

Masturbation Patrol



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First and foremost, thank you for choosing to run this scenario. This text is intended for the game master and includes everything you need to run the game. Here you'll find a walkthrough on how to run the scenario, an introduction to the mechanics, followed by the scene catalogue, and finally, printable character sheets and a single handout. The purpose of this scenario is to entertain while shedding light on a historical period that doesn't receive much attention in Danish history. The scenario delves into an important aspect of queer history in Denmark, and I've aimed to craft compelling drama without straying too far from the historical material. I hope you and your players have a truly enjoyable experience.

A heartfelt thank you to my playtesters, the scenario-writing organizers, all the other writers, and the fantastic community surrounding scenario-writing for Fastaval. An extra special thanks to Nór, both for their wonderful assistance constructing the scenario workshop and for thoroughly reviewing all my material. Any commendable improvements credit them; any remaining errors are solely mine.

Link to the material as a sound file:

<https://on.soundcloud.com/3tmxwR226rjUCK9GA>



Presentation

Number of players: 4 players and one facilitator

Time spent playing: 4 hours

Language: Dansk / Engelsk

Age restriction: 18+

Pitch: In 1950's Copenhagen, four policemen are recruited into the morality police. Here they are tasked with capturing the homosexual men in the night-scene. It is a historical drama game that may feel absurd, about getting lost in a forbidden community, and the consequences their actions will have on real humans.

Presentation: Step back in time to 1950's Copenhagen. Life as a homosexual is perilous, and a morality-special-unit patrol the streets to maintain virtue. The scenario unfolds as a journey through the shady world of law enforcement, with four police officers at the center. You will grapple with themes of love, career, loyalty, and anger in a historical Copenhagen marked by sex and discrimination. The 'villain' in

the scenario is the gay man who seduces the youth; it is the seedy gigolo who will spread their legs for a penny; it is Forbundet, the audacious community who dares to create a safe space and connections for men who love other men.

The scenario explores Copenhagen through the eyes of the police officers, addressing discrimination, violence, sexuality, and love. Your choices and their consequences will be intertwined. It incorporates physical mechanics to handle violence and sexuality. Knowledge of Copenhagen and the 1950s is not required.

Player types: You love a historical drama that might feel absurd; and you enjoy keeping a straight face in this kind of atmosphere, while not swayed by stereotypical or comedic elements. You find enjoyment playing around everyday and tragic dilemmas, and you feel comfortable exploring themes such as discrimination, violence, and sexuality.

Gamemaster types: You must make room for the nuances of the scenario and balance the physical and emotional elements. Your task is to assist players in exploring the dynamics unfolding in their internal relationships and delve into the dark corners of desire, self-deception, and hatred. All game master material is recorded, allowing you to listen instead of reading.

How to run the Scenario

This scenario is a narrative-focused game where the Gamemaster is responsible for setting the scenes, describing the actions around the characters, and responding to player input. The scenario is divided into three acts, and each act consists of a sequence of scenes. The sequences are a collection of scenes that follow a chronological narrative, while the time between each sequence is more flexible. It is not crucial for each sequence to occur on a specific day or month, but the idea is that the first sequence in the first act takes place in January 1953, and the last sequence in the third act concludes the scenario in January 1954, spanning a year of events.

Your task is to provide an overview of each scene, the supporting characters to be played in each scene, and the Gamemaster-characters that may be needed. Under each sequence, there is information about the **characters**, **supporting characters**, and Gamemaster-characters that may come into play. Players' characters are highlighted in **bold**, **supporting characters are highlighted in bold and pink**, and Gamemaster-characters are not highlighted but are clearly introduced throughout the material. Players primarily portray **their respective police officers**, but in addition to these characters, they also play **each other's closest relations**.

Game-mechanics and pacing

The scenario incorporates two mechanics: a violence mechanic and a sex mechanic. These mechanics are included to assist you in playing scenes that involve these themes in a meaningful way. In addition to these two mechanics, there are also time frames set for each sequence. This time estimate is provided to help you pace the narrative, ensuring that you play at a suitable speed. Of course, it's up to you whether to adhere to the time estimates, but generally, the scenario is best played when scenes are sharply cut, and there isn't an extended focus on shorter interstitial scenes. There is a pre-game workshop for the scenario where the mechanics are practiced. Additionally, the workshop includes a suggestion for player casting into the four roles.

What is the game narrative?

The scenario narrative revolves around the four police officers and the work they do. These officers are all skilled at their jobs, deeply committed to their efforts, and each of them grapple with an inner conflict between their own sexuality and the daily tasks they perform. This scenario does not provide the officers with the freedom to fully express their lives as gay men, and the narrative does not move towards a resolution where everything ends well. Instead, the story follows a progression from action to consequence, where Act 1 introduces players to the narrative, Act 2 presents choices

and actions, and Act 3 brings the threads of the scenario's events to their consequences. The scenario's narrative focuses on the decisions that the officers make, and to a lesser extent, how they carry out their duties. The scenario is crafted in such a way that the officers are inherently competent at their jobs, and there are no dice rolls or deductive investigation of clues and witness interrogations. Scenes revolve around desire, violence, family life, and loyalty. Instead of relying on dice rolls and skills, mechanics are provided to role-play the sexual and violent aspects of the narrative.

The sequences are:

Act 1

Introduction

Sequence 1: You are hired!

Act 2

Sequence 1: On the prowl

Sequence 2: Bad decisions

Act 3

Sequence 1: That beautiful family life

Sequence 2: Consequences

Conclusion

Characters

Players are required to portray two characters: one being the **police officer** and the other being the **closest relation to another officer**. The primary narrative revolves around the officers, and supporting roles are there to enhance the story. The characters have themes that complement each other, and supporting roles aim to reflect the officers' relationships with their sexuality.

Kristian and **Thomas** are both officers struggling with their humanity, finding it challenging to assert themselves against others.

Ib Børge and **Anton** are both officers grappling with accepting their sexuality, often resorting to violence to cope with their issues.

Johanne and **Anders** are supporting roles, both in relationships with dominant partners, handling it in different ways. They are played by the players of **Kristian** and **Thomas**.

Rikke and **Mette** are supporting roles, showing care and acceptance towards the people in their lives, acknowledging and accepting others in their own ways. They are played by the players of **Ib Børge** and **Anton**. An overview is provided the first time these supporting roles are introduced.

The historical context

Disclaimer: The plot of this scenario is set in a historical context and contains language and actions that are discriminatory. This material also includes historical terms such as "faggot" or "sissy". Additionally, there is pornographic material in the form of images included in this material.

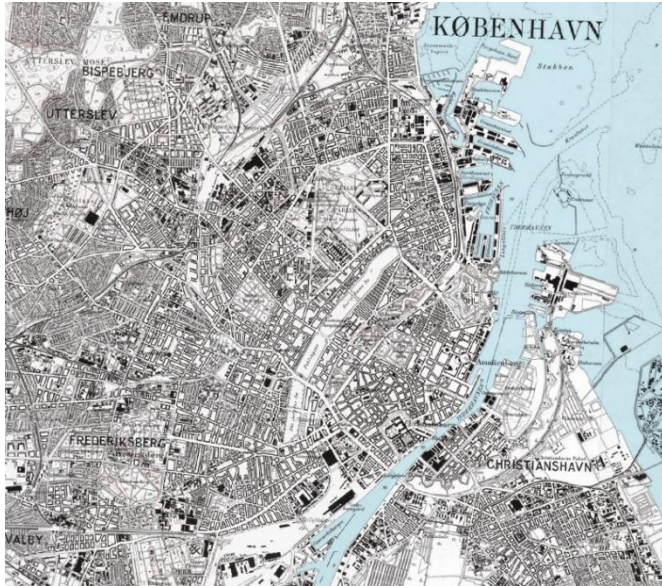
Onanipatroljen (my English translation Masturbation Patrol, you can call it either or, throughout the game) is a nickname for the department of the Morality Police located in Copenhagen. The Morality police operated from 1951 to 1971 and their specific function was to monitor homosexuals, commonly referred to as "homophiles" or "faggots", and their activities. In Copenhagen it was particularly at City Hall Square (Rådhuspladsen), in the Cisterns (Cisternerne), and in public toilets, this special patrol aimed to ensure that homosexuals did not seduce other men and "infect them with their perverse tendencies." The patrol primarily focused on prostitution, young men in relationships with older men, and the seduction of the "healthy, Copenhagen man."

During the period of 1951 - 1971, a significant number of men arrested were young conscripts, marines stationed at Holmen in Copenhagen. Living challenging lives, they sought excitement and additional income by approaching homosexuals at the City Town Square. When this became public knowledge through the intervention of the newspaper Politiken, it sparked outrage, bringing attention to the growing problem of prostitution in the homosexual community. This contributed to the morality police, led by individuals such as Jens Jersild, being hailed as saviors of Danish virtue.

The Masturbation Patrol had bases at several stations in Copenhagen, and Station 5 was one of the places where the patrol had regular offices. Most major police stations in Denmark during this period also established so-called "black cells," where they separated homosexual men from others to prevent them from "infecting" the upright Danish man with their desires. In these black cells, a suspect accused of improper dealings with men could expect harsh treatment from the officers at the station, and there are many accounts of officers attempting to rape homosexuality out of the incarcerated, a practice colloquially referred to as "fuck it out of them". Simultaneously, there were homosexual men who voluntarily reported themselves to enter the black cells because it was the most obvious place to meet other homosexual men (a sort of not very effective Grindr with violence as a byproduct).

This scenario concludes in 1954 and does not directly address the biggest case of the Morality Police: the Pornography Affair. However, historical figures such as Jens Jersild, Eigil, and Axel Axlil are briefly encountered in the scenario. Eigil and Axel Axlil, the two homosexuals arrested in 1955 for distributing homosexual pornography through their companies Dansk Forretnings Tjeneste and International Model Service, set fire to the entire morality police operation which is now known as the Pornography Affair.

In 1953, when the scenario begins, homosexuals were organized through Forbundet (The Association in English, though out of respect for queer history, the name stays untranslated in this material). From 1948 onwards, the membership of Forbundet steadily increased, primarily with men seeking membership but also a few transgender women. Although Forbundet had limited capacity to actively advocate for its members, it established a community for, among other places, provincial towns in Denmark and later in other Nordic countries. In 1953, Axel became the editor of Vennen (The Friend in English), Forbundet's magazine. Along with his partner Eigil, Axel distributed homosexual books and magazines from home and abroad through Forbundet and Vennen, as well as facilitated international personal ads. Forbundet marked the beginning of the LGBT Denmark Association, but tragically, it was also through their membership lists that the police arrested over 1500 men during the Pornography Affair, for being involved in homosexual activities in May and June of 1955. Several men committed suicide in this period to avoid arrest, and Forbundet's membership was reduced to fewer than 100. It was only in 1970 that we can talk about the beginning of the recovery of LGBT Denmark.



City life in the scenario

The scenario takes place in Copenhagen in the 1950s. As you encounter locations in the sequences, there are descriptions of Copenhagen, therefore it is not crucial for you to be familiar with the layout of the Danish capital.

What matters is that you focus on Copenhagen as a vibrant city with an active urban life. Copenhagen features narrow streets and a relaxed atmosphere, combining old-fashioned countryside charm with classic colorful townhouses and a modern cityscape with skyscrapers in the background. The city caters to both the affluent and the working class, and the harbor area is always bustling and open.

The four officers in the scenario all reside in Copenhagen, either in apartments or detached houses. However, the specific locations of their residences in relation to each other are not particularly relevant to the scenes. Where it is necessary to know, it is described in the sequence.

In the scenario, the police play a central role. During that time, Copenhagen was divided into five major police districts and seven smaller ones. While the districts collaborated, the Morality Police were not directly linked to regular police activities, allowing them to move freely between stations. To simplify the story, the scenario focuses only on the officers at Station 5, who are part of the Morality Police. The station was located on Svendsgade, close to what is known as "Kødbyen" (the Meatpacking District). This area was very active for the working class in Copenhagen, situated near the train station where the prostituted boys often gathered. It was also an area frequented by the homosexual community during that time.

The background features a series of horizontal, wavy bands in various shades of blue, creating a layered, water-like effect. The word "Mechanics" is centered within these bands.

Mechanics

The Violence Mechanic

The violence mechanic in the scenario is based on the experience of losing control when committing violence against others. The player intending to commit violence signals this through both their words and body language. This is specifically done by grabbing the police baton, or if unavailable, by pounding their hand on the table. Once the player signals that violence is occurring, the focus shifts to the victim. The victim describes how they experience the violence, either through emotions and feelings, for example: "I feel the fear inside, how I just need to get away from the situation, but I can do nothing," or by describing specific actions: "I feel fists pounding down, again and again, over my body."

Players not involved in the scene can, if it makes sense, describe the background scenery, for example: "The dog is barking nearby, but otherwise, it's quiet."

The one committing the violence cannot do anything else during this time. They must listen until the player who is the victim is ready to conclude the scene, or until you as the Game Master does so. The violence scene concludes when the player who is the victim, or you as the Game Master ask: "How does it feel inside now?" and everyone looks at the player committing the violence. The player who committed the violence then has the opportunity to give a brief meta-reflection in monologue form. Once the violence is over, the game continues. However, most scenes come to a complete end when the violence concludes.

In some scenes, there may also be instances of sexual violence. If this is the case, the violence mechanic is always used, and never the sex mechanic, as it involves violence and not pleasure. In scenes where there is doubt about whether it is sexual violence or consensual sex, the violence mechanic is also used (for example, in scenes between **Anton** and his wife **Johanne**, where doubt may arise).

Sex-mechanic

A part of the scenario involves sexuality, and there will be an opportunity to play explicit sexual scenes. These scenes are played with a mechanic designed to be playful, awkward, and at the same time, allow room for the characters' inner concerns, desires, considerations, etc. The sex mechanic involves physical contact with each other's hands and begins with one player offering their hand to the other. Once the hand is offered, it signals a transition from a bit of playful flirting to a more intimate activity. The specifics of what is happening, such as engaging in foreplay or other activities, are not crucial; what matters are the thoughts that may be present during the scene. Therefore, players playfully interact with their own and each other's hands and fingers, simulating the closeness present while looking into each other's eyes and expressing their characters' inner thoughts. For example: "I just can't help but think about **Thomas**' body while I'm lying here with you..." or: "I'm unsure if you love me right now..." or: "Wow, this is good / Wow, this is boring." It's not a conversation that actually takes place during the sexual act, but rather the inner thoughts the characters have during it.

If a character fantasizes about one of the other characters, they reach out towards the player portraying the other character, and that player can describe their participation in the act as a form of fantasy-desire.

The intimate interaction can be broken by letting go of the other's hand. One can also attempt to maintain or hold onto the other's hand slightly if they pull it away, but it's crucial to note that sexual violence is not a part of this mechanic. If, for any reason, the players shift from playful and enjoyable sex to violence, they transition to the violence mechanic by grabbing policebaton on the table. The scene ends either when one lets go of the other's hand or when the players place their hands quietly together on the table, and the player(s) portraying police officer(s) in the scene talk about how they feel after the release.

The image features a decorative background consisting of several overlapping, wavy bands of blue in various shades, creating a sense of depth and movement. The word "Scenes" is written across the center in a highly stylized, bubbly, and rounded font. The letters are dark blue with a lighter blue shadow effect, giving them a three-dimensional appearance as if they are floating or attached to the background. The overall aesthetic is clean, modern, and artistic.

Scenes

Workshop

Before you begin the scenario, you will need the workshop. This is also where you cast the players into their characters during the exercises. The scenes in the workshop serve the purpose of warming up the players, teaching them the mechanics, and figuring out who plays what. The exercises are merely to practice parts of the scenario; The main focus of the workshop is to prepare and engage the players. and allowing them to try and establish boundaries with each other so that you collectively have a foundation for a good gaming experience.

Kickoff

Time: 2 – 5 minutes

Everyone introduces themselves to each other by answering the following questions:

What's your name, and what pronouns do you prefer?

What type of role-playing games do you usually play?

What expectations do you have for the scenario?

It may also be a good idea for you to answer these questions before you start facilitating the scenario.

Scenario Presentation

Time: 5 minutes

Introduce the themes of the scenario. You don't need to spend a lot of time introducing the historical context and Copenhagen; that will unfold within the scenario itself.

However, it's a good idea to inform the players that:

The scenario is set in Copenhagen, and it has a loose framework for how Copenhagen looks. It's not crucial to know much about the capital of Denmark beforehand. The setting is the 1950s, characterized by colored wallpaper, floral dresses, record players, radios, dance bars with jazz music, twist and jive, and societal and technological progress.

Players will take on the roles of police officers, and the initial scene involves them being hired into the morality police.

The scenario revolves around queer men in a repressive and discriminatory society. Terms such as "faggot" and "sissy," "gigolo," "tranny," and other slurs may occur. The scenario may seem absurd, and laughter might be a natural reaction at the beginning. It's acceptable to play with a smile initially, but as you enter Acts 2 and 3, there won't be much to laugh about. The scenario is about making choices and facing the consequences of those choices.

There are three acts, each with sequences of predetermined scenes. Some scenes include limited choices; for example, a couple of scenes can only be concluded with violence or desire. If the scenario is to become truly intense, utilize character play and especially violent scenes to make it a powerful experience for each other. The scenario is designed with the aim of allowing the experience to become emotionally charged.

After presenting this information, make it clear to the players that they can always end the scenario by requesting a stop and that they can request a scene to be cut if needed. The scenario lacks extensive escalation or safety mechanisms but provides tools to assist in playing out violence and sexuality. There is a safe word, which is CUT, and using it stops the game to address what is needed, whether to continue playing or to bring about a proper conclusion.

Workshop exercise 1: eyecontact

Time: 5 minutes

This workshop exercise consists of four rounds. Players pair up. They should sit facing each other, holding hands, and then close their eyes. There should be a distance of 1 – 1.5 meters between them. When you instruct, they open their eyes and gaze into each other's eyes for a specific duration (see below). Then, they close their eyes again when you say so, to rest their gaze. They repeat the process with longer durations. In total, there are four rounds. Blinking is allowed, but maintaining eye contact is crucial.

1: 5 seconds

2: 10 seconds

3: 30 seconds

4: 2.5 minutes

It's a good idea for you to take note of natural pairs during this exercise, as you may later assign them roles that form the character's relationship-pairs.

Workshop exercise 2: having sex with each other and causing violence to each other

Now, let's practice the sex mechanic. This exercise also provides an opportunity to explore some role-playing and adjust the pairs they have formed. If you have an experienced group that naturally decides who plays together, you can run this exercise briefly. However, with players who are not familiar with each other, it's recommended to spend some time on this exercise. Desire, sexuality, and violence are prominent themes in the scenario, and players need assistance in becoming comfortable with these themes.

First, two players should play a short scene together, possibly with different partners than the ones they were paired with earlier. It's a good idea to note again who plays well together during this exercise, so you know how to cast players in roles afterwards.

The scene is: "A man sits in a queer café and orders a beer. The bar is about to close, but he doesn't want to go home because he would like to engage in a conversation with the man behind the bar. However, he struggles to start the conversation. The man behind the bar is also interested in the customer but prefers not to be pushy."

Ask them to play the scene awkwardly flirtatiously and cut them quickly.

Then, ask them to replay the scene from where they started flirting but ending with a kiss over the bar. Remember that kissing is not part of the sex mechanic but is simply something described narratively together.

After they have flirted and described the kissing, introduce the sex mechanic as described in its own section. Then, ask them to replay the scene where they end up having sex on the bar. It's okay if it becomes too much and pushes the boundaries of what they are used to playing.

Play the last two versions of the scene again with the other two players.

Let's do violence! Now, the players should play out a new scene, this time with the violence mechanic. Again, it's fine if they are in the same pairs, but you can also use the scene change to alter the constellation.

The new scene revolves around anger and violence:

"A man has forgotten his wife's birthday as they sit at the dinner table having dinner. She has made an effort with the meal and becomes increasingly furious as it turns out he forgot."

Two of the players should play the scene – cut it when they become unfriendly. Introduce the violence mechanic to them and ask them to replay the scene with the following addition: "but now, the man becomes angry about his wife's self-centeredness, and they both get so furious that one of them wants to commit violence against the other."

Repeat the scene with the other pair if necessary. It's important that everyone has had the opportunity to try the mechanic or at least observe others playing it.

Casting

Once you've completed the workshop, it's time to cast the players. It's crucial to find a player for **Anton** first, as this character carries much of the violence in the scenario. It's a good idea to assign **Anton** to a player who has been active and taken initiative during the workshop and is comfortable playing into the violent themes.

Once **Anton** is cast, consider assigning the player who formed a good pair with **Anton** during the workshop to play **Kristian**. This player will also portray **Anton's** wife, **Johanne**.

Afterward, cast **Ib** and **Thomas**. It's advisable to give **Thomas** to a slightly more experienced player who is interested in describing violence. If you have a completely new player, **Ib Børge** might be the easiest role for an inexperienced player to portray.

After the players have received their roles, it's a good idea to insert a possible break at this point.

Act 1

Introductions

Introduction

Content

The first sequence of the scenario consists of four job interview scenes, each having two parts. The first part involves arriving in the waiting area, and the second part is the job interview in the interrogation room. It is January 1953.

The atmosphere for these job interviews is every day and subtly absurd, setting the tone for the rest of Act 1 in the scenario.

A sidenote to the scene: Kristian is hired as constable where the rest are considered officers. It simply means a higher level of responsibility in management of the rest of the local patrol.

The purpose of the scenes:

The players describe their characters to each other. These scenes also set the tone for the rest of the act.

Timeframe:

The interviews should not take more than 5-10 minutes each, and you cut them as soon as the players have played out the interesting parts.

Present in the introduction scenes

Present in the introduction scenes are the gamemaster-characters Jens Jersild and Klaus Thorsen.

Police inspector Jens Jersild

When:

Jersild is played by you, within the scenes of the sequence, when it is relevant.

How to play Jens Jersild:

He is interested in hearing about new initiatives. He enthusiastically approves wild ideas on how to attract gay individuals, and in his enthusiasm, he is boundary-pushing in his language. He has already decided to hire the roles.

You can use him to conclude the scenes by having him call for work.

Police officer Klaus Thorsen

When:

Police officer Klaus is played in the first introduction scene.

How to play Klaus:

He seems nervous and awkward. Klaus should make **Kristian** appear competent by himself lacking the ability to answer questions. He is not part of the rest of the fiction, so he can be whatever you come up with if **Kristian** wants to talk to him. It is important that Klaus emphasizes that this job is a huge career opportunity for him.



The scenography

All four scenes in the introduction take place in two rooms at the police station. You can use these scenes as an opportunity to establish how Station 5 looks. The station is located on Svendsgade and is a three-story concrete block. It has small windows, half-shaded by ivy climbing up the building. Inside, there is a smell of cigarette smoke, and there's an informal atmosphere with desks standing freely in the room. The station houses a general police department, two holding cells, and a single special cell for particularly dangerous criminals, as well as a so-called black cell.

The waiting hall outside the interrogation room:

This room is elongated, and the walls are painted a mustard yellow to let warmth and light in. There's an old gray carpet on the floor and large brown Arne Jacobsen-designed chairs. It is cold and winter-damp outside.

Interrogation room:

The interrogation room is blue. The walls are painted a dusty, light blue, and the floor is covered in dark blue vinyl. The once-white ceiling is now discolored because nicotine has seeped into both the ceiling and the cream-colored curtains. This is where all the day's job interviews take place.

You can insert various short atmospheric scenes before the individual job interviews but keep them brief.

Example on these atmospheric scenes

Secretary asking for ID to let one of the officers in.

Two officers dragging in a drunk and throwing him into a cell.

Noise on the street because the local hot dog stand has parked outside.



1. *Jobinterview – Kristian*

Kristian arrives in the waiting area. A young man is sitting in the brown chairs, waiting (Klaus). You should give **Kristian** space to engage in conversation with Klaus, who is also being interviewed for the job, before Jens calls **Kristian** into the interrogation room.

Kristian is briefly interviewed by Police Commissioner Jens Jersild. Jens is interested in asking about **Kristian's** leadership qualities and general overview. He may also inquire about how **Kristian** plans to handle homosexuals after bringing them in for questioning. Regardless of **Kristian's** response, Jens shakes his hand enthusiastically and informs him that he has been hired as police Constable of the Morality police.

2. *Jobinterview – Anton*

Anton arrives in the waiting area. This is a few days after **Kristian**.

Kristian is in the waiting area and welcomes him. Jens Jersild is in the interrogation room.

You don't need to spend much time describing the waiting area but give **Kristian** the opportunity to change the layout and decor if he wishes.

Anton is interviewed by Police inspector Jens Jersild and Police constable **Kristian**. Jens asks Kristian to lead the conversation but will interrupt at some point if Kristian doesn't ask Anton how he plans to identify the indecent homosexual.

3. *Jobinterview – Ib*

Anton is seated in the chairs but has been told to simply observe.

You could ask him how he is sitting if you wish.

Ib arrives for his interview. It's a few days after **Anton's** hiring.

Kristian is in the interrogation room with Jens, who points out **Ib's** qualifications and mentions that the meeting is just a formality.

The interview is consequently brief, and almost before **Kristian** has a chance to ask anything, Jens Jersild gives the job to **Ib**. Following this, **Kristian** should either by himself or by Jens telling him, introduce **Ib** and **Anton** to each other.

4. *Jobinterview – Thomas*

Make it clear to the others at the start of the scene that they have been employed for a period before this interview, and the rest of the scenes in the game take place chronologically shortly after **Thomas's** hiring.

Thomas arrives in the waiting room. The others decide where they are, but they all participate in interviewing **Thomas**.

Players should be allowed to set the tone for the interview themselves. It's your chance to sense the atmosphere in the group and see how much the players engage with each other.

Sequence 1: You are hired!

Content

This sequence contains four home scenes. The scenes do not involve much drama, but the roles may have some tensions between them. The atmosphere is, therefore, intended to be homely, and conflicts remain unresolved. The scenes take place in Copenhagen homes and, in one case, at a Copenhagen bar.

Be aware of the handout that **Kristian** should receive in the scene with **Rikke**.

Purpose for the scenes: These scenes introduce what is most important to the four police officers. The home scenes also aim to establish power dynamics between the officers and their closest relationships. This relationship is meta-communicated at the beginning of each scene through who gets the opportunity to describe the surroundings.

Timeframe: The home scenes can quickly become very long, and your task is to cut the scene as soon as the players reach the conclusion, taking around 5-7 minutes.

Present during the sequences

These scenes do not contain any gamemaster characters but are instead the first scenes where players will play the supporting characters they have been assigned.

Rikke is **Kristian's** wife. The scene between **Kristian** and **Rikke** should establish an equal relationship and thus mirror the relationship between **Anton** and **Johanne**.

*It is **Ib's** player who plays **Rikke**.*

Johanne is **Anton's** wife. The scene with **Anton** and **Johanne** should establish Anton as a frustrated tyrant. The scene may also reveal a bit about how **Anton** feels about especially **Ib** and **Kristian**.

*It is **Kristian's** player who plays **Johanne**.*

Anders is **Ib's** future romantic partner. **Anders'** and **Ib's** relationship is introduced in this scene with their first steps into romance, showcasing **Ib's** perhaps softer side. It is also an introduction of what is to sacrifice later.

*It is **Thomas's** player who plays **Anders**.*

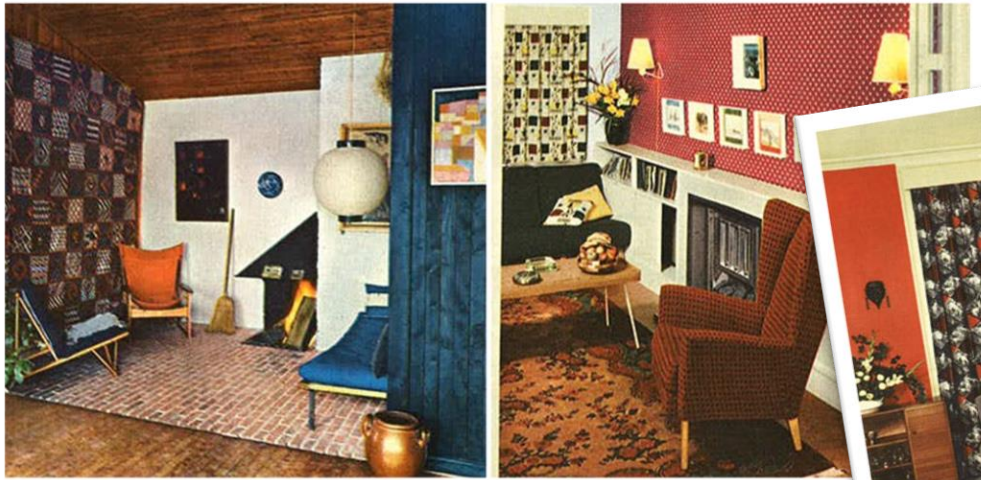
Mette is **Thomas's** mother. The scene with **Darling Mom Mette** is intended to show **Thomas's** naivety and self-centeredness. This scene can also serve as a warning of what is to come.

*It is **Anton's** player who plays **Mette**.*

Scenography

This sequence has in common scenographically that all the police officers live in Copenhagen. It is up to the players to describe the home we are visiting in the scene, but good things to draw their attention to, could be:

- Red and brown colors are very fashionable.
- Mahogany and teak wood are the big trends. Likewise, carpets in many colors that match the wooden furniture are in high fashion.
- The classic PH5 lamp is in every home that can afford it.
- The TV is moving in, but the radio is still every house's dearest possession.
- Smoking indoors is normal, and cigarettes, cigars, and cigarillos are very common.



Home-scene by Kristian & Rikke

Kristian comes home to **Rikke** after having been hired as constable. **Kristian** wants to share information about his new job, but he is not allowed to tell **Rikke** anything about the special taskforce until she signs a solemn declaration (see Handout).

It is **Ib's** player who plays **Rikke** and describes their home. Let the players know that **Rikke** manages the home, and she has arranged most of it.

It might be a good idea to have **Rikke** decide:

- Where is their child, Ulrik, and their dog, Modig, when **Kristian** comes home?
- What is playing on the radio? News? Birthe Wilke's new song: " Uh jeg ville ønske at jeg var dig"? Elvis?
- How can you tell who lives here? What is unique to **Rikke** and **Kristian**?

*The scene ends when **Rikke** has signed.*

Home-scene by Anton & Johanne

Anton comes home to **Johanne**. It is in the evening, after he was introduced to **Ib**, and he arrives home as he usually does.

It is **Anton's** player who describes their home as well as **Johanne's** appearance and attire, because **Anton** decides both how the home looks and how **Johanne** generally dresses.

Johanne is cooking when **Anton** comes home. Feel free to ask **Anton** what **Johanne** is preparing for them.

It might be a good idea to have **Anton** decide:

- Where is the dog, Brutus, when he comes home?
- Is there a picture of Kim, **Johanne's** deceased first husband and **Anton's** good friend, anywhere?
- Can you see that **Johanne** also lives in the home?

*The scene ends when **Johanne** puts the food on the table.*



Home-scene by Ib & Anders

Ib Børge has just been informed that he is hired.

His apartment is empty and boring, so he went to where he feels at home: Café Intime. This is where he has seen **Anders** work a few times, and he does so tonight as well. There are other men who also have an eye on **Anders** while he serves behind the bar. They might want to flirt with him. You can use them to create a bit of tension but remember that the scene is not meant to have a lot of conflict. It should provide space for **Anders** and **Børge** to flirt and say yes to each other for the first time.

It is your task as the game master to describe Café Intime on Frederiksberg. Both because it is a historical location, but also to signal that **Anders** og **Børge**s relationship is undecided at this point.

The café is located on Allégade, in Copenhagen's amusement district, where there is openness, cheerfulness, atmosphere, and celebration. The piano bar is a gathering point for homosexuals. There is piano jazz and smoke, a good atmosphere, and lots of men. It's dim and colorful, with shaded lamps and colored stained-glass windows.

*The scene ends when **Anders** or **Børge** asks the other if they should go somewhere else. The Players should know at the beginning of the scene that this will happen.*

Home-scene by Thomas & Mette

Thomas has just been hired.

Now he returns home, where **Darling Mom Mette** is busy baking. **Thomas** would like to talk about his job. **Darling Mom Mette** has been to her physician and received some new information about her arthritis, but whether she can bring herself to tell **Thomas** is up to the player.

It is the players of **Thomas** and **Mette** who describe the home together, signaling their relationship as equal. It may be a good idea for them to consider:

- Are there memories of Thomas' father around the apartment?
- How do the youthful and older aspects of life collide in the apartment?
- Can you see that they have a lot of money?
- How can you see that **Thomas** is **Mette's** everything?

*The scene ends when **Mette's** cakes are finished in the oven, and you decide that they are as soon as you feel the conversation is coming to an end. It's entirely okay if **Mette** doesn't get to talk about the doctor's visit or if **Thomas** doesn't get to talk about his job.*

Act 2

Decisions

Sequence 1: On the prowl

Content

This sequence is divided into four scenes and encompasses the first police scenes where the players are figuring out what it's like to be police officers together and how their partnership functions. The sequence includes two preparation scenes and two prowl scenes. They are not played chronologically but thematically one after another. The characters are divided into their two police pairs.

In the police prowl scenes, there will be gamemaster-characters who both create the atmosphere at the harbor and are directly involved in the action. It might be tempting to let the other players take on one of the gamemaster-characters, but it's not recommended, as it's crucial that the scenes don't devolve into slapstick comedy. It is your task as the gamemaster to maintain seriousness while allowing room for the absurd, especially in the preparation scenes.

Purpose of the scenes:

The players need to establish the internal dynamic among the officers and devise a plan for how they go undercover while out on the streets. Likewise, these scenes will set the tone for the rest of the act. Police chases should not become silly, and the gravity of the officers' work should be evident.

Timeframe:

The preparation scenes are set for 5 minutes, and the police chases can take up to 15 minutes. It is important that you run the last two scenes precisely and do not focus too much on additional descriptions.



Present in the sequence

During the preparation scenes, the police officers are alone.

At the harbor, there is an array of different gamemaster-character interactions for them. There are dockworkers, the photographer Jari, and the hustler Oliver.

Common to the dockworkers are:

- The work is hard and requires physical strength.
- There is a tough tone and not much respect for outsiders.
- The work is poorly paid, and they have poor working conditions.
- There are many foreign workers.
- They appreciate the joy in everyday life that having prostitution work run by the harbor, can provide them but prefer not to talk about it.
- They are all men - Women are not allowed to be on the dock.
- Most of the workers are hired on a day-to-day basis.

Here are more detailed dockworkers whom the officers interact with in individual scenes, but you can always add more based on the above description.

Gigolo Oliver Kilsgaard

When:

Oliver is played in the scene at the harbor with **Anton** and **Ib**.

How to play Oliver:

Oliver is young and lanky, flirtatious, and vulgar. He sells his body, but it's also his only way to express his sexuality. Oliver should initially flirt in a crude manner with the police officers and then become provocative when he realizes they are from the police. The purpose of Oliver is either to lure the police officers into corruption or to provoke them until they resort to violence.

Photographer Jari Guðmundsson

When:

Jari is played in the harbor scene with **Kristian** and **Thomas**

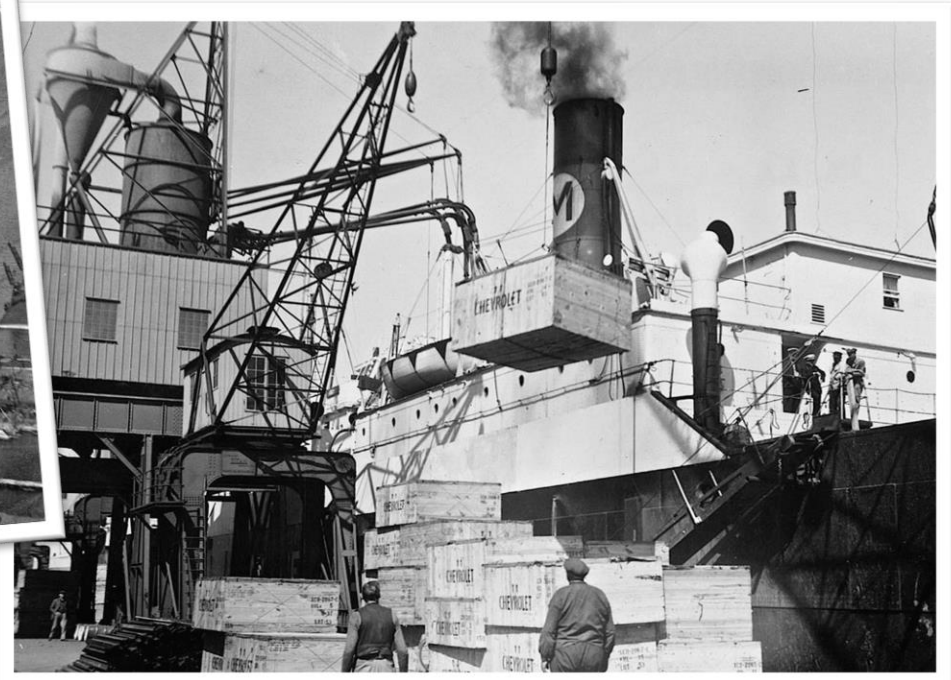
How to play Jari:

Jari is charming and sociable, eager to take pictures. He takes photos for the company IMS (International Model Service) and is particularly interested in capturing images of **Thomas**. He doesn't come off as creepy or express desire in his approaches, but he clearly admires the male body. The purpose is to tempt **Kristian** and **Thomas** into compromising situations. Jari doesn't have any explicit images with him that could point to pornographic distribution, and he evades or lies if they ask him about taking explicit photos of other men.

Scenography

This sequence has two locations in which the scenes unfold: the cargo and transportation part of Copenhagen's harbor and Station 5.

The harbor connects Copenhagen to the wider world. The harbor is always bustling, with the constant loading and unloading of goods. It smells of coal and sweat, and workers toil around the clock, fearing that if they leave their post, someone else will take their job. There are workers in line waiting to take over, eagerly hoping for a chance to work. Sailors often receive visits from both well-dressed and impoverished women seeking cheap nylon stockings and plastic raincoats. Sailors either sell these items below market prices or give them as tokens of appreciation for affectionate favors.



Preparation scene with Anton & Ib

The scene takes place at Station 5.

Officer Ib Vestergaard has received a tip from Jens Jersild. Harbormaster Stenskjær, who oversees the harbors near Refshaleøen, has reported that there are several prostitutes frequenting the area.

In this scene, **Ib** and Anton need to plan their cover story effectively. The scene concludes as they depart (or you guide them) in their car.



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Preparation scene with Kristian & Thomas

The scene takes place at Station 5 in the locker room.

Kristian and **Thomas** have been briefed beforehand by Police Inspector Jersild. They've been informed that there is a warehouse at the harbor that has been set up as a photo studio. Jersild has also informed them that there has recently been a surge in pornographic images featuring men circulating, being distributed among young men to seduce them. Therefore, Jersild believes it's a good opportunity to conduct preventive work.

The scene takes place while they are dressing in their civilian clothes. They need to plan how they will lure out the unsavory gay person in the potential photo studio.

This scene ends, as soon as they are ready to leave, or you feel they have spent enough time.

Police-prowling With Anton & Ib

Anton and **Ib** need to try to identify the prostitutes selling themselves at the harbor. It's best if they don't reveal themselves as part of the police but blend in with the people already on the harbor. There are a few ways they can investigate the tip, and it's up to the players how they approach it. In any case, they should spend some time investigating before being directed towards Oliver. There are dockworkers present with whom they can engage in dialogue. Here are two suggestions:

harborworkers

Ivan – Big, bald, and tattooed, friendly with a good sense of humor. He has indeed seen Oliver but feels a bit sorry for him. Therefore, he prefers not to disclose any information. However, he is quite receptive to the police and/or a little bribery.

Leif – Hailing from Jutland, he works at the harbor alongside Ivan. He enjoys the job and doesn't want any trouble. Leif has also seen Oliver, but since Ivan is a permanent employee and Leif is a day laborer, he would rather not say anything if Ivan doesn't want to.

Both dockworkers can point the players in Oliver's direction with a little persuasion, either by revealing that they are the police or offering financial support.

When **Anton** and **Ib** have spent some time on the investigation, either let them discover Oliver or have him approach them.

Oliver is a 20-year-old male prostitute. He charges only 20 DKK for a blowjob or 30 DKK if you want to fuck him. He is over 18 but not 21, and he is clearly engaged in prostitution. There is no reason for them not to arrest him, but when they reveal themselves as police, Oliver becomes angry and calls them fairy bastards and fags who want to fuck him with their batons. He moans and misbehaves when they handcuff him, and the more violent they get, the more he tries to provoke them.

*This scene ends when **Anton** or **Ib** has silenced Oliver. He only does so by being forced, preferably with violence.*



Police-prowling with Kristian & Thomas

Kristian and **Thomas** need to try to locate the photo studio they have heard about. It's evening, the harbor is dark, with dim lighting and rats squeaking in the shadows. There are still workers on duty because the harbor never sleeps. **Kristian** and **Thomas** quickly find a small warehouse with a cardboard sign outside, that says "Photography".

Inside, a photo studio is set up, and the photographer Jari is preparing to take pictures with his new camera. He doesn't have any models right now. Jari immediately tries to charm them, as he is very interested in taking pictures of **Thomas**. He tells them that the pictures are for women's magazines. In this scene, there is an opportunity for **Kristian** to hold back a bit and watch while **Thomas** poses for the camera. Take your time to describe the growing desire for **Kristian** and ask **Thomas** how he makes himself look good for the camera. If **Kristian** and **Thomas** stay with the photographer for a long time, Jari will also take pictures of them together. Use him to escalate how much they touch each other. If they don't stop themselves, ask them to initiate the sex mechanics.

If **Kristian** and **Thomas** choose to confront Jari, they find out that he takes pictures for the company IMS (International Model Service), but he doesn't know more than that. Jari only has the pictures on the film, which might include the ones he just took of **Kristian** and **Thomas**, and he doesn't have any others lying around. They can choose to arrest Jari anyway, but it might quickly look bad for them if the pictures taken are very inappropriate.



Atter nye

Modelfotos

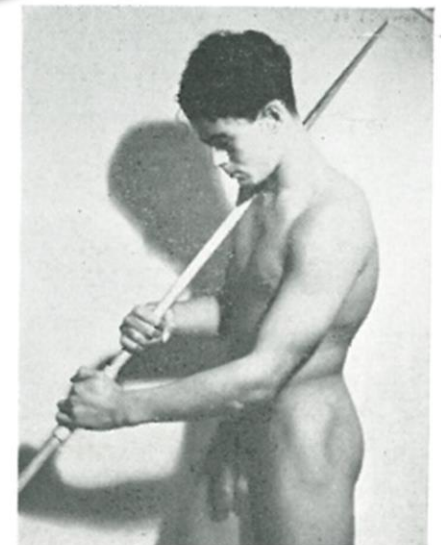
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Sequence 2: Stupid Decisions

Content

This sequence contains scenes that lead towards the climax of the scenario and consequences for the characters. All players participate in these scenes, providing ample opportunities to use the mechanics. The scenes share the feature that they can only be concluded when specific decisions are made, and these decisions affect Act 3.

Purpose of the scenes:

Making poor decisions that lead towards inevitable violence and/or desire, which fill the lives of the police officers. The scenes should also provide an outlet for the characters' frustrations and showcase how they handle their best and worst sides.

Timeframe:

There are several short scenes in succession, and the drama should quickly escalate. Each scene should not take more than 7-10 minutes and conclude when the climax is reached.



Scenography

This Sequence is set at **Anton** and **Johanne's** home, established in Act 1, as well as two locations in Copenhagen: The Cisterns and the park Søndermarken.

The Cisterns (Cisternerne):

The Cisterns was formerly a drinking water reservoir under the park Søndermarken, now standing as a forgotten treasure trove of untapped possibilities. Cold and moisture envelop the vaulted chambers, but in their dark interiors, hidden corners await exploration. The hallways echo with reverberations, and drops from numerous stalactites create a unique symphony in the cold, concrete-created spaces. In the subdued glow of candlelight, and to the sound of a portable record player, the Cisterns unfolds as a secret meeting place – a place where gay men gather, party, and share moments of intimacy. This forgotten place is a scene for love, driven by pulsating music and the sound of life in the dim, damp environment.

The park Søndermarken:

The park, Søndermarken opens the door to a green labyrinth of possibilities, where one can let thoughts wander and immerse oneself in the quiet beauty of the park. On the open lawns, life unfolds like a painting, where the sun casts long shadows, and the sound of laughter and music blends with nature's symphony of bird songs and the hum of insects. Søndermarken is a beloved spot for Copenhagen's citizens both during the day and evening. However, on weekends and at night, it is especially The Cisterns, located beneath the fountain in the middle of the park, that sees visitors.

Present on the sequence

The sequence contains four scenes, each with supporting characters, specifically **Johanne** and **Rikke**. Additionally, in the scene at or near The Cisterns, there are three young men from Norway. Their identities are not relevant to the story.

Common traits for the men at Cisternerne:

- They are lively, a bit intoxicated, wild, and unabashed.
- They are young, attractive, and interested in **Thomas**.
- They desire **Thomas** and objectify him.
- They have money, as they work as ship engineers on large cargo ships.

By Anton & Johanne's Dinnertable

Anton has invited **Ib** and **Thomas** for dinner. **Kristian** is not invited as he is their superior, and it wouldn't be appropriate.

Johanne is dressed in her finest attire, ensuring that their home presents itself properly. The scene starts with **Anton** making sure **Johanne** knows how to behave when his colleagues visit.

Move the focus to **Ib** and **Thomas** standing at the garden gate. They meet there and might chat briefly before entering since they know each other through different contexts. If they don't have much to talk about, they should proceed quickly to the dinner.

The dinner starts quietly. Ask **Anton** about the menu and how everything is set up. Remind the player that **Johanne** doesn't have much agency, so **Anton** is the one making decisions.

After a short while, describe to **Anton** how **Johanne** flirts with **Ib**, showing off her cleavage when serving food. You can let the conversation continue for a bit, then describe to **Johanne** how she perceives **Anton** leaning towards **Ib** all the time. If more drama is needed, ask **Ib's** player how he helps **Johanne** clear the table or prepare for the next course.

After 5-7 minutes, conclude the dinner by mentioning that the evening is beginning to darken.



Anton's Property

This scene takes place right after dinner. **Anton** has just bid farewell to his colleagues and wants to confront **Johanne** about her flirting. **Johanne** is doing the dishes in the kitchen, contemplating whether she must tell **Anton** that his colleague **Thomas** seems like one of the gay men.

Make it clear to the players that this scene only concludes when they either resort to violence or sex.

By the Cisterns

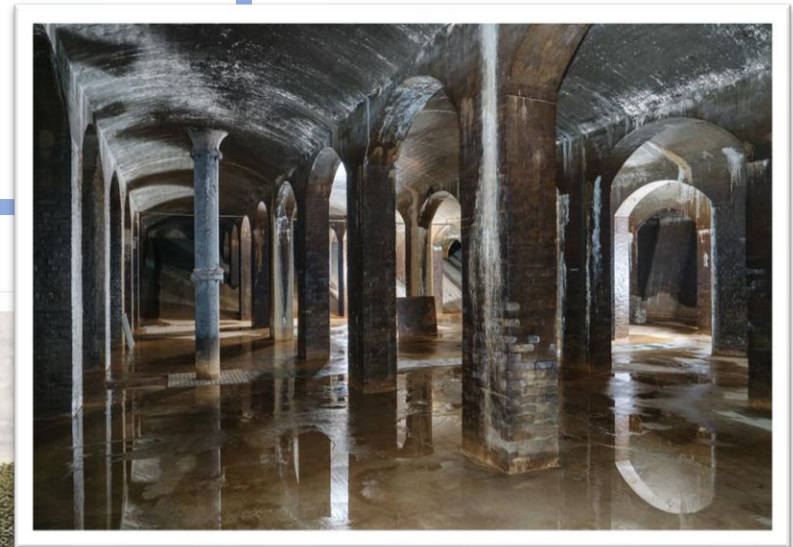
It's evening. **Thomas** is with three others, in a secluded corner, down in the Cisterns. Describe the cool air, the delightful evening atmosphere, and the sound from a record player. Briefly describe the Cisterns for them as well. **Thomas** is drinking with three Norwegian sailors who truly desire him, and he is enjoying it. There's a loose and happy atmosphere where **Thomas** truly feels admired and desired.

Play a festive atmosphere for 2-3 minutes where **Thomas** gets to take control of the party. He just needs to go all out, and your task is to guide the player through questions and emphasize the flirting sailors and how great it is for **Thomas**.

You can ask questions like:

- What is **Thomas** like when he's drunk? What is his body language?
- When one of the sailors suggests that **Thomas** should become a model, what does he do?
- What does one of the sailors do that makes **Thomas** blush?

After 3-5 minutes, switch the scene to **Kristian** and **Rikke**



By the Cisterns- Continued

Rikke and **Kristian** are out to walk their dog Modig. Their son, Ulrik, is home with the in-laws, and they have the evening to themselves. They take a stroll in Nørremark park and giggle together. Give them room to flirt and goof around.

After about 2-3 minutes, describe Modig starting to bark. They hear noise from the Cisterns. Don't let them talk much longer before cutting to the next scene.

By the Cisterns- Continued

Switch to **Thomas**. The most handsome and cheekiest of the Norwegian sailors playfully nudges **Thomas** and wants to play a game of tag. He leans flirtatiously towards **Thomas** and asks him to run so he can catch his prey. If he chooses not to participate, the sailors playfully mess around themselves. The game of tag becomes a naughty and seductive romp through the cisterns, where the men catch and undress each other, run away, and goof off. Give it some time if **Thomas** is up for it.

Either way, one of them ends up running up from the cisterns and into the fresh air, past **Rikke** and **Kristian**. It can be either **Thomas** or one of the Norwegians.

The scene can unfold in various ways, and it's up to you to navigate what makes the most exciting story. The Norwegian preferably wants **Thomas** to play along and is touchy, flirty, and affectionate to get him involved. If **Thomas** declines, the atmosphere shifts, and the Norwegians start partying more with each other until one of them is persuaded to run around and ends up in the park.

Kristian and **Rikke** will, in any case, witness a half-naked man running around in the park. The scene ends when **Kristian** makes a decision on whether to arrest the lively men running around or go home with **Rikke**.

*Note: If **Thomas** is the one running, and **Kristian** ends up arresting him, ask **Kristian** how he takes **Thomas** to the station. **Kristian** also needs to decide whether to stay at the station after **Thomas** is taken in or if he simply goes home, but the scene ends there.*

Act 3

Consequences

Sequence 1:

The beautiful family life

Content

This Sequence contains four family scenes. This is where the scene described in each character's profile concludes. Several of the scenes may end with either the use of the sex or violence mechanics (or both).

The purpose of the scenes:

In these scenes, there is a buildup towards a climax of various kinds, and it is here that the final steps are taken before the consequences hit. For the most part, these scenes are also the last time we encounter the supporting characters. Once again, relationships between the supporting characters and the police officers are established through who defines part of the scenery.

Timeframe:

The scenes are each intended to take a maximum of 15 minutes, with some of them easily playable in under 10 minutes. It depends a bit on how much time has been spent in the previous acts.

Scenography

Every scene has its own set design, and some of them take place in locations we have already visited. It is described under each scene who has control over the descriptions in the scene. For all scenes, it is December and almost Christmas, so the Christmas references should be emphasized. Again, it is worth noting the 1950s aesthetic:

- Red and brown colors are very fashionable.
- Mahogany and teak wood are highly sought after. Likewise, carpets in many colors that match the wooden furniture are in.
- The classic PH5 lamp is in every home that can afford it.
- Television is moving in, but the radio is still a beloved possession in every house.
- Smoking indoors is normal, and cigarettes, cigars, and cheroots are very common.
- Wallpaper! Colored wallpaper everywhere!
- Most cheaper apartments do not have their own bath but a shared toilet/bathroom in the courtyard. There is a toilet established in a closet in most apartments.



Present in the sequence

The scenes do not include any gamemaster-characters.

The scene between **Kristian** and **Rikke** should highlight the struggles **Kristian** faces and how challenging it can be to maintain facades. The scene depends on the choices **Kristian** has made earlier with **Thomas**.

*It is **Ib's** player who plays **Rikke**.*

The scene between **Anton** and **Johanne** is the final straw for Johanne. This scene directly determines the consequences of **Anton's** general actions and depends on how the dinner went earlier.

*It is **Kristian's** player who plays **Johanne**.*

Anders' and **Børge's** relationship is put to the test, and **Børge** has to figure out if he actually dares to tell **Anders** how he feels. This scene is not particularly dependent on the other scenes but is crucial for **Ib Børge** and **Anders'** final scene.

*It is **Thomas'** player who plays **Anders**.*

The interaction between **Darling Mom Mette** and **Thomas** significantly hinges on the events in the park earlier. The outcome and **Thomas'** final scene are influenced by what is disclosed and the encounters **Thomas** has had.

*It is **Anton's** player who plays **Darling Mom Mette**.*

The Cabin Trip

Børge and **Anders** are in a cabin together. It's Christmas, and they've rented it, just the two of them. It's a summerhouse in a family area, and there aren't many people around, so they are far from prying eyes. Together, they describe how the cabin looks and engage in playful banter. They are half-naked, a bit tipsy, and happy with each other.

Anders wants to ask **Børge** if they can be more than what they are now, maybe even move in together.

*The scene ends either when **Børge** responds to **Anders** or, instead, distracts **Anders** with intimacy. This should be communicated to the players.*

Jalousy

Anton is in the living room, listening to the radio. Let **Anton** elaborate on how the living room looks if there have been any changes. You can ask about the dog's whereabouts and what his father's slippers look like.

Johanne has put on her best dress before going to a Christmas gathering with some of her friends, including her best friend, Kirsten. Although **Johanne** and **Anton** had initially agreed that she should return the dress, Kirsten bought it for her, so **Johanne** can't bring herself to do it. Ask **Anton** what the dress looks like, and why it is inappropriate according to his standards. She also must tell **Anton** that Torben, Kirsten's adult son, will be driving her. But she's afraid of what **Anton** might do.

*The scene doesn't end until either **Anton** becomes so angry that he resorts to violence against **Johanne** or engages in intimacy with her. Regardless, she won't have the opportunity to wear that dress. Make sure to communicate this to the players.*

If they don't automatically escalate the drama, you can have Torben show up at the door. He is a 20-year-old guy who isn't too thrilled about helping his mom. He has a youthful attitude and dresses smartly. He quickly backs off if **Anton** becomes threatening or brusque. Feel free to use Torben to convince **Anton** that **Johanne** shouldn't go out.

Desire

Kristian has a quiet moment with **Rikke** before bedtime. She has tried to make herself bedready, but not for sleep, and they giggle together, creating a playful atmosphere. **Rikke** describes their bedroom and largely controls the scene.

However, **Kristian** can't stop thinking about **Thomas**. While the scene unfolds, **Thomas'** player describes his character in a lustful manner. If it escalates to intimacy, the mechanics run as usual, but **Thomas'** player intervenes by playing out as **Kristian's** fantasy, like the mechanic is described in the workshop.

This scene ends when the sex is concluded. No matter if it is a satisfactory experience or not, or if it is interrupted mid-way.

Sanctuary

Thomas is with **Darling Mom Mette**. They are baking knotted doughnuts (klejner) a traditional Danish Christmas pastry, and **Mette** is in good spirits. Together, they describe how they've decorated for Christmas, which is just around the corner. **Mom Mette**, however, is concerned about **Thomas** and wants to tell him that he should quit his job. Perhaps she can even persuade him to quit after Christmas?

Let them converse for 3 - 5 minutes at most. Make it clear to the players that this scene is about dancing around the topic without necessarily reaching a conclusion.

Sequence 2: Consequences



Content

In the next two scenes, the consequences hit. They depend on the previous decisions in the scenario and lead towards the scenario's final scene.

The purpose of the scenes:

To set the scenario's premise about the consequences of choices and omissions. These scenes are the climax of the scenario, and it is here that the drama of the scenario should unfold.

Timeframe:

It is important that the scenes have time to unfold. It's okay to keep the scenes in the final sequence short if it means there is time for the scenes in this sequence. Especially, the violent moments in both scenes should be given sufficient time.

Scenography

Each scene has its own set design. One scene takes place at a new location, while the other scene starts at Thomas' home and then moves to the police station.

The party that **Ib** and **Anton** are attending is located outside Copenhagen in a secluded mansion owned by two men, Eigil and Axel Axgil.

Elegant chandeliers, leather sofas, half-naked men, and drinks in stylish glasses set the scene. It's the kind of residence with enough rooms for everyone, a wine cellar, a lounge with a fireplace, a gym, and an indoor pool. There is modern art on the walls, and music plays from a record player. There is a telephone in the entrance hall.

Present at the Sequence

The scenes involve both the gamemaster-characters and a few supporting characters. In the first scene, you may consider not letting the player who portrays **Anders** know that he is present in the scene until he becomes the focus. Besides **Anders**, the first scene includes various men, including the hosts of the party, Axel and Eigil Axgil, and the young gigolo from the harbor, Oliver Kilsgaard, who has recovered from his previous arrest.

How to play Axel and Eigil Axgil:

Axel and Eigil are two sociable, homosexual guys who live relatively happily together. They own several major companies related to photography and modeling. Additionally, Axel is an active member of Forbundet, the organization for homosexuals. They have invited many people to the party and may not know everyone. Therefore, they will not react suspiciously to two newcomers; instead, they will be hospitable and social.



How to play Oliver:

Oliver is quick-witted and cheeky as always. He stands at the party, available for anyone who might want to touch him, and he flirts with everyone. In the scene, it's a good idea to actively use Oliver if it makes sense to reveal **Ib** and **Anton**, push the drama forward, or poke at the concern about being exposed. Otherwise, the focus is primarily on **Anders**, **Ib**, and **Anton** in this scene.

In the second scene, **Darling Mom Mette** is present as a supporting character in the first part of the scene. Additionally, there is the gamemaster-character, a police officer from the station. In the second part of the scene, a group of police officers is present. The ruthlessness is emphasized by keeping the officers as someone **Thomas** and **Kristian** doesn't know.

Violence and Wrath

Ib and **Anton** have received information that a tip has come in, and they have been asked to work on New Year's Eve.

A party is taking place outside Copenhagen, at the home of Eigil and Axel Axlil, and there is reason to believe that homosexual prostitution will occur during this celebration. The hosts are affiliated with the gay community Forbundet and are hosting the New Year's party. When the officers arrive at the party, there are fancy cars, lights, and colors. It's cold outside, but inside it's warm, and there are men in very little clothing. Large posters with scantily clad men are hung up, and there is an abundance of alcohol and tobacco. There are explicit breaches of decency at the party, and you may highlight this for the players.

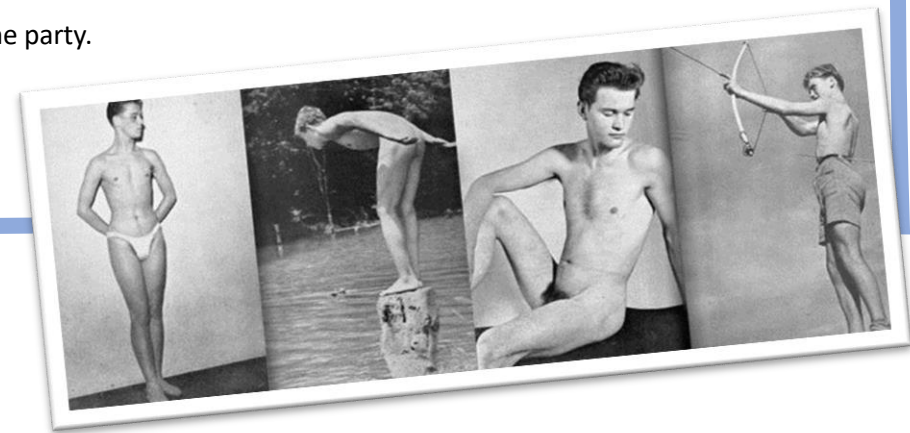
Anders is present at the party, and there are several possibilities for conflict. It might be a good idea for **Ib** and **Anton** to mingle in the festivities before asking the player who plays **Anders** what he is doing at the party. Don't tell him initially that he sees **Børge**. Maybe let him see **Anton** after a while.

Then there are several choices that can escalate the situation. Play based on what makes sense in relation to the game's previous events and supports **Anton** and **Ib's** dynamics. The following events could happen:

- Oliver discovers the two officers and calls them undercover cops.
- **Anton** is flirted with by a very young boy who offers him sex for money.
- Eigil, one of the party hosts, puts up a new poster featuring **Thomas** and **Kristian** (if pictures of them have been taken earlier).
- **Anders** wants to talk to **Ib (Børge)**. **Ib** probably wants to keep it secret from **Anton**.

There are several ways this scene can end. You conclude the scene when one (or more) of these things has happened:

- **Anton** discovers that **Ib** is known in the environment. They don't necessarily have to arrest everyone at the party if their conflict escalates here.
- **Ib** agrees to arrest the party and thus also **Anders**.
- **Ib** somehow gets **Anders** out and thereby reveals himself to **Anders** before they arrest everyone at the party.



Shame and Innocence

Thomas is at home with **Darling Mom Mette**. They are listening to the radio and doing whatever they usually do, enjoying New Year's Day. There is no danger at the moment, and you can create a sense of calm before disrupting it.

Three officers arrive at the address and knock hard on the door. As it opens, they immediately arrest **Thomas** for violating decency laws - either for exposing himself in the park, having pictures taken by Jari, or, if neither of these happened, because he has been anonymously accused and is under suspicion.

*The scene moves on to the next as **Thomas** is taken down to the police car.*

Shame and Innocence - Continued

Kristian receives a call from Jens Jersild informing him that **Thomas** has been arrested by another patrol. Ask **Kristian** if he goes to the station or stays at home with **Rikke** on New Year's Day.

- If **Kristian** goes to the station, he has the opportunity to intervene in what happens next.
- If **Kristian** does not go to the station, there is no one to help **Thomas**.

At the station, **Thomas** is taken into a cell without receiving answers from the three officers. Several things can happen, depending on **Thomas**' actions throughout the scenario.

- If **Kristian** is not present, no pictures of **Thomas** have been taken, and **Thomas** has not been discovered in the park, Jens Jersild enters the cell. He informs **Thomas** that he is fired due to collaboration difficulties and accusations of inappropriate behavior both in and out of uniform. **Thomas** is then allowed to go home.
- If **Kristian** is present, no pictures of **Thomas** have been taken, and **Thomas** has not been discovered in the park, Kristian is asked to fire **Thomas** due to accusations of inappropriate behavior.
- If **Kristian** is not present, pictures of **Thomas** have been taken, or he has been caught in the park, the three officers enter the cell, and an assault occurs. Use the violence mechanics, making it clear to the player that the assault is also sexual before they take charge over the violence.
- If **Kristian** is present, pictures of **Thomas** have been taken, or he has been caught in the park, the three officers enter the cell. An assault takes place unless **Kristian** tries to stop it. In that case, the other officers beat **Kristian** instead, accusing him of being a gay lover. Use the violence mechanics, making it clear to the player that the assault is also sexual before they take charge over the violence.

The scene ends right after one of the above scenarios has played out. The epilogue picks up shortly after.

Conclusion

Content

You have now reached the end, and the last two scenes are the final scenes for the scenario. They are short summaries of what has happened and can be played one after the other in the order that makes sense for your experience.

The purpose of the scenes:

To conclude the narrative and the drama

Timeframe:

Short and sweet. Do not linger in the scenes for too long. Simply wrap up as soon as they have played out.

Scenography

These scenes play out on the police station. However, if it feels more logical to play it out, at other locations, do so. Especially **Thomas** and **Kristian's** scene can change location.

Present in the conclusion

The game centers around the police officers, and so the conclusion features only them. If it makes sense to include more characters, feel free to. But it is not the point to wrap up the narrative of the other characters.





Alone in the world 1

Ib is at the police station with **Anton**. They are sitting in the dining area having lunch. They will be on patrol shortly.

Regarding **Ib** and **Anders**:

- If **Ib Børge** has been revealed to **Anders**, ask **Anders** if he has left **Ib**.
- If **Anders** has been arrested and mistreated, ask **Anders** how it has affected their relationship.

Regarding **Anton** and **Johanne**:

- If **Anton** has assaulted **Johanne**, either after dinner or for wearing the wrong dress to the Christmas gathering, ask **Johanne** if she has finally left **Anton**.
- If **Anton** has not been violent towards **Johanne**, ask **Johanne** what she looks forward to every day when **Anton** comes home.

Regarding **Ib** and **Anton**:

- If **Ib** has managed to maintain the facade in front of **Anton**, they are sitting together. If they are sitting together, ask them what they have in common. Ask them how it is to be together.
- If **Ib** has been revealed to **Anton**, they are not sitting together. Ask **Ib** why he still works as a police officer. Ask **Anton** what he plans to do now to vent his anger towards his former partner.

*The scene can end with a meta-reflection on the characters' relationships or take a completely different direction, such as **Anton** pulling out his service pistol and shooting **Ib**.*

Alone in the world 2

Kristian and **Thomas** can conclude in many ways depending on what happened in the last scene. Below is a framework for the scene, but there may be many good reasons to ask other questions or shape the scene differently based on the decisions your players have made.

If **Thomas** has been sexually abused by the police:

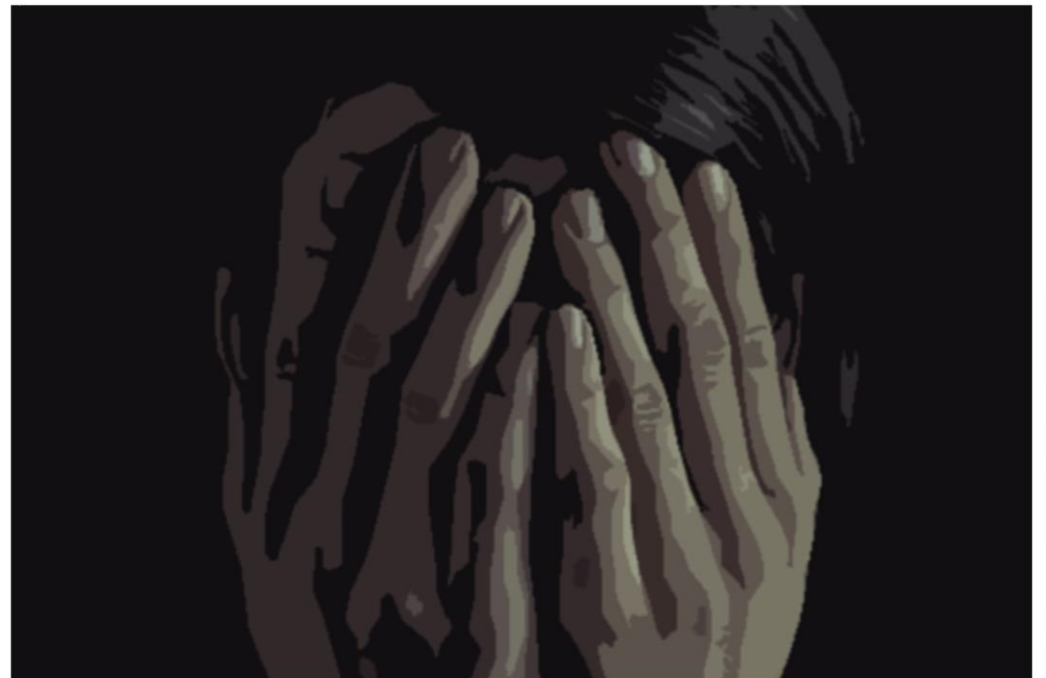
- **Thomas** is alone in the cell after being abused. How does he put an end to the internal pain? Let **Kristian** come in when appropriate to get him out of the cell. *NOTE: This scene may evolve into **Thomas** committing suicide.*

If **Kristian** has been sexually abused by the police instead of **Thomas**:

- **Kristian** lies on the floor in the cell. **Thomas** is with him. How does **Thomas** comfort him? Can **Thomas** comfort him at all?

If **Thomas** has been fired by **Kristian** or Jens Jersild:

- **Thomas** is at a January dinner at **Kristian's** place, either because **Kristian** wants to apologize for firing him or because their friendship has flourished during their collaboration. Ask **Thomas** what he will do now. Ask **Kristian** when enough is enough at the police. Ask **Kristian** if he will ever be honest about his feelings for **Thomas** and other men...



The image features a stylized blue background with wavy, layered lines. The word "Characters" is written in a blue, cursive font with a drop shadow effect, centered horizontally across the middle of the image.

Characters

Ib Børge Vestergaard

Your story is the choice between love and yourself.

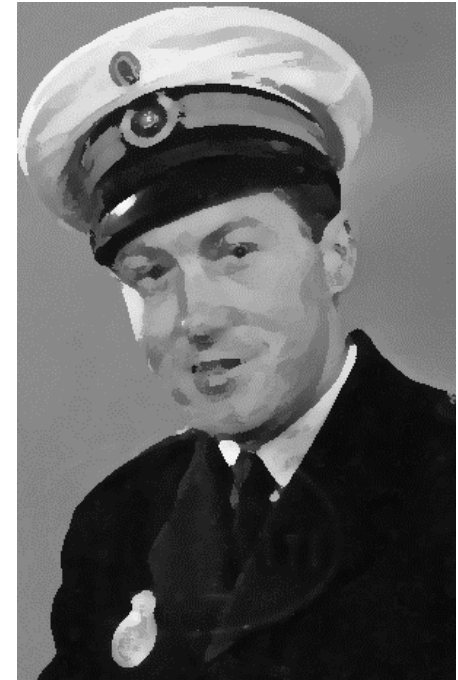
*He stands there. **Anders**. In that moment, as you gaze at him with devotion, you feel your heart embark on a tumultuous journey from your chest all the way up to your throat. Stirred from the depths of desire and admiration. He is like a personified Adonis, standing with hands on his hips and a smile that can melt any heart. The light from the night sky shines through the window. It's Christmas, and you are alone. It was your suggestion to spend Christmas Eve in the countryside, here in a cottage area where there's no one else to pry. Now he stands there bathed in moonlight, which glitters in the beads of sweat clinging to his body. He is so beautiful.*

Your name is **Ib Børge Vestergaard**, but **Anders** doesn't know that. He only knows **Børge**. At the police, you are **Officer Vestergaard**, but with **Anders**, when you're in secret bars in random basements, or when you flirt with other men, you are known as Big Børge or The Stool (Because you're said to be standing on a "third leg"). You are sure that's why **Anders** is with you. You are always the one in control, the one who dominates, and you have a huge cock. That's what you can offer other men. It has never led to close relationships, always just random sex behind sheds and in toilets. But then came **Anders**.

Family. It's such a strange concept when you've never really been part of your own. You were on the outside from the beginning, even though they embraced you. They smothered you in wanting the best for you. At least that's how it felt. Your father is a cobbler, and your mother was born into the higher bourgeoisie. You're the middle child: two sisters, three brothers. You don't talk to them anymore. They all live on Fyn, and you live in Copenhagen. You wanted something more, the city called to you, and you found opportunities at the police here. You have many excuses. It's all really about men. About love and freedom. Your father is very worried that you'll be infected by the gay debauchery of the big city, as he calls it, a sickness and a scourge. But you're a real man – you work at the police, you're big and strong, and you're not gay. At least not when you're **Ib**.

Anton is your partner at the police. You work well together, and you share the same mentality about working effectively. But you know **Anton**. You've witnessed his anger, the intense stare in his eyes, and the way he becomes almost aroused when things get violent. The worst thing that could happen would be if **Anton** were ever in the same room as **Anders**. Who **Anton** is at home with his wife in his detached house with his big dog, you couldn't care less. You know him as the monster he is.

But what does it look like when you finally let go? Can you be anything other than **Officer Vestergaard**? Can you be anything other than **Børge** with a huge cock? Who is **Ib** really when it comes down to it?



Age: 30 years

Sexuality: Homosexual

Relationship: Partners with **Anders** (Secretly)

Motivation: Protect others like you

Themes: Sexuality, love, and loyalty



An overview of the characters

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Thomas Dahl

Fresh out of the police academy and straight to the Morality Police. The story around the station is that **Thomas** wasn't chosen for his excellent policing skills but for his striking appearance. He takes his job seriously and, with the assistance of **Police Constable Jensen**, quickly racks up a significant number of arrests. During the late evenings, **Thomas** is often the target of abuse when other officers on duty are bored.

Anton Jespersen

Anton is a skilled and dedicated police officer. He typically works in tandem with **Officer Vestergaard** and has a reputation for being efficient and straightforward in his work. While his approach might alienate some officers within the station, others are inspired by his methods. Despite his advanced age and many years of experience, **Anton** has never truly carved out a substantial career within the police force, a fact that might perplex some of his colleagues.

To be a part of the Morality police

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Homosexual individuals are governed by police regulations specifying that: any type of physical contact interpreted by the police as sexual between two men, subsequent to a financial arrangement, falls under the same legal category as prostitution. This encompasses actions such as purchasing a beer, a pack of cigarettes, or settling a taxi fare.

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Capturing and distributing images of naked or partially naked men is also subject to penalties under the section related to pimping. This is due to the distinction in legality, where the distribution of pornographic material featuring women is permissible, but similar material involving men is not, with photographic content of men being perceived as recruitment material.

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Thomas Dahl



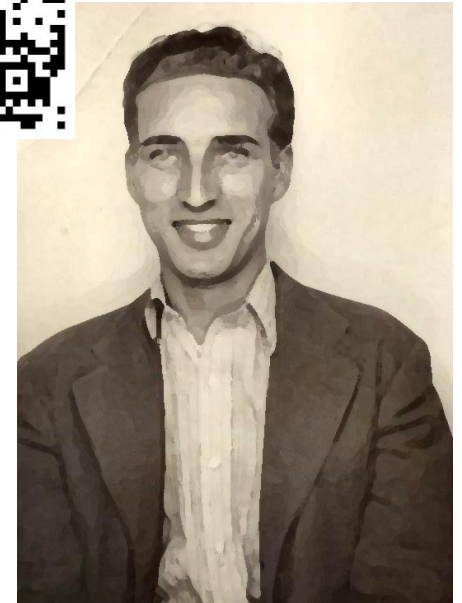
Your story is about discovering the price of being true to oneself.

*You sit in your cozy kitchen, transformed into a Christmas haven for December. Copenhagen's cold winter rages outside while you and **Darling Mom Mette** are crafting some Christmas magic indoors. The light from antique lamps casts a soft glow around you while you are in the midst of holiday preparations. You feel the warmth from the wood-burning stove, spreading a heartwarming atmosphere in the room. This home is always special, surrounded by the love and understanding that only a mother can provide. You must hold onto the quiet joy you share in your little safe kitchen. The magic of Christmas is upon you, and you can sense the freedom from troubles in the silence. A fervent desire resides in your heart for this serene, trouble-free ambiance to persist indefinitely.*

Your name is **Thomas Dahl**, and you've always been a troublemaker. That lively and playful attitude has made you loved by everyone around you. Young, handsome, and maybe not always the most sensible, but you compensate with a cheeky attitude. It might have resulted in a few conflicts, but it hasn't changed you. You have always been a charmer, from early childhood, where girls tied ribbons in your curly hair, to later when they were still around you, and your interest shifted to something else: Boys. Especially the slightly more dangerous types. You thrive in the risky, and you love being desired and possessed by others.

Your darling Mom Mette is the only family you have, and you are the only family she has. Your father passed away while you were still young, after a prolonged illness, and you two have been on your own since then. Fortunately, he left behind both the beautiful luxury apartment you now live in, and a considerable sum of money. Your mom is steadfast, determined, and loving. She's stubborn, but it comes from a place of love. She is the only person you believe you have ever loved. However, even here, you sometimes have doubts. When faced with a choice between something you desire and your mother, you have often put yourself first. But you are also so young, at least that's what you told yourself five years ago. How long will that excuse last?

Your work at the police is splendid. It gives you power and control. It provides you with the means to sustain your lifestyle without **Mette** asking too many questions. And it gives you protection. Ironically, you can ensure your well-being more effectively when you're working with the police, despite the fact that most of them commit acts of violence against individuals like yourself. You're fortunate that **Kristian Jensen** is the one you primarily patrol with. He's always loving and caring, almost like the father you never really had. You've seen **Officer Vestergaard** at a bar, and you are confident that you know him as **Big Børge**. **Police Constable Kristian Jensen** is also your daily supervisor, but the one who really calls the shots is Jens Jersild. You're not quite sure how you feel about him. It gets too serious if you must consider what you think of him.



Age: 21 years

Sexuality: Pansexual

Relationship: Your closest relationship is **Darling Mom Mette**

Motivation: To be desired and loved

Themes: Innocence, violence, and sexuality

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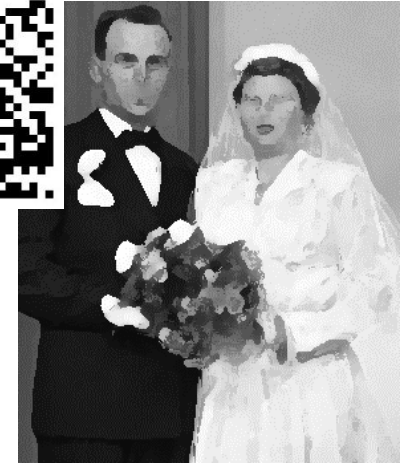
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Anton Jespersen

Your narrative revolves around suppressing others around you to gain control over yourself.



*There's just nothing better than a good, cold Carlsberg. You savor the taste of the beer after a long day shift. The living room is quiet, and the scent of yesterday's fried meat patties still linger in the air. You have your old slippers on – they've seen better days, but they hold sentimental value as the last memory from your father, so you take good care of them. You're not typically sentimental, but there's just something about those slippers. You briefly close your eyes, contemplating whether to take a quick nap in the chair. No, you're not a man who has time for a nap; you need to get going soon. And then you hear her coming down the stairs. **Johanne**.*

You are **Anton Jespersen**, son of Arne Jespersen, and third-generation police officer. You take pride in your name and reputation. You're stubborn, and there's bitterness within you. In your world, actions always have consequences, and everything seems to have become too modern for your liking. When you're not at work, you often take walks in the woods with Brutus, your large Rottweiler. You truly love Brutus. You also love a good cold beer and a hearty meal. You love Denmark and the old streets of Copenhagen. You love the royal family and the Round Tower, Hans Christian Andersen, and Oehlschläger—though his name is a bit too German for your taste. And in your deepest and darkest fantasies, you love strong, proud men.

You have been married to **Johanne** for five years, but she has always been in your life, and you in hers. Yet, there has never been love between you. When her husband, your best friend Kim, tragically died in a car accident, you chose to marry her. There isn't much left of your family, and it's up to you and **Johanne** to carry on the lineage. It's not that you are unwilling to have children - in fact, you've always dreamt of having a son you could show the world. But you just can't quite... you know. It's all **Johanne's** fault.

Your father was a tough but fair man. He raised his slipper when you weren't behaving properly but never drew blood. He always stopped the beatings when you had been fairly punished. A skill you proudly learned from him. Your mother was a good wife; she was never given the belt, and always had an extra cloth nearby to wipe a small, greasy mouth making you look presentable. Not like **Johanne**, you must put her in her place with the slipper and occasionally use the belt when she does not behave.

You should have been promoted long ago. When the Morality Police needed personnel, it gave you two good opportunities: the chance to prove that you should have been promoted a long time ago, and the opportunity to protect Denmark. It's sinful, downright inhuman, to imagine two men desiring each other! In your everyday work, you collaborate with **Ib Vestergaard**. He is skilled, and you make a good pair – he respects you, and you respect him. And occasionally, after you and **Ib** have had a good evening, and when **Johanne** has earned your affection, you forcefully press her into bed, fantasizing about **Ib's** strength while using her body.

Age: 46 years

Sexuality: Homosexual
(repressed)

Relationship: Married to
Johanne

Motivation: To punish
those, destroying the good
society

Themes: Violence, anger
and loyalty

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Kristian Jensen



Your story revolves around the reluctance to act when it is most crucial, and the resulting repercussions.

*The only light left is from the bedside lamp. **Rikke** is in the bathroom, preparing for the night. Modig, your dog, snores in his basket, and Ulrik, your son, is finally asleep after being quite the troublemaker. Yet, you appreciate his spirited nature. Your patience seems boundless; enough for both Ulrik and **Rikke**. **Rikke**, always full of creativity and vivacity, constantly engaged in something, living with such freedom. She opens the door and stands there. Her satin nightgown fits snugly against her body, and her chest is just adequately covered to be considered sleepwear. She has taken her time, and now you understand why. She's not prepared for sleep but instead for something different.*

You are Kristian or Police Constable Jensen, and that title means something to you. In your daily life, you are **Rikke's** good husband, and at work, you ensure smooth operations. You play a significant role in the responsibilities of everyday life, and it suits you well. Preferring to avoid conflict and prioritize pleasing others has been effective so far. While always competent in your job, your investment intensified as you joined the Morality police. You are not just the constable and boss of daily affairs; you are also paired with **Officer Thomas Dahl**. It's a task you've delved into with extreme enthusiasm. You see a lot of **Rikke** mirrored in **Thomas**.

You and **Rikke** have always shared a deep love. You were sweethearts from a young age. **Rikke**, with her strong will and sharp mind, reminds you somewhat of the girl in the children's books she reads to your toddler Ulrik—Pippi Longstocking. **Rikke** owns more pants than skirts and manages the household efficiently when you're at work. While you know you love **Rikke**, you're also conscious that there's something missing with her. You've sensed it when contemplating what love is, felt it as your fingers run through her modern, short hair, and experienced it when intimately entwined with her in bed. Despite these feelings, your love for **Rikke** is unwavering. You know that she is not a man and can never fully satisfy all your desires, but you could never embrace a lifestyle akin to that of homosexuals. It feels dishonest, distasteful, and inappropriate. You strive to be a good father and ensure your son doesn't follow in your footsteps. Yet, when you're alone, you grapple with the emotions that occasionally overwhelm you. And when you are with **Rikke**, you sometimes think of **Thomas** smiling your way.

Your family is large, and so is **Rikke's**. Over time, they have intertwined like Christmas hearts: **Rikke's** father has engaged in business with yours. Your mother frequently visits you, and **Rikke's** mother does the same. Your son Ulrik is the focal point of the entire family. All your siblings are considerably younger than you and haven't started their own families yet, while **Rikke's** family only has older grandchildren, all of whom have left the nest. Ulrik is the apple of everyone's eye—yours included.



Age: 36 years

Sexuality: Homosexual

Relationship: Married to **Rikke**

Motivation: To care for the citizens of society

Themes: Desire, powerlessness, and consequences.

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Anyone who profits from inducing "sexual indecency" can be prosecuted. This includes renting rooms at prices acceptable to sex workers, as well as intermediaries such as telephone operators, drivers, and cleaning staff.

Homosexual individuals are subject to a legal age of consent set at 18 years, distinct from the general age of 15 years. Any man aged 18 or older engaging in a sexual relationship with a male under the age of 18 is deemed not only harmful due to its perceived corrupting influence on the younger party but is also classified as a pedophilic act.

Homosexual individuals are governed by police regulations specifying that: any type of physical contact interpreted by the police as sexual between two men, subsequent to a financial arrangement, falls under the same legal category as prostitution. This encompasses actions such as purchasing a beer, a pack of cigarettes, or settling a taxi fare.

Any man who initiates a sexual relationship with another man, where the age difference is more than 10 years, is also considered to be engaging in prostitution.

Capturing and distributing images of naked or partially naked men is also subject to penalties under the section related to pimping. This is due to the distinction in legality, where the distribution of pornographic material featuring women is permissible, but similar material involving men is not, with photographic content of men being perceived as recruitment material.

Every police station is equipped with a designated holding area known as "black cells," where individuals identified as homosexuals are detained to mitigate the perceived risk of contagion to the general public. Citizens who are placed within these cells often experience violence and sexual abuse from local officers.

Rikke Jensen

Played by Ib's player. Played mainly together with Kristian Jensen

Rikke is direct and determined. She is married to **Kristian** and her marriage brings her happiness and freedom to express herself. A woman of strong character, she has been **Kristian's** sweetheart for what feels like forever. She deeply loves her husband and is not willing to let him go. Recently, she started reading Pippi Longstocking to their toddler Ulrik, finding a reflection of herself in the spirited girl who doesn't let any man boss her around. **Kristian** is not an authoritative figure, and **Rikke** appreciates that. Along with their dog Modig, they often take walks together when Ulrik is looked after by the nanny.

Your task in the scenes with **Kristian** is: To be supportive and loving but also too affectionate. To cherish and accept him. To be strong-willed and decisive. To flirt with him and be physical.

Your meta-purpose is: To make it challenging for **Kristian** to maintain his facade as a heterosexual man.

Anders (Kirkebæk)

Played by Thomas' player. Played mainly together with Ib Børge Vestergaard

NOTE: The first scene between Anders and Børge is where their relationship begins.

Anders is outgoing and full of life. He is also sensitive and caring, deeply in love with **Børge**. **Anders** only knows **Ib Børge** as **Børge**, not as **Ib** or **Officer Vestergaard**. Fearless in the face of law enforcement, **Anders** engages with activist communities, taking an active role in the gay association, Forbundet, and cultivating close friendships within the gay community. Even though **Anders** is mindful of how others discuss **Børge's** impressive size, physique, and qualities, he perceives something unique in **Børge** unattached to something as crude as his size of penis.

Your task in the scenes with **Børge** is: To encourage him to reveal his emotions, engage in flirtation and love, and help him recognize that he can trust you.

Your meta-purpose is: To represent the aspect that **Børge** may have to forfeit if he wants to retain his job with the police.

Johanne Jespersen

Played by Kristian's player, played mainly together with Anton Jespersen

Johanne is quiet. She is afraid. She has always been afraid of **Anton**, even when she chose to marry him. She is afraid of the violence within **Anton**, and she is afraid of Brutus, their big Rottweiler, whom **Anton** loves so much. **Johanne** was initially married to Kim, **Anton's** best friend, but when Kim died in an accident, **Anton** took it upon himself to take care of her. She is grateful, otherwise, she would have had nothing, and the street would have been her home. However, when **Anton** lifts his slippers high, the street begins to feel almost comforting.

Johanne is shy and doesn't show her bruises to anyone. When others are around, she tries to be social, friendly, and open-hearted – the good wife.

Your task in the scenes with **Anton** is: To portray what a beast **Anton** can be. To be submissive and fearful of him and to attempt to call for help when others are around you.

Your meta-purpose is: To push **Anton** to the point where he resorts to violence.

Darling Mom Mette (Dahl)

Played by Antons player, played mainly together with Thomas Dahl

Darling Mom Mette is everything in **Thomas'** life. She is old, and she is strong. **Darling Mom Mette** always has good advice and a bit of apple cake to go with it. She is a widow, after her husband passed away, and **Thomas** is all she has left. **Mette** is motherly and stays at home taking care of things, she bakes a lot, and she enjoys her life in the apartment. However, she is acutely aware of her age and contends with the discomfort of arthritis afflicting her body. She is also very well aware that **Thomas** is a special boy.

Your task, playing scenes with **Thomas** is: To try to persuade him to leave the police force. To embrace him with maternal love and attempt to show him that he can be himself, no matter what secrets he is hiding.

Your meta-purpose is: To persuade **Thomas** to confide in you about being homosexual, thereby pushing him away from you.

The image features a stylized blue background with wavy, layered lines. The word "Klandonts" is written in a blue, cursive, outlined font across the center. The background consists of several overlapping, wavy bands of different shades of blue, creating a sense of depth and movement. The overall aesthetic is clean and modern, with a focus on the central text.

Klandonts

Declaration of Oath and Allegiance

The undersigned hereby declares on oath to the Ministry of Justice, that no actions have been taken in the household that could cast suspicion on their husband, _____, in connection with inappropriate and homophilic activity.

The undersigned hereby declares on faith and honor that their spouse does not:

Dress himself in women' s clothing.

Involves themselves in sexual activity with men, here included younger boys.

Displays an unhealthy interest in inappropriate activities deviating those of the respectable man.

In like manner, the undersigned avows, on solemn faith and sworn allegiance, that their husband:

Performs the marital activities in a timely manner.

Acts appropriate for a man of the house.

Carries out his duties as a husband with due regard for the peace of the household.

Signature

Lawfully wedded wife _____

Police commissioner _____