the line. They dared you to jump in the water wearing all your clothes. You did it, that's what it's like being the youngest. It was freezing cold, but Massimo lent you a sweater afterward and Enzo taught you how to put a hook on the fishing line. Friends take, and friends give. They have saved you many times, from humiliation and loneliness. So it is OK that they give a little back. It is nice to have someone who sees that you are there.

When you climb up the largest of the cliffs in the bay, you can see the farmhouse. Your home, where the light is off. Next to the farmhouse, the fence posts have collapsed. It has been a long time since any cows have walked there. It has been just as long since the gutter has been cleaned, the door has been painted, the plow has seen use. Nobody one has lived there since you left five years ago. It is strange to look at something you own but have no interest in. Your definition of worthlessness. That is how you feel about the farmhouse, and sometimes it felt as if that was how your adoptive parents felt about you. Your true parents are out there somewhere, but you have never seen them. You came here with a group of other adopted children whose parents for some reason did not want to keep them. Your adoptive parents took you in, but could rarely be called real parents. You were fed and brought to school, but they did not ask about you, did not remember your birthday, and seemed mostly to try to ignore you. Then the war came, and your adoptive father disappeared. When you learned half a year later that he had fallen in battle, your adoptive mother became even more distant. A year later she disappeared. There was a letter in which she wrote that she had moved to her sister's, and that you were a big boy who could manage on his own while she was away. After that, you spent as much of your time as possible in Palermo's streets with Enzo, Massimo, and Nino, away from the farmhouse and away from the mandate to be a *big boy*.

You ride back toward the city. The breeze has died down, and a baking sun illuminates the city's white walls. You weave along uneven cobblestone streets between stalls and people. You ride past the school, with its long, flat buildings, and you hear distant sounds of squealing and laughter. Ever since you became friends with the other Rats, you have neglected this place. What purpose would it serve? There was no point in trying to make your parents proud, and you did not know yourself what you wanted to do with life anyway, so why not go down to the bay and fish instead? It is hard to find meaning in existence, but easy to hang out with your friends, do what they want, and hear about their own plans for the future. That is why it was easy for Massimo to persuade you to work for the Corrado family despite being aware of what the mafia was about. You were 15, and the years spent running around Palermo's streets gave you a good insight into who was in charge. It frightened you at first when Massimo and Nino told you they had gotten jobs under Don Corrado. At the same time, you did not have a clever alternative. Anything beat going back to the farm and moping around. That same evening you packed, locked the farmhouse for the last time, and were lodged in the back of the pub Dolce Carlino, the same place as the other Rats.

You are good at obeying, and you concentrate on the task in front of you. The Don values these qualities, and you enjoy the structure that the family has built for you. You are treated maturely, with reward and consequence depending on performance. Your aimless drifting has been replaced by clear goals – a true gift for someone like you. You are given more responsibility and get to give the finger to the police and those who think they are in charge. If only it had continued like that. Police prefect Cesare Mori's fascists came to the city last year, and they brought a whole new attitude toward the mafia with them. You have heard horror stories from neighboring towns about mafiosi whose families have been kidnapped and had their lives threatened. Fortunately, you do not have much family left yourself. On the other hand, you cannot get the letter out of your head. An envelope under the door to your room, in the back of Dolce Carlino. The police prefect knows that you belong to the Corrados. He offers you protection, a new identity, and money, in exchange for information about the family. A list of names of those who identify with the name Corrado. You haven't mentioned it to anyone, but you consider who it would even be clever to tell. You don't even know if you want to seek such a change, but still you know there is hope for a new life, and perhaps a dose of self-determination, out there somewhere. It's been a while since you made a choice on your own. Perhaps your current dilemma could be the key to winning that freedom? You can feel that a rupture is coming. If you do not play along, will the police prefect come after you? What about your friends? Can you persuade Mori to spare them? Don Corrado also seems

nervous. He locks himself in his office for days, and business is going worse than ever. You just hope the puzzle comes together before the wrong people come knocking on your door.

The Rats

Nino is brash and confrontational, but is also the most loyal person you know. Loyal to his Father, whom the police threw in jail recently, loyal to the Rats, but especially loyal to Don Corrado. You get nervous thinking about how Nino will react if he finds out that you have considered informing on the entire family to the police. Still, you believe that the Nino you grew up with will still take the Rats' side when it matters. True family is more than blood, more than a name. It is the people you lean on when everything falls apart.

Massimo – you do not know if you should curse or thank him for recruiting you into the Corrado family's ranks. He does everything he can to keep the flock together, but it also frightens you how willingly and how often he chooses to take the fall for the rest of you, when your own insecurities and dogmas get in the way of the family's operations. If it becomes too difficult to keep your letter a secret, Massimo is the obvious person to share the burden with, but it feels unfair to further burden such an overworked man.

Enzo always makes you feel safe to be around. You would sometimes wish he treated you less like his little brother Matteo and more like your own person, but it is still nice to be reminded that everything going on is not one's own fault. Enzo is a victim of circumstance who tries to stick to his principle of pacifism. You look up to a man who sticks to his ideals, even when the world turns out as strangely as it has for the you lot. Most of all, you hope that he and Matteo do not lose each other, just as you yourself fear being split from the rest of the Rats.

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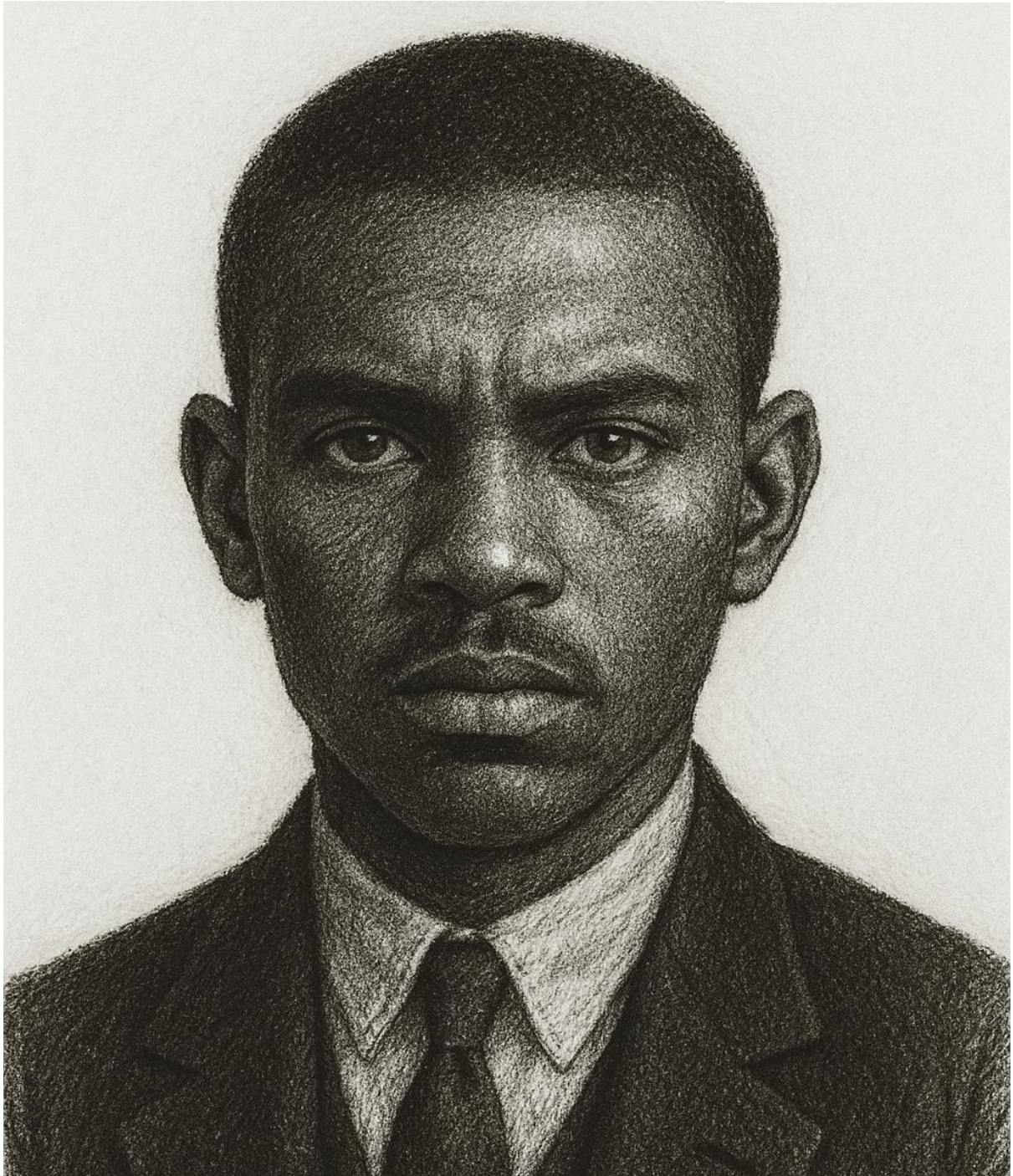
Don Corrado: The head of the Corrado family, and somewhat of a mythical character.

Dolce Carlino: The pub whose back rooms are your home.

Mafioso/Mafiosi: Member of a mafia family.

The Pact: A piece of paper where you have all left fingerprints – a symbol for the Rats. "Back to back, shoulder to shoulder. Always"

Nino



(Nino is 21 years old)

A stiff breeze sweeps in over Sicily's cliff-lined south coast, making the surrounding cypress trees rustle. Behind you sits a rumbling Ford Model A, one of few passenger cars on the island. It belongs to Don Corrado, but today you have been given special permission for a leisure trip south, where you and Father first set foot on land more than a decade ago. The Libyan fishing cutter brought you here on a day like this, in high winds. You remember being afraid – truly afraid – for the first time, when the boat hit a mountain of a wave in the middle of the Mediterranean. You clung to your father while the boat was tossed around on the water. The trip here hardened you, and so did the reception you got when you came ashore. Despite Libya belonging to Italy, there were not many on the island who acknowledged you as Italians. Father could not find work, and it was hard to find friends at school, even though Father had given you a proper Italian name. Nino. You were teased about your skin color and dialect by the local kids, and your own combative attitude did not help much. Many evenings were spent apologizing to Father because yet another shirt had been torn after a fight. In the alley outside where you lived, there were other kids. Street rats, who were also struggling to make everything work. You remember the first time someone besides your father stood up for you, completely unsolicited. As an 11-year-old, you had picked a fight with some kids who were both bigger and stronger than you. Massimo, Enzo, and Basilio, territorial as they were, recognized you as a neighborhood boy and sprang forward to chase the pursuers away. For the first time since Libya, there were people who, unsolicited, chose your side. You have never looked back since. The fellowship hit you like a storm, and you owe those boys a great deal.

After having gazed out over the sea for a while, you get up, brush the dust off, and get into the car. It is all the way from America, and the Don has spent good money acquiring it, so you treat it with respect. You rumble down the gravel roads and pass a checkpoint. The fascist party's flag sways in the wind, and an officer asks for papers for the car. You suppress the urge to spit in his face and produce the papers. The checkpoint is no doubt a contrivance of the new prefect Cesare Mori. Since he and his fascist police came here last year, one can hardly avoid them. The existing police were bad enough as it was, but they minded their own business. Those power-hungry fools are just looking for a reason to arrest Libyans, Roma, and others who do not belong. They arrested Father for smuggling. As if every Sicilian fisherman does not smuggle in his spare time. You know that better than most. You have dealt with them yourself in the Corrado family's name. Of course you tried to ask Don Corrado for help getting him out. It didn't work. You should have expected it. The Family always comes first, even before one's biological family. You are a true professional, and so respected

the decision. Still, it's a sour and dissatisfying feeling inside you. Your father has sacrificed everything, and now he is not only being kept out of your reach by the fascists, but also by the Don's restraint. If you were in charge, one would never leave one's blood in the lurch. The moment you are allowed, you will burn that jail to the ground. In the months following Father's arrest, you have spent an increasing amount of time at the Don's headquarters. You do, however, regularly return home to Father's residence to ensure that the place is not seized by the fascists. Father is a quiet, loving soul who always keeps his head down and works hard for his daily bread. He has sacrificed much to give you a life. You look up to his discipline and industriousness and do everything to live up to his values, especially in his absence. In contrast, the Don is a wolf, an opportunist who always gazes at the horizon to find his next conquest. The more time you spend with the family, the more you can see yourself reflected in his ambition, and in the hatred that the Corrado family harbors toward the city, the police, and the fascists. There is no love to be found behind the Don's walls, only steel-hard authority and cold determination. The world is merciless, and there is no reason to extinguish the flame, especially now that Mori's people have taken your only real family from you.

The memories make it stir inside you. After your papers have been stamped, you stomp on the gas and race home to the Dolce Carlino, whose back rooms have become yours and the other Rats' home. Within Palermo's city gates, you see more officers questioning people on the street. Do they not know that this is your city? That Palermo belongs to the families, and that they have nothing to say about how you run it? The Corrados respect their members. Respect you. That is more than can be said about the fascists and the other police swine. The day five years ago when Massimo offered you to become part of the family was perhaps the best day of your life. You may not have known it then, but you would finally find a place where you could command respect and where your hard work paid off as it should. Don Corrado always acknowledges your efforts, and you have risen quickly in the ranks within the family. It does not matter what task the day brings. The mafia is your life now, and every morning you look forward to showing the Don what you can do. You are not like your friends. You do not want to be a foot soldier for the rest of your life – you will be in charge one day. Will you do as your father and try to live in harmony with a city that puts you on display because of your origin? Will you follow in Don Corrado's footsteps and abandon those closest to you for a higher cause? Is it possible to find a middle ground? You can feel that a rupture is coming. The fascist police's aggressions can only go so much further before the pot boils over. The Don locks himself in his office for days at a time. When the hour of decision comes, you will make sure to navigate the family, and hopefully also your friends, through the storm.

The Rats

Enzo, Enzo, Enzo... In principle, you understand well why he is the way he is – why he insists on his principles of peace and pacifism. It is not easy for him to be a mafioso while also being a good role model for his little brother Matteo. You know, better than Basilio and Massimo, how blood obligates, and how it feels to want to do everything for one's family. That is why you also think Enzo should see your perspective, see that the fascists are not going to slow their efforts to destroy your lives. Fire must be fought with fire, and Enzo will not stop you from burning Mori's operation to ashes.

Basilio seems to have finally found his place in the world. When you first bumped into the other Rats back then, many years ago, it was clear that Basilio was a bit younger than the rest of you. An insecure and directionless kid back then, but the Corrado family has transformed him into a dedicated mafioso. A real order-follower who keeps his eyes on the task ahead of him. You are proud of him. When the waves run high, you know he will have your back, as long as his old, insecure, and vacillating self does not peek through again.

Massimo has made your life infinitely better. If it were not for his contacts within the family, you would never have found your place in the Don's ranks, where you belong. In many ways, he is the big brother you never had. He takes the hit if something goes wrong and keeps an eye on all of you. That also makes him annoyingly patronizing sometimes. He worries too much. He almost tries to act like he is your father, but you can handle life as a mafioso – that is how the Don built you. Massimo does not need to protect you from that.

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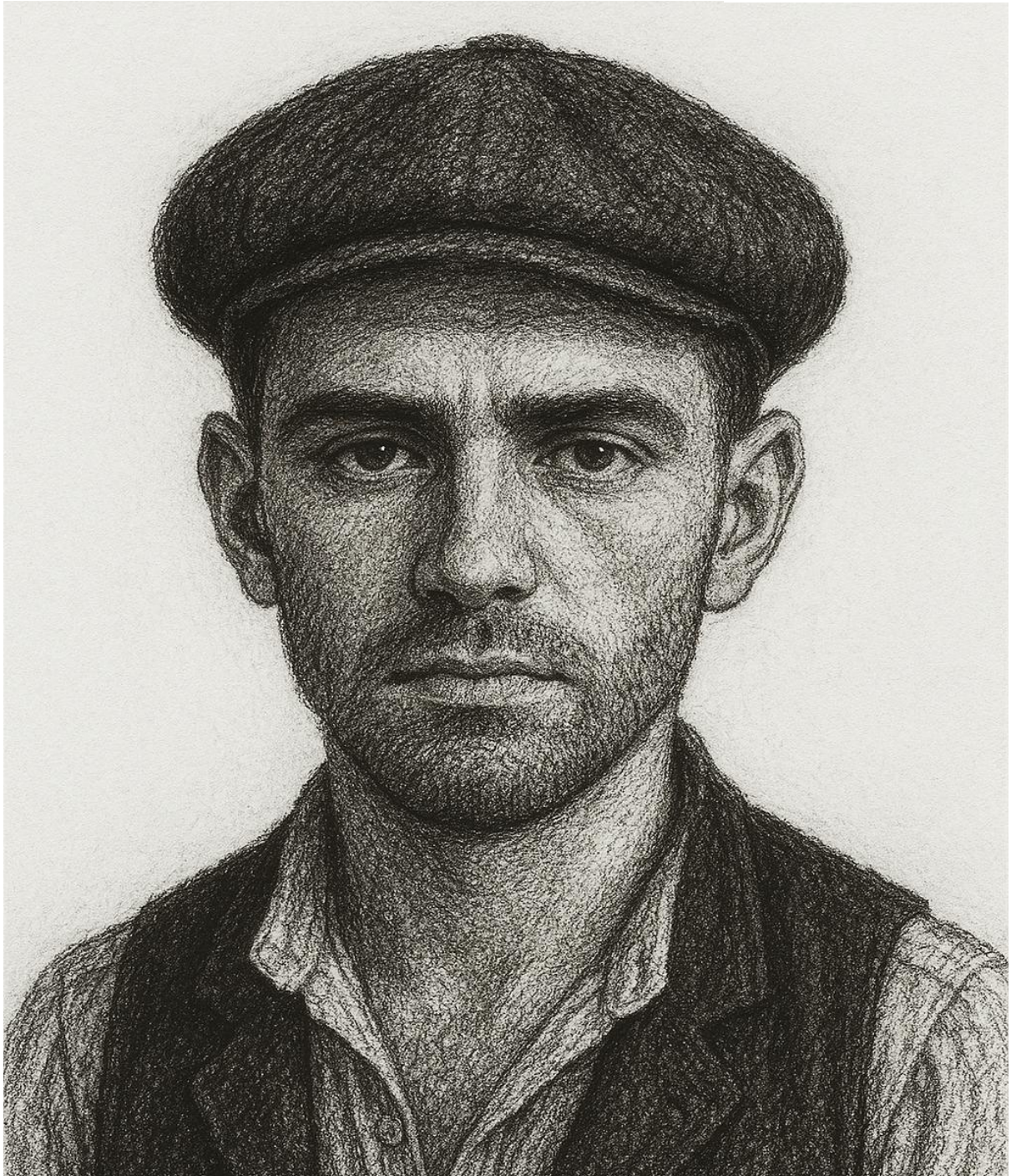
Don Corrado: The head of the Corrado family, and somewhat of a mythical character.

Dolce Carlino: The pub whose back rooms are your home.

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Enzo



(Enzo is 21 years old)

The heavy oak door protests against the hinges but finally gives way. A couple of steps forward, and you have stepped back in time. Your old kitchen. Drawers have been pried open, and furniture lies scattered on the cracked tiles. Everything of value has been found and stolen in the five years since you and little brother Matteo left the place for the last time. Funnily, your little family house was never taken over or renovated since then. It has stood here, quiet and alone, awaiting its old owners. But Mom is not coming back, and Dad... well, who knows? One of the four chairs, now lying discarded in the dusty kitchen, has stood empty ever since Dad left you after Matteo was born. You were eight years old when it happened, and never found a reasonable explanation. Mom always said it was not your and Matteo's duty to try to figure it out, but the lack of explanation still stings a little, even after all the years.

You step through a low doorframe and into the living room. The sofa stands nearly untouched in the middle of the room. The sofa, where five years ago you said goodbye to Mom. Just a few weeks earlier, she had been her stressed, determined, loving self, but the Spanish flu got hold of her, and in the days leading up to her death, she lay there on the sofa. You were 16 but quickly learned to behave like a real adult. You washed clothes, cooked food, walked Matteo to school, and changed Mom's sheets, all while her condition worsened daily. You kept a practical approach to things and became good at massaging the grim thoughts to rest. The evening before she passed, the three of you sat around the fireplace. You read aloud from a poetry collection that Mom was very fond of. The subjects were perhaps a bit mature for eight-year-old Matteo, but you made him laugh, and that made Mom laugh, and so you laughed together around the fireplace. You cast a glance at the little drawer above the fireplace, where Father's pistol from the war still lies untouched. No one has found it yet. Hopefully it stays that way.

You go back out into the narrow alley and force the door shut behind you. There is no time to wallow in loneliness, so you push it back down your throat. You have a 13-year-old brother to take care of, and a job to tend to. You walk out onto the busy streets of Palermo, toward the Corrado house where work calls. On the way, you pass Dolce Carlino, the pub whose back rooms have become yours and the other Rats' home. Those three guys keep you above water. They are your freedom from responsibility and worries. They are reckless and a little crazy, but they are people you can see yourself in. They let you be the version of yourself that rarely gets to come out in the daily stress. The version of you that plays folk songs on the guitar, that enjoys a glass of white wine at sunset, that breathes out and thanks God for letting

you live. You try to be the Rats' moral compass, try to keep them on the right path. Over time, that has become a greater challenge, now that the mafia fills so much of your daily life.

In front of the gate to Don Corrado's palace, you quietly stop and enjoy the sun for a moment. You look behind you. The busy street pays you no attention, unlike inside the house's walls, where everything is noted and one is never alone. You have Massimo to thank for your place among the Corrado family, and for the fact that you and your brother are not begging on the street. After you told the Rats what had happened with Mom, Massimo offered you a job as mafioso for the Corrado family. At first, you resisted. What kind of big brother – what kind of example – were you to Matteo if you went around playing gangster? Matteo deserves a life of peace. Massimo convinced you, however, that it was not that bad. You did not need to kill anyone or anything, you just had to drive a car and stand lookout every now and then. It paid well, and Nino had already taken the bait, so you caved. What was the alternative?

Massimo was wrong. Life as a mafioso is all-consuming. The city never sleeps, and neither does work. Some days you just need to keep an eye on things to make sure the police keep their nose out of the family's business. Other days, however, you are helping unload smuggled luxury goods from a fishing boat before the police's next patrol shows up, or you are negotiating black market prices with local vendors under threats of vandalism. You are under constant surveillance, you have to compete with other mafiosi for status, and since police prefect Cesare Mori and his fascists came to the city, your life – both during and between jobs – has become increasingly dangerous. You do try to stand by your principles. You are not doing this to be a cool gangster, who beats people up. It's to scrape together money to support yourself and Matteo, and it cannot cost his innocence. You operate pacifistically and do your best to speak up when the opposite is demanded. You know well that it is not sustainable to behave so contrarily toward the Don. He has his eyes on the back of your neck. When Matteo is mentioned within the Corrado family, you get chills. You just need to hold out another month or so, and then you will have finally saved enough to send Matteo on the ferry to the mainland, where he can live with his uncle and aunt. Then you will not need to worry about him anymore, and can finally get a bit of peace. Matteo does not know that you have plans to get him to safety, far away from the mafia, but you cannot wait to tell him the good news.

You would never abandon your blood, but does Matteo also know that? Will the rest of the Rats understand if you choose family over them? Can you keep upholding your ideals when the fascists throw the city into chaos? A rupture is coming, you can feel it. Cesare Mori's military police are becoming more aggressive and bolder with each passing day, and the Don

locks himself in his office for days at a time. You just hope that you can navigate both yourself and your brother out of this spider's web when the time comes.

The Rats

Massimo tries as always to be the adult in the group. Like you, he had to grow up very fast after he left his alcoholic parents. It is a bit ironic how much he tries to protect you all from Don Corrado, when it is his fault you are here to begin with. In reality, you are grateful that he is so overprotective. Massimo was also a huge help in getting you back on your feet when, as a 16-year-old, you had to figure out adult life entirely on your own. You owe him a lot and hope to repay the favor one day.

Basilio is young and insecure. He does not belong in the Corrado family. He knows that himself, too, but there is nothing to be done about it now. You think he should have chosen some other friends, but now he is your responsibility. No matter how little you like it, he reminds you of Matteo. You see the same youthfulness in his eyes, which has faded away under the mafioso's hard surface. If things were different, you might have tried to help him leave instead of Matteo, but you need the money, so get to work, Basilio.

Nino has become a changed man in the last couple of years with the Corrado family. Yes, he was always a mouthy and combative kid, but in the mafia he has also been transformed into a disciplined, decisive man who is deeply loyal to the family. You understand him quite well, actually. He hates the police, especially after his father was arrested, and the mafia lets him do something about that anger. The problem is just that he has recently been coming after you more and more, especially when you hesitate to resort to rougher methods to get the job done.

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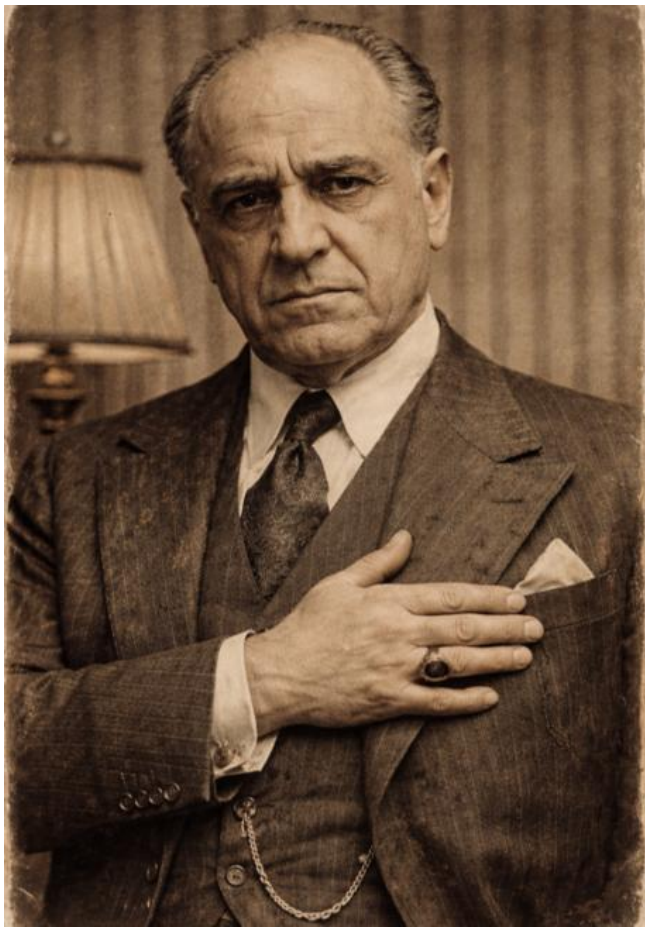
The Pact: A piece of paper where you have all left fingerprints – a symbol for the Rats. “Back to back, shoulder to shoulder. Always”

Appendices

Appendix 1: Don Corrado's portrait in varying sizes (depending on picture frame)







Corrado's codex for men of honor

1. **Omertá (Silence):** a man of honor never reveals the family's secrets or its members' identities.
 2. **Persistenza (Perseverance):** A man of honor puts his body and soul into his work, and does not let adversity get to him.
 3. **Dignitá (Dignity):** A man of honor does not tolerate breaches of the family's honor and integrity, and does not doubt his superior's orders.
 4. **Lealtá (Loyalty):** a man of honor safeguards the family's interests in all his undertakings, actions, and thoughts, regardless of the consequences.
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Appendix 3: Basilio's letters

Letter 1 (given at character distribution):

Basilio,

Is a life as a criminal really worth it? Wouldn't it be easier to live without having to look over your shoulder all the time? If you cooperate with the police, your life will become both safe and comfortable. I can personally get you a new identity and a new life, far from the mafia's clutches, as well as a reasonable sum of money to start your own life with. All I need is names. Give me the names of all the mafiosi who make life worse for all of us. Make Palermo a safer city. Do the right thing.

Leave the list in an envelope under the trash can behind Dolce Carlino. And remember, we are watching you.

Best regards, police prefect C. Mori.

Note to Basilio's player: You can at any time between two scenes choose to hand the letter to your gamemaster and say that you want to give the police prefect what he asks for. This can have consequences for the rest of the game.

Letter 2 (given in character scene 6, if Basilio does not choose to send the list to Mori):

Basilio,

I do not think you have understood the gravity of the situation we find ourselves in. The safety of Palermo's inhabitants is at stake, and the longer you hesitate, the more innocents are crushed under Don Corrado's heel. When the Corrado family inevitably collapses, you do not need to go down with it. Give us that list, for your own sake and for Palermo's. The offer stands, but the clock is ticking.

You will not receive any more warnings.

Best regards, police prefect C. Mori.

Letter 3 (given in character scene 6, if Basilio cooperates with Mori):

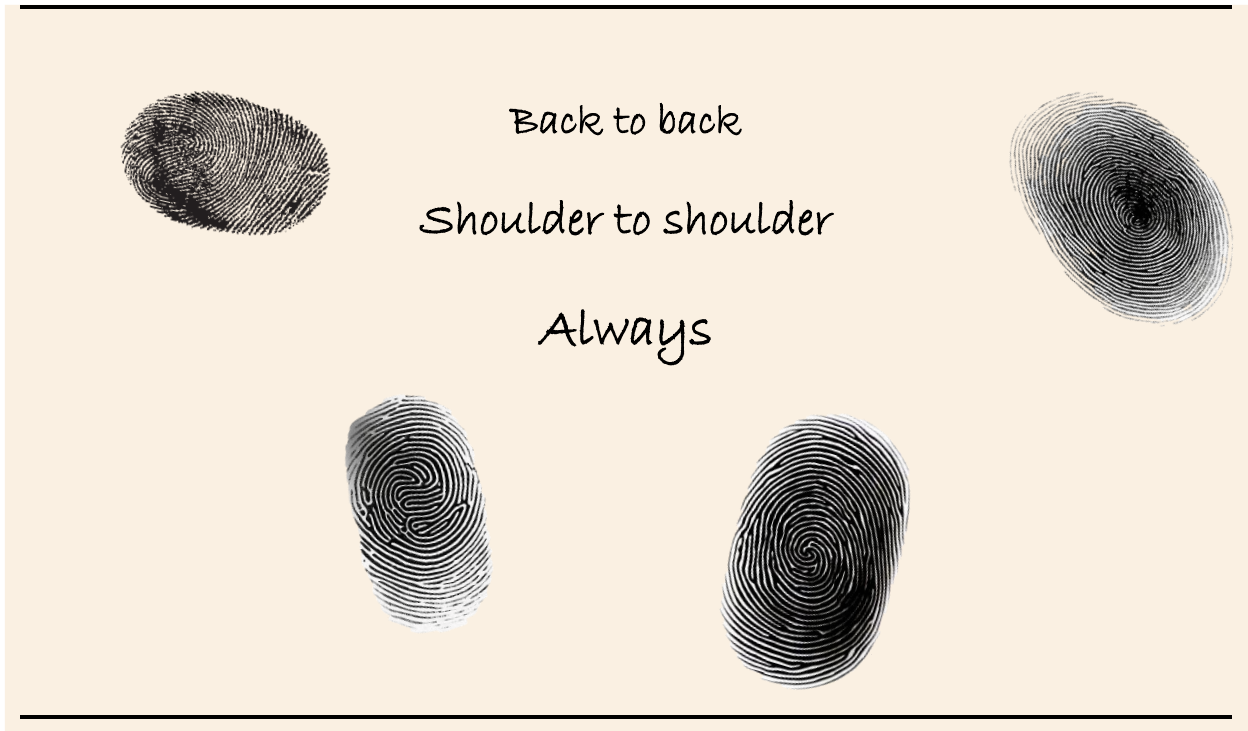
Basilio,

Thank you very much for your cooperation. You will receive your reward shortly.

Best regards, police prefect C. Mori.

Appendix 4: The Pact

Given to Massimo at character distribution – feel free to crumple up the Pact a couple of times to give it a bit of age.



The confession:

My name is [your name], and I speak the full truth.

I am no longer a man of honor. My honor was broken when I broke my
code.

The code is my law. Without the codex, I am lawless.

Don Corrado has given me my life. Without Don Corrado, I am nothing.

I have broken the commandment of... [Tell which commandment in the
codex you have broken].

I... [Describe which actions you took to break it, and why].

...

This commandment I can no longer follow. My loyalty to the family is
forever wounded. I can only ask for forgiveness.

Forgive me for my weakness.

Forgive me for my pride.

Forgive me for my disloyalty.

Repair my honor, so that I may continue to serve the family's and the
city's best interests.

Repair my integrity, so that I may continue to hold my head high as a
mafioso.

For I am a Corrado, and I serve the family forever, in silence.

Omertá.
