

FLOWERS ON SWAN ROAD

A scenario about identity and marginalized Youth by Jorgo Kapow

To Omar Abdel Hamid El-Hussein. May you be the last one.

Thanks:

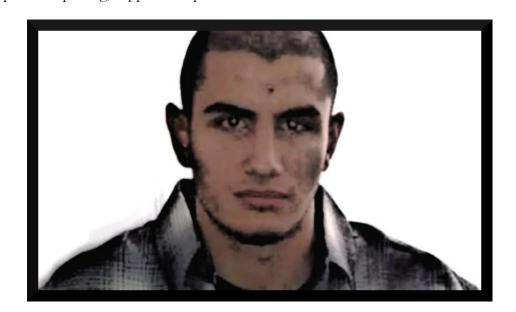
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February 14th 2015 a young man got out of a cab near the culture house Krudttønden in Copenhagen. He fired 27 rounds through the windows with an assault rifle. Then he ran into a man called Finn, who he shot in the back. February 15th 2015 the young man walked through the gate to the Synagogue on Krystalgade. Here he shot a civilian guard called Dan. Later that same day the young man fired three rounds against officers on Svanevej in Nordvest. They then shot him 30 times. The next day people placed flowers for the dead. A grieving ocean of roses and lilies in front of Krudttønden and the synagogue. And on Svanevej a small unassuming pile for the terminated murderer. His name was Omar Abdel Hamid El-Hussein.

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Introduktion

Flowers on Swan Road explores the many attempts to tell Omar's story for him. Why Omar killed those to people will remain unanswered. This was his decision, and I will not attempt to mess around with that. Instead the scenario deals with The Media's, the psychologists', The Police's, the internet warriors' and the politicians' attempt to condemn, justify or explain his actions. The scenario is about identity creation among youth in marginalized communities and presents the players with the question: "what is left for these young people, when the assortment of identities, which Society allows them access to, is so limited?"

Flowers on Swan Road is a scenario, where you play through a hectic weekend in the life of three young people, who each represent an aspect of Omar. They are called Samuel, Aisha and Dalia and their story is a bit jumbled, because that is often how life is, when we recall it. We can't always separate events from each other and the same situation can appear dramatically different depending on, who is telling the story. For Omar this weekend became an ending, while for the characters it can become just another night on the town or a new beginning.

During this weekend, the characters will get to confront worried parents, go to a party with an Islamic biker gang, run from the cops, declare each other their love in a smoke filled bar and be offered cocaine by a known Danish politician. Sometime during the weekend, they learn that a guy called Omar has shot to people and consequently himself was shot. This is a weekend they will never forget. They are young people on the margins of today's Denmark and their lives are a chain of unrelated great and small occurrences. Everybody wants something from them. Nobody shows them any particular interest.

The Scenario has three acts – *Life of a Loser*, *Jihad!* and *Psychoses*. It runs in a fragmented chronology just like when you retell a wild night on the town. It consists of both fixed scenes, which you run, and of lose scenes, which the players will run. After each act there is an interview scene in which Omar get to speak. He might be dead, but that should not stop you, because the interviewers know very well who he is. In the interview scenes the three players, who play the main characters, will take on the roles of the public opinion. The prejudiced positions of the influencers. The scenario begins and ends on Svanevej, the afternoon after Omar's death.

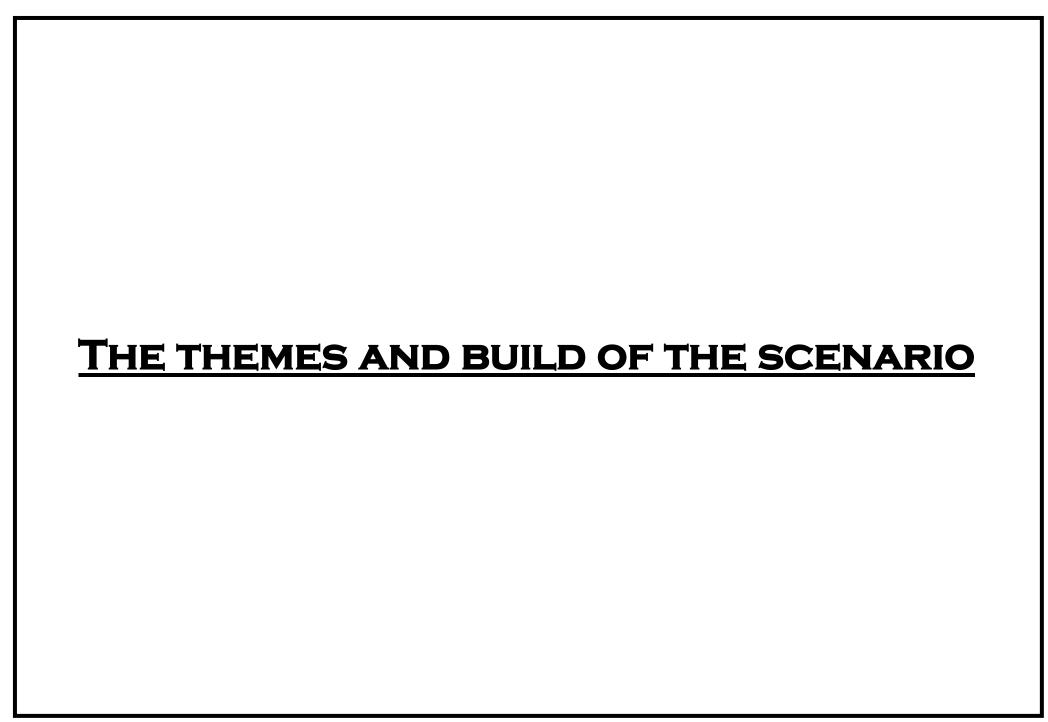
The characters

Samuel - a common ghetto kid from Copenhagen's Nordvest district. He is too clever and too pale for his own good, considering his ghetto dialect and his attitude. He has known Dalia and Aisha since he started in 6th grade at Utterslev School.

Aisha - the eternal big sister and takes good care of her friends, her minor siblings and her parents.

Dalia - the quintessential straight A's girl, who just wish to think for herself and hates always being so perfect.

The fourth player takes on the role of **Omar**, who no one listens to, but everyone has an opinion about. We never encounter him in the scenario, but we will encounter people's conceptions of him.



Structure and unstructure

The story of *Flowers on Swan Road* takes place during a weekend where the players follow the three characters Samuel, Aisha and Dalia. This is the very same weekend where Omar Abdel Hamid El-Hussein shot and killed two people – first in Krudttønden and later on Krystalgade.

The first act of the scenario follows the theme Life of a Loser. The characters start the scenario off with a scene on Swan Road where they stand in the middle of the media circus around Omar's death. After this Omar's player reads aloud the text about the murder of Finn Nørgård and following that, you will have a dramatic chase-scene where the characters are chased by cops. After that the players can chose scenes from the catalogue of scenes which must be played out according to the theme of the act. The act concludes with an interview with Omar.

The second act of the scenario follows the theme Jihad!. The act begins with Omar's player reading aloud the text about the murder of Dan Uzman and you will set a scene with the three characters attending Friday prayer. Then the players can set scenes from their catalogue of scenes which must be played out according to the act's theme. You play a fixed scene that takes places at Samuel's house Saturday morning and the act concludes with an interview with Omar.

The third act of the scenario follows the theme **Psychoses**. The act begins with Omar's player reading aloud the text about his own murder and you will set a scene with the three characters at a slumberparty. Thereafter the players can set scenes from their catalogue of scenes, which must be played out according to the act's theme, and you play the last interview with Omar. The act concludes with the three characters once again standing on Swan Road.

The themes **Life of a Loser**, **Jihad!** and **Psychoses** are expressed in many of the scenario's elements. Each act has its own theme that the players can work with. The three characters likewise have a theme each. Samuel's theme is Life of a Loser, Aisha's is Jihad! and Dalia's theme is Psychoses. In addition, the supporting characters, which Omar will play, are also thematically coded. This means that Omar in the act **Life of a Loser** should strive to use the supporting character The Gangsta or improvise a character following the guidelines given wherever possible. Lastly the themes also manifest themselves in the interview scenes, where Omar must attempt to explain his actions as either the Loser he is, as a Jihad!ist or as a Psychotic person.

The Scenes

The game consists of a catalogue of 13 scenes, which the players themselves can set, and 12 fixed scenes, which you will set. The scenes, which you set, follow a fixed framework, while the players' scenes are written in a kind of snapshot structure, where the scenes can follow in whichever order the players want. A bit like when you wake up in the morning after an especially long and wild night out and you are telling your friends about it. Some things you just barely remember, the chronology is completely random, you have blank spots, which may never be illuminated, and you have no idea how you got from one place to another. The recollection is complete unstructured.

The players may revisit scenes they have played earlier and change or continue them. However, when they have once been placed on the timeline, they can't be moved again. The scenes must still have a logical coherence. If Aisha Friday night has her nose broken, it has to stay broken in the scenes that follow chronologically. Playing all 13 scenes would probably make the scenario too long. 8-10 scenes would be appropriate. You will be assessing this during play.

In play the players should not have to worry about boring stuff, like which busses go where, how long it takes to get from Mjølnerparken to Storkespringvandet or why they all of a sudden are comforting each other in the middle of Langebro at four in the morning. They just are. The only justification for playing a scene that takes place in a bus or a city rail is that something happens that is worth telling about.

The fixed scenes

These scenes are a counterpoint to the characters' unstructured recollection of the weekend. You give them a framework for understanding the lives they live. To this end, you have the three interview scenes, some reflection scenes, a few action scenes and two framing scenes. You can see all the fixed scenes in the section Fixed scenes and chronology.

In the three interview scenes, the players respectively speak for The Authorities, The Silent Majority and The Media, which accusatorily and rudely interrogate an idealized version of Omar about his actions. In the reflection scenes, Omar reads aloud a brief account of the three deaths that occur during the weekend (the two whom Omar murders and then Omar's own death) and the characters can thereafter react to them. In the first and the last reflection scene, they react individually with inner monologues and in the middle scene as a conversation when they receive the news. In the three action scenes that work like the players own scenes, you can push the dynamic in the scenario a little and make sure they touch on the themes properly. Lastly you have two framing scenes, where the characters as so many others stand on Swan Road, where Omar was shot, Sunday afternoon and try to make sense of it all.

Samuel as the Authorities

The Authorities have Right, Might and truth in their pocket. They only do what is necessary to ensure safety in the public. The Authorities expect that any discussions will cease when They have spoken. The Authorities speak only in absolutes, and ask questions only to confirm what they already know. The Authorities is the cop keeping criminals on a short leash. They are Psychiatry, uncovering human decay. They are the firm hand of the social services, who take over when the marginalized succumb to the pressure of social inheritance. The Authorities are in constant conflict with themselves, but remain firm believers in the Law, and therefore act with inflated confidence. The Authorities ask no questions, they interrogate.

As the Authorities, you can ask questions like:

Where were you on the night in question?

Why did you not show up at the meeting called by your social worker?

Which three strengths would you say makes you a valuable full or part time employee?

Do you ever think that you are able to read other peoples minds?

When did your substance abuse begin?

How well do you know Mahmoud Rabea?

Do you understand that what you did was wrong?

What is your best childhood memory?

Aisha as the Silent Majority

The Silent Majority is the voice of the commoner. The man on the street. The caveman inside us all. Those attitudes we know are out there, but we know we are not supposed to say out loud. The Silent Majority is not racist, but...

The Silent Majority just wants everyone to get along nicely. The Silent Majority does not want interruptions or challenges. The Silent Majority has an unlimited supply of hate, protecting it from facing the truth of its own inadequacy and insignificance. The Silent Majority carries an intense aggression and blood thirst against all the things it does not understand. The Silent Majority does not really want answers. It just wants to place the blame somewhere else.

As the Silent Majority you can say things like:

Why don't you go home to your own country and fight for freedom there?

Why are you taking our women?

Why is it so bad to eat pork?

Who has ever been harmed by drinking a single beer?

Do you even want a real job?

How can you stand being so dependent on the welfare state?

How can you even stand yourself?

Wouldn't it be better, if you just killed yourself?

Dalia as The Media

The Media is the collective mob of writers, journalists and sensation hunters who like relentless bloodhounds are always on the hunt for the most bizarre, bloody and offensive stories. The Media don't care about right and wrong. The Media don't want to change the world. They don't give a shit about undermining democracy or if mutual understanding falters and is forgotten. The Media only care about The Good Story. The story that will get the most attention and awaken the most anger. They provoke for the sake of provocation, offend for the joy of the offense and sling mud to mock people for the stains. The Media only dig where they already know they can find a simple and shocking narrative.

As The Media you might say:

What did you feel when you pulled the trigger?

Had you and your terror cell been planning the attacks for a long time?

Would the attack have elevated your position in the gang?

Who will win the next gang war – Brothas, LTF or Black Cobra?

Where you sexually abused at Quran school?

How many jihadist warriors walks freely on the streets of Denmark today?

What would your next target have been?

An insider look at Copenhagen

In this section, I will attempt to shed some light on Danish language use and culture, Life in Copenhagen and the common Danish narration about marginalized youth in and around the immigrant communities. Most Scandinavians and Northern Europeans will recognize most of it from home, but others might need more explanation. It is recommendable to touch on this during the workshop before the Paki! exercise.

Immigrants and their descendants in Copenhagen

The immigrant population in Denmark is extremely small. The communities of descendants of immigrants are somewhat larger, though, and have more cultural stability. As all other subcultures, they have hybridized with the various ethnically conventional Danish cultures. I will use the phrase "immigrant community" about culturally coherent communities that center around families of descendants of immigrants. The first communities of immigrants arose in the 60ies, when foreign labor from primarily Turkey were invited to Denmark to work. Prior to that, immigrants from countries outside Europe were scarcely even heard of.

The largest segments within the immigrant communities are of Turkish, Middle Eastern Arabic and North African descent. In some parts of the communities, there can be hostility between these segments. Most immigrant communities in Copenhagen are concentrated in large tenement districts in the suburbs or in a few of the more central districts. The characters of this game all live in the Nordvest district which is only a few km from the city center. A little closer to the center is the Nørrebro district, which also has large immigrant communities. There exists a slight correlation between immigrant communities and socially deprived districts.

Marginalized Youth

Young people growing up in immigrant communities will often experience marginalization. Everywhere they turn, they meet someone who has an opinion about them. How they should speak, how they should behave, how they should dress and often they also face suspicion and exclusion. The old joke still goes about the racist shouting "Go home where you came from" and the response is "To Nørrebro? Why? I'll be late for work!" Though the Quran Schools have some attendance, most members of immigrant communities attend public schools.

The ghetto dialect

Like most marginalized communities, there are a variant of dialects to be found in Danish immigrant communities. These are used to strengthen cultural unity and to scare away outsiders and are impossible to render into English precisely. If you and your players feel up to it, you are welcome to ghetto up your language. It doesn't have to be accurate or even correct. If it helps you immerse in the experience, go for it. As a general rule you should gravitate towards British sounding ghetto dialect, as Britain resembles Denmark more than for example The States.

A few useful terms:

Habibi: friend or darling

Hafla: a party

Halla halla!: It's on! Something exciting is happening!

Paki: a slur for immigrant. The closest approximation to the Danish slur "perker" which probably is a bastardization of "Persian". It can refer to any person looking slightly Middle Eastern, Indian or Pakistani and African. In Danish, young people of immigrant descent may use "perker" as a neutral term to refer to each other, and in this game, paki should be used likewise.

Walla: I swear. An intensifier.

Yalla!: hurry up! Let's go!

Setting up the room for the game

The players' scenes are found on separate cards. Spread these out on a table in the periphery of the play area before the game starts. The players may take a little time to read through the scenes in advance. You can find an overview of the scenes with the chronology in the appendix. On the wall behind the table with the players' scenes, you then place a length of adhesive white tape horizontally. It should be approximately two meters long. This will be your timeline. Before the game starts, you attach the cards with the three deaths to the timeline. These three events are the scenario's core. During the game, you use the timeline to place the different occurrences and as the narrative progress you bring order to the fragmented chronology. By the wall in the brightest lit part of the room, you place a chair and a few meters in front of it, you place three other chairs turned towards it. This is the setup for the interview scenes. Omar will sit with his back to the wall. The Public Voices will sit in front of him. If the space isn't limited, you just leave the setup for the interview, while you play. Otherwise, you set up the chairs, when you need them.

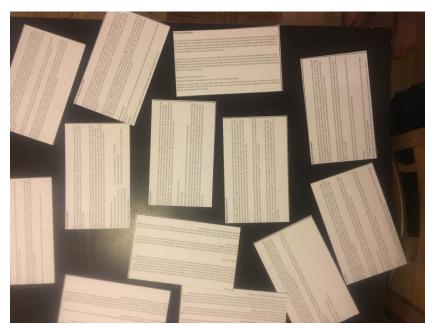
How to set scenes

When the players choose a scene they want to play, they start by going to the table with the scene cards without any discussion or interaction and reflect individually over the scenes. The one to first pick up a scene and step away from the table is the one to decide, which scene will be played next. There will be no discussion about this. The one who chose the scene reads it aloud for the others. The scene cards contain instructions on how to run the scene. If there is anything the players must decide, this player has the final say. The one who sets the scene can also instruct the players in playing in a certain way, if it is deemed necessary. Omar's player will contribute with a supporting character that challenges the characters in the scene.

Before you set the scene, the scene card must be placed on the timeline. The players decide what order they play the scenes in. They can thus start out by playing a scene that takes place early Sunday morning and then play a scene that happens Saturday afternoon. Flowers on Swan Road runs best, if the players interact physically in the scenes. This, however, should be cleared with the players during the workshop.

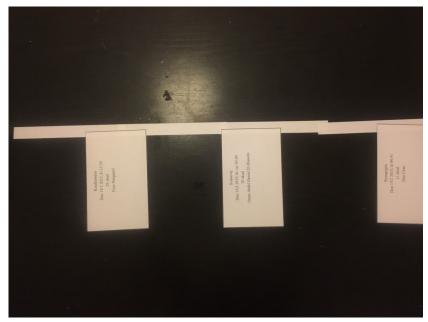
Workshop

To prepare for the game there is a workshop that, besides introducing the players to the scenario, is about prejudices, street language and establishing the friendship of the main characters. The workshop should last no more than one and a half hours. Inform the players what will happen during the workshop. Afterwards, there will be time for a short break before play starts. After the break, tell the players how the game will run in broad strokes.



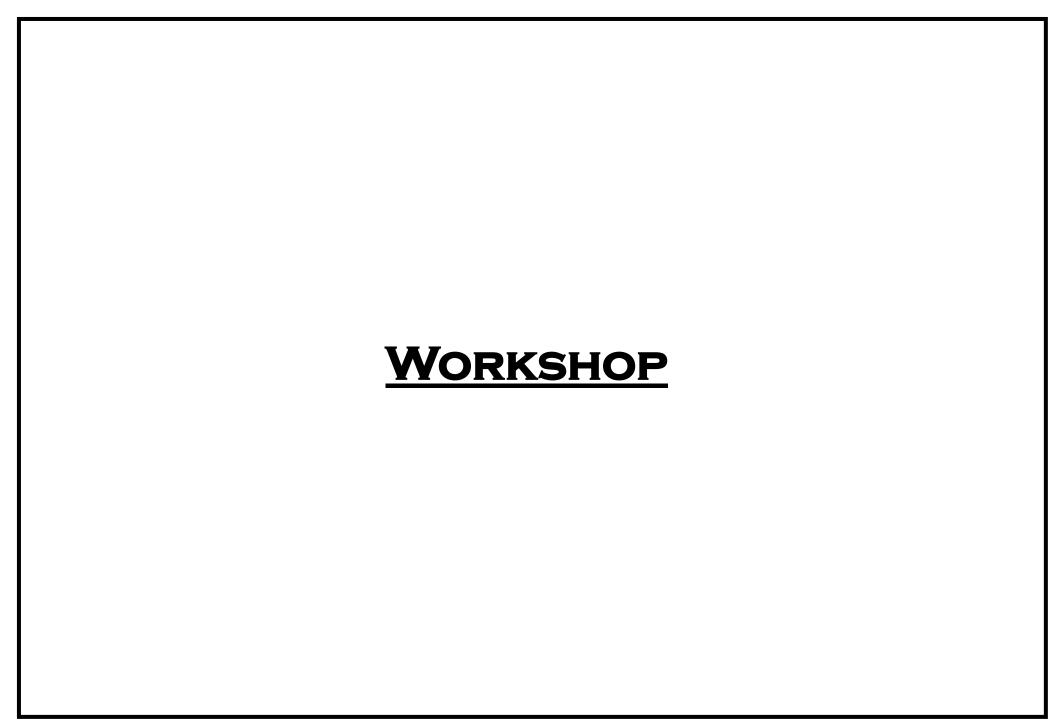
The scene cards a spread out on the table, so the players can get a comprehensive view of them.

Tape for the timeline and the scene cards will be handed out in the briefing. You will also recieve a set of laminated character - and scene cards. And the flowers too, of course.



The timeline is attached to the wall with adhesive tape and the three killings are added to it first. All played scenes are added to the timeline before they are played.

Note: *The timeline should probably be longer than on the pic-ture above.*



Welcome and startup

Initiate by welcoming the players and introduce one another. Have a short conversation about what type of role-play, the players prefer, and their motivations for signing up to the game. I recommend that you ask about their expectations and their experience with free form role-play.

A night on the town

Ask the players about their last proper night out. Have they had one of those epic never-ending nights on the town that became an adventure filled with unpredictable drama? If the players have any stories like that, ask them to share, if they feel like it. Have a story prepared yourself, in case they don't – either your own story or one you heard. Then tell them that the scenario will tell the story of such a night out, and that this night will change the characters' lives. Explain then about the snap-shot structure of the game. Compare it with how stories come together in fragments to form a complete picture. Then show them the timeline.

Prejudice

Have a brief conversation about prejudice. Everybody have it and most people attempt to handle their prejudice or suppress it. Now you are going to dig out some classic prejudices. Make clear that you are not necessarily a bad person just for harboring prejudice.

Ask the players questions such as: what is a paki? What is a typical immigrant like? How does a Muslim look? Why are some people criminals? How does mental illness look? What kind of people go insane?

Language and behavior

It can easily feel slightly caricatured and awkward playing adolescents from an immigrant community. For some it might feel silly. For others it might feel transgressive and culturally offensive. It is of course not the point to mock the culture of marginalized communities and their language. For the purpose of this game, however, you need to stay unafraid. To this end, you are going to practice saying the words out aloud and play a little around with the behavior.

Paki!

To most people it is uncomfortable to say the word "paki" and it should be. For the duration of the game, you should put this notion aside, and then remember to take it up again afterwards. First, have a conversation with the players about their relation to the word. Ask about boundaries. No opinion is restricted, but it is important that the culture and language of the characters is treated respectfully, considerately and even with love.

First, try the word out carefully. Let each player say "paki" to each other completely unaccented and without loading it in any way. Just like they would say "student" or a name. Then, take another round where they say "paki" to each other with as much love and enthusiasm as possible. Just like they would say "love", "sister" or "brother" to their best friend. Lastly take an angry round where they say the word as ugly and offensively as they can. As the worst pigheaded racist bastard, they can imagine or how a pissed-off ghetto kid would say it to another pissed-off ghetto kid.

At this point, you can inform them, that Samuel may be called "paki", but that it could be problematic among other Arabic friends, as he comes off as any other whiteboy. Here you can introduce the term "plastic-paki", which is a constructed word for the purposes of this game. It is translated from the Danish term "plastikperker" that means someone who emulates immigrant culture and mannerisms without ethnically being of immigrant descent. It corresponds with the term "coconut", but as this has an American ring to it, I have chosen to go with the other term. "Plastic-paki" could legitimately be used about Samuel as both a slur and in kind teasing. Tell your players explicitly, that during the game they should not shy away from using paki or plastic-paki when necessary. They can always wash their mouths out with soap afterwards, if they feel for it.

Try actively to use what ghetto language, you can come up with, during the rest of the workshop. There is no pressure, however. It should be fun. Play around with the words and the pronunciation. Give yourselves leave to be a little caricatured. Ease into it.

The friendship

Now it is time for the friendship to be established. First, you need to pass out the characters. Start by giving the players a brief presentation of each character as it is described on the character sheet under the section "Guide for playing..." Samuel is best played by someone who likes playing melodramatically and expressively and with lots of attitude — in the emotional scenes as well. Aisha is best played by someone who likes immersion but also don't shy away from playing out aggression. Dalia is best played by someone who has an extensive vocabulary and who is comfortable playing psychically unstable. Omar is best played by someone who can manage juggling multiple supporting characters and has a sharp eye for the play dynamic and how the game runs. Previous runs have all shown both that Omar can be a mouthful to play and that a lot of the flow in the game depends on how Omar is handled.

When the players have received their character – the sheet with the guide and The Public Opinion, they should introduce themselves to each other with what they know. Then let them have the rest of the character descriptions in a pile. Grant them time to read through the texts and swap them around. It is usually really cozy. When the reading is done, you can discuss the characters and their way of being together. Support the discussion with questions such as: how does it feel to be you on a common school day? Or: what can you accomplish together?

Why are the character texts cut out in small pieces?

Both to illustrate the close friendship with nearly no secrets. But also to manifest the theme of the fragmented identities. The texts represent other people's ideas of and all the many versions of themselves, that they can be.

why are the character texts cut out in sman pieces

The school yard at Utterslev Public School, 6th grade. It is Samuel's first day at school. Dalia has become his class contact and is showing him around at the school. She has brought her friend Aisha along. Kevin from the 8th grade finds them on their way towards the rest rooms. He grins at Samuel and says: "What do you prefer: make out with two paki chicks or have your nose broken?!" He takes out his phone and gets ready to record. It is probably meant as a kind of invitation to become friends.

Now play a scene, where you find out how strong you are together, by destroying him verbally. If the conflict escalates to physical fighting, the scene ends immediately.

Omar plays Kevin

Test scene

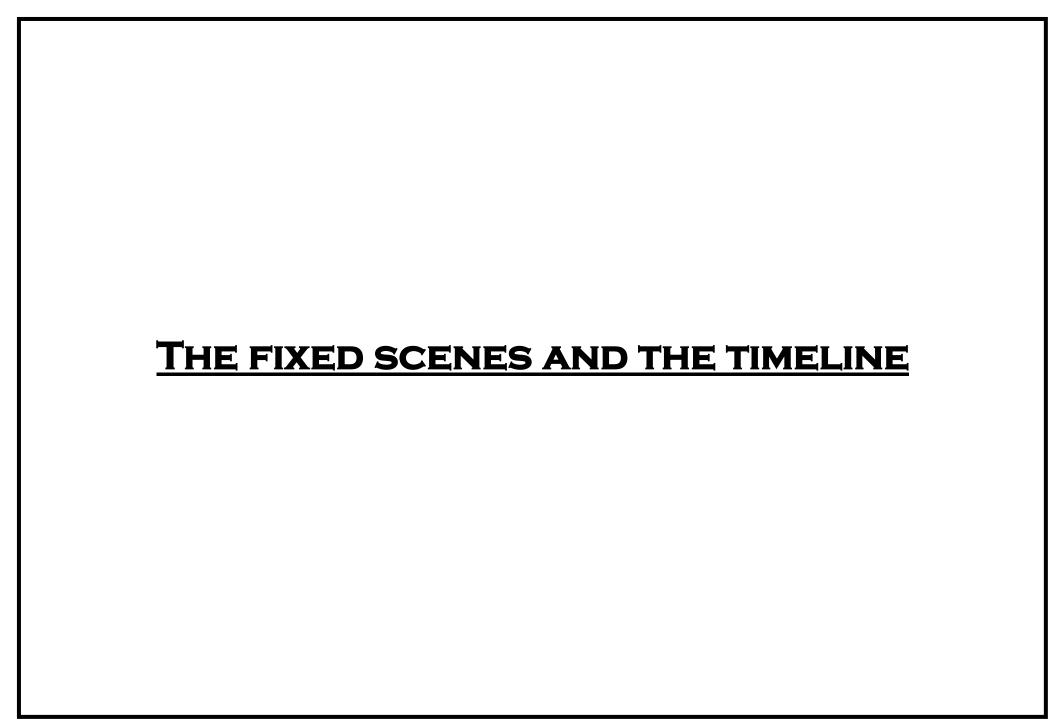
Afterwards, discuss if the scene went as it should. Play the same scene again and exaggerate the parts, you liked best. In this take make sure, that Kevin's clumsy attempt at friendship comes into focus.

Interview scene

Test the setup with the chairs. Let the characters ask one question each with ample time to think on it. Help them. Make suggestions if they falter. Take another round of questions. Let Omar only give short answers. Take a new round of questions at a faster pace. As soon as an answer has come, you say: "next question". Try to push the pace up. It is better that they ask stupid or irrelevant questions than gaps of silence appearing. Remember to remind them, that it becomes easier, when the scene happens during the scenario, because then they will be in shape. Ask Omar to hold back a little. He just has to give some answer. The Voices of Public Opinion shouldn't allow him the time to answer in depth. They are not interested in answers - only in affirming their own superiority. Besides, Omar's player should save his strength, so the other players can test their interview technique. Then it will work much more strongly in the actual meta scenes.

Narration exercise

There will be a lot of reading aloud during the game, and it is important that they read the texts with a calm voice and in a steady pace. They should never rush. Let each player read a scene out aloud. Remind them to take their time.



Act 1 – Life of a Loser

Flowers on Swan Road A

Sunday, 2 PM

Set the scene:

All three are standing on Swan Road. The whole street is crammed with police, angry young brown men, curious pink Danes and journalists. They have all had a tough weekend and are flowing over with emotions. They don't have to say anything. Some random journalist shoves a microphone in their face and ask if they knew Omar and how they feel right now. Stop the scene right after the question. If they want to answer only let them get in a sentence or two.

Omar plays the journalist.

The murder of Finn Nørgård

Omar reads the following:

February 14th, 2015 I got our of a taxi at Gunnar Nu Hansens Plads on Østerbro. Right next to the culture center called Krudttønden (The Powderkeg). I was wearing a bordeaux beanie and a bullet proof vest, and in a bag I had a M/95 assault rifle. I approached Krudttønden anf fired 27 rounds in through the windows. Then a man called Finn came up to me and I shot him. The time was a little past three thirty.

Just prior I had posted the following on Facebook:

"I swear aligiance to Abu Bakr and will obey for better and for worse, and will not go against any orders I might receive except if I see obvious heresy"

Now ask the players to explain what their characters are thinking in the form of an inner monologue.

The cops! Run!

Sunday morning 0:45 AM

Set the scene:

The characters are running through Copenhagen with two police officers in pursuit. It isn't clear why this is happening. You simply know that the cops are dangerous and the three friends have to get away. From everybody else the receive fearful and suspecious stares. They need to find some place to hide.

Make sure the scene is short and intense. Split it into three parts. The players take turns in explaining in chronological order what happens, each player picking up where the last left off. You decide the order yourself. After every player Omar interject a short description about how people around them react as the friends run past. Omar emphasizes the suspecion and uncertainty. Try to make the city itself an active part of the flow – busses blocking the way, neon reflected in puddles of rain, that sort of thing. The cops don't have to be close all the time. They might simply hear them shout for backup or see the characteristic flash of blue lights. Cut the scene abruptly after two minutes. The players should not escape not get caught.

Omar plays the city.

Scenes

Here the players will be setting scenes with the theme Life of a Loser.

Interview scene 1

sOmar is interviewed by The Silent Majory, The Media and The Authorities about his criminal background and his status as a loser. Place Omar in a chair, preferably with his back to a wall in a place with lots of light. Turn out the lights in the rest of the room, so Omar is left alone in the spotlight. The other three sit on chairs a little away from him and question him. End the scene when everybody has had a chance to ask questions and Omar has been suitably tenderized. Help out with questions if the interviewers can't come up with any, and by all means use the examples from the descriptions of the Public Opinions. Be prepared, so Omar doesn't get time to relax.

Act 2 – Jihad!

The murder of Dan Uzman

Omar reads the following:

February 15th, 2015 I was walking down Krystalgade towards the Copenhagen Synagogoue. I was stumbling left and right and leaned against a lamp post so people thought I was drunk. I wearing a dark hoodie with the hood pulled up over a cap. The I shot a civilian guard called Dan. I used to pistols, one in each hand. There were also to police officers. I shot them too. They fell over an lay still. Dan died. The Officers survived. The time was 1:20 AM

Place the scene on the time line Sunday Morning. Ask the players to play a short scene capturing their reaction the first time the read about it on Facebook.

Friday prayer

Friday, 1 PM

Set the scene:

After Friday prayer the congragation gathers in the mosque and drink coffee. The wives, all smiles under the hijab, come over speak Arabic and laugh knowingly at everything and nothing. "Mashalah habibi! My you have grown!" that sort of thing. The men shake hands and exchange a few words on football or the union. Isak invite you to a barbeque and offers cigarettes. "Nothing fancy – just chilling with my shabab". He winks at Samuel as if he is in on it.

Play out the conversation between Isak and the players where they get inveited to the party. The party is just going to be tea and hookahs, but the rest of the people at the mosque can't know that.

Omar plays Isak.

Scenes

Here the players will set scenes on the theme of Jihad!

Morning in the Holst den

Saturday, 10 AM

Set the scene:

Samuel's room is small and messy. Tupac, Kanye West and Nicki Minaj send you superior gazes from the walls. You wake where you fell last night — on a fatboy, in the bed or simply on the floor. Mother Carina is sleeping through her own hangover in the next room. The apprtment reeks of cigarette smoke. Samuel's alamr clock has been playing a Rasmus Seebach tune all morning, revealing one of his mst shameful and best kept secrets.

Play a scene about getting up and getting ready for the day. It doesn't have to be a grand drama. If something crazy happened Friday you might try to make sense of it, or you can simply chat about how you want to spend Saturday.

Interview scene 2

Like scene 1, only this time the subject is Omar's religious background and his war on the West.

Act 3 – Psychoses

The death of Omar

Omar reads the following:

Later the same day at around five three civilian police officers caught up with me on Swan Road in Nordvest. I fired two shots at them. The chamber in one of my guns was defective and the clip wasn't in properly. They shot me 30 times. Afterwards people put down flowers for the dead. An ocean of grief formed as the lillies and roses piled up at Krudttønden and the synagogue.

And at Swan Road a small but stubborn pile appeared in memory of the killer who had been put down. My name was Omar Abdel Hamid El-Hussein.

Ask the players to reflect on the murder as in **reflection scene 1**.

William's slumber party

Sunday 2 AM

Read the following aloud:

You have run away from the police. Tired and scared you find yourself in the middle of Copenhagen, your clothes all messed up and you eyes all blank. Then Dalia receives a text from her friend William inviting her to a party. The party is a slumber party with a DJ and dance floor. The place is full of spoiled white kids with rich parents. As soon as you step in the door you are met by a wall of accusations and questions about the terrorist who shot up Krudttønden. Didn't you guys know Omar? How can you be friends with a terrorist? Why are you all out of breath and smeared in mud? What are you doing here?

Play the scene just as you step into the room and all conversation has stopped as people turn and stare at you. You have the floor. What do you say? The William comes over. He tries to simultaneously be the host of the party, Dalias friend and the noble defender of Danes and fail at all three.

Omar plays William.

Scenes

Here the players set scenes on the theme Psychosis.

Interview scene 3

Like the previous interview scenes, now with af focus on Omar's psychological problems and his dangerous otherness.

Flowers on Swan Road B

Sunday 2 PM

Set the scene:

All three friends are at Swan Road. The whole street is crammed with police, angry young brown men, curious pink Danes and journalists. They have all had a tough weekend and are flowing over with emotions. They don't have to say anything. Give Dalia, Aisha and Samuel's player a flower to hold. They can put it down, throw it out or keep it. They can talk or just keep quiet. No one disturbs them.

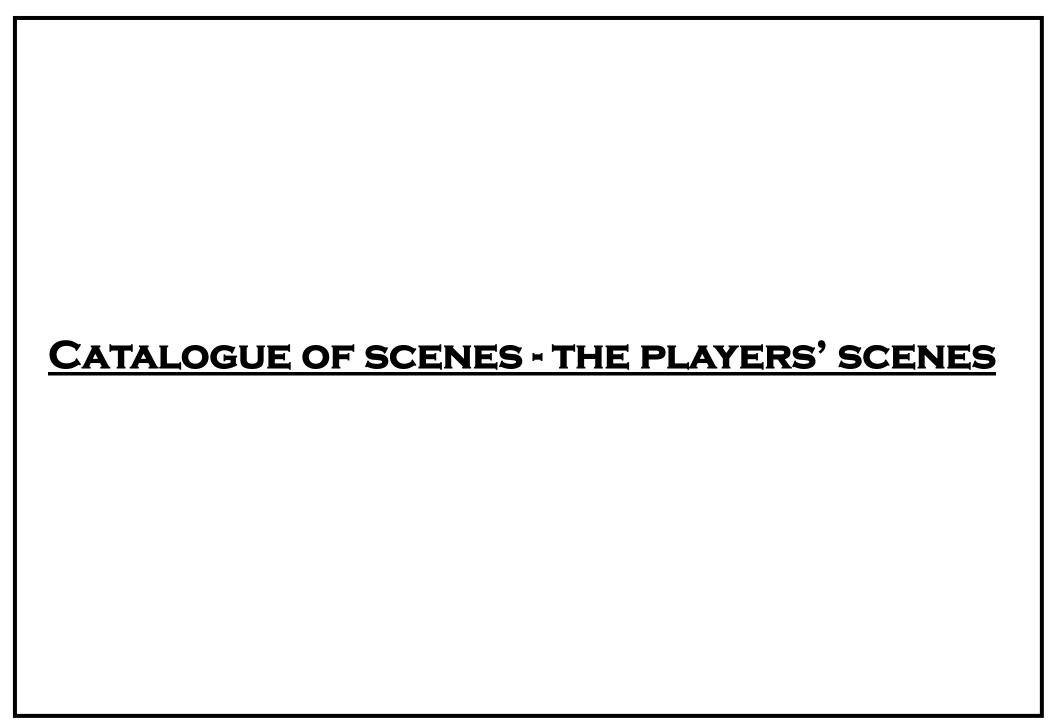
Omar is not part of the scene

Omar's final words

Omar get the opportunity to speak for himself. Or not.

Omar can not have any knowledge of this in advance. When you cut the scene Flowers on Swan Road B, you turn to Omar and calmy ask the player if Omar has something to add. If the player asks, what the scene should be about, say that Omar has the last word and that he can do with it, what ever he wants.

This concludes the scenario.



A Bridge to Eternity

Langebro can be the longest bridge in the world, if you cross it in a certain mood. It can stretch out eternally in a dizzying drop forwards through time. Seized by despair one of you opens the other Langebro and you have to follow along and submit to the bridge's alluring death drive. Halfway between reality and eternity sudden and inscrutable madness appears. Despair. Anxiety. Mania. Delirium. It comes to you as a conflagration. Overwhelming and ecstatic. Ignited by exhaustion, intoxication or a final collapse under the weight of a lifetime of illusions.

You are located on Langebro. You are on your way to the other side. It is night. Dalia breaks down. Aisha and Samuel can go along with her or try to talk her out of her breakdown. The scene ends when Dalia has been helped back to Reality or has dived further into her madness. The scenes following this one in the chronology must conform to that choice. Madness or Reality.

Omar plays either a supporting character of his own choice or the bridge itself (traffic, the weather, the ambience, passers -by). As a supporting character Omar can choose either to give voice to Madness or Sense.

Examples:

You can play a passing alcoholic with an abundance of opinions on how young people nowadays do not have any real problems and should pull themselves together.

Or you could play one of the city's unhinged night walkers who suddenly recognizes themselves in Dalia's condition.

The H Train to Hell

A city rail can give its passengers a sensation of absolute freedom, when it with unconditional abandon carries them towards their destination. A tiny bubble outside Reality, where you can spend your time drawing our dreaming. It can also be a prison, where you serve a sentence of prolonged torture along with your jailer. You know this at the moment of eye contact, where you see the resolve form in the executioner's gaze. Somebody has something on his mind, and it is really important, and it has to be shared on this very city rail ride. There is no escape until the next station.

At the beginning of the scene, you sit all sit together without speaking. Maybe on your phones. Aisha has pulled out her sketchpad. She looks up and straight into the eyes of GuardianGonzo. She does not recognize him. But he remembers her from DeviantArt and a short conversation at Copenhagen Comics two years ago. He hasn't thought about much else since then. Excitedly he extends his hand and suddenly Aisha is out of the bubble and drowning in Islam. You never shake hands with unrelated men. And especially not with this one.

Omar plays The Atheist in Shining Armour.

The scene starts with GuardianGonzo saying: "Well, I'll be damned if that isn't Aysher!"

Aisha can only have three lines during the scene. She can not have the last word. GuardianGonzo must attempt to talk as much as possible about anything and nothing. Samuel and Dalia must choose to either support Aisha or let her fight the battle herself. The scene ends when GuardianGonzo gets off the train on the game master's cue.

Denmark's whitest house party

There are parties with only white people, and then there are white parties. You can discern their whiteness on the high-pitched whine that constantly resonates in the background noise. A certain insistent high-frequency buzzing. White noise. The party is held in someone's parents' apartment. Not their home, which lies in the Hellerup or Rungsted district up north, but in the apartment they bought as an investment once in a champagne and coke haze and then forgot like last christmas' toys under the bed. When you attend a white party, you listen to mainstream hip hop while being ignored by well-groomed boys, while they are struggling to stay on the beat. As in a classic nightmare a white party is typically about walking constantly from room to room looking for something or someone.

Decide each for your selves and without disclosing it, what you are looking for. It can be a jacket, a phone a person, the booze etc. William will certainly be able to help you. He has got to know where the thing is. But each time you think you have found William it is just somebody else, who look like him. The scene begins with one of you saying: "Where is William anyway?"

Omar plays William and all of his clones. Each time the friends think they have found William Omar must give them a clone (maybe a Daniel, a Benjamin or a Christopher), who tries to divert them from their mission ("You look like you need a shot!" or "Haven't I seen you before?" or "Police! I need to search for bombs under that burka!" etc). When the game master deems you have searched long enough, he will signal Omar that they finally locate William, who is too drunk to help them.

The dangers of convenience stores

When you finally experience a death threat, why does it have to be in a convenience store of all places? One of those stores where you always see two guys chatting behind the counter. And where the booze rack surprises you with a bottle of 20 year old single malt right next to the Beefeater and the Wodka. Where 3 boxes of canned beer are still wrapped in plastic on a shelf next to diapers and iPhone-bling. And a small TV screen shows Turkish music videos with the sound turned off. This is where you meet some douche with an attitude and a grudge out of proportions, who unexpectedly hiss "I will fucking kill you...!"

You can use this scene as an action interlude, if you need an adrenalin kick. You can also throw in the scene if you want to close or start a conflict from a previous scene. Make the confrontation short and dramatic. Stop the scene if it comes to physical confrontation, or when you feel a natural exit.

The scene starts with the line "I will fucking kill you...!"

Omar chooses a supporting character for the scene.

Once a Paki

The amazing thing about going out is the random conversations. When you meet some complete stranger and just connect. It can even just start with eye contact or bumping into each other. There isn't even anything in the connection, you just suddenly start talking about the most bizarre subjects ever, like how weird the word ____ sounds. Or about what it is happening in the northwest. Or that immigrant girls just have prettier eyes than Danes. Or about what is wrong about calling people Paki – it's just a word and even the Paki call each other Paki so what really is the problem? Or how is it two Pakigirls walks around with a Dane bro. Or if they might be having a threesome?

Omar chooses a white supporting character.

The scene will be played at a party at a pub or a nightclub or just any place with many people.

The scene starts with the supporting character kindly informing the characters that it isn't racist to say "Paki". In the start the supporting character is doing the talking and rants on. Stretch out the scene so the supporting character has time to get a good rant going. The rant is aimed at Samuel – also when replying to questions from the girls. The scene ends when you manage to butt in and stop the madness. If you get back to the scene you must pick up from where you left and make it a debate. Escalate the conflict. If you get back to the scene yet again you must make sure to it ends with the other characters verbally assaulting the person and scaring them away.

P-Factor

You can't really like them. Of course you couldn't. They're criminal and dangerous. They are bad Muslims. They give anyone with just the slightest brown skin and accent a bad reputation. But when you stand in the entrance to that backyard in Mjølnerparken where the tough guys from Brothas are having a party, it's hard to ignore the electric tension that runs up and down your spine. In the entrance the hopeful wait. Neither outsiders nor insiders. The only way to join is to show you have much more P-Factor than any of the others.

Omar at first plays the hopeful teenager who wishes to join the party, and afterwards plays Isak.

This is the scene where Aisha surprises everyone. She gives zero fucks and becomes more bad-ass street than anyone ever. Dahlia and Samuel can choose to either support her or try to hold her back – but remember to help each other not lose face in front of others.

The scene starts with a hopeful teenager who tries to impress their friends by confronting Aisha with the line: "Don't you have a little brother you have to babysit?". Play along with him. Let Aisha take the lead while the two others back her up. When you or the GM feels the time is up, Omar switches character to Isak. His only action is to invite either the friends or the hopeful teenager inside based on who he thinks has the most P-Factor. If Omar chooses the teenager will he be played by the GM.

Don't feed the troll

The world stops. Compared to this, third world war could break lose. This must be taken care of immediately. You already know it before you check your phones. All three go off at the same time with the fated sound of a Facebook-tag. "Here are the terrorist's friends: Aisha, Dalia and Samuel. Congratulations on contributing to the Danish culture with bongo drums and Shawarma. Who is the next one we have to save?!!" You aren't sure who "Don King" is – probably a profile made for the purpose. It had to be someone you knew from school who had sneaked in on your friendlist. And who the hell was "the terrorist"? What the fuck is even happening?

The scene takes place on the Facebook comment thread. The thread is public and is filled with a stream of threats, abuse and half-hearted defenses. It seems someone has shot someone?

You aren't allowed to discuss or plan what you write. You aren't allowed to close the thread or block the tag before the scene has ended. The GM sets a countdown to somewhere between 2 and 4 minutes. You switch between saying a sentence as you would have written it on Facebook. Omar plays the poster. If anyone hesitates you skip them. If Omar gets the last word, Facebooks judgement will fall on you and your social reputation will suffer for the next many months. If you get the last word Facebook will forget about the episode.

Asphalt Confessions

Confession time. Every night on the town has it. That moment where one person turns to the other and has something they need to share. And the only time to share it is right now. Right here in a small, protected bubble of time, where the rest of the world ceases to exist, and there is only Dalia, Aisha and Samuel, and things that did not seem important before are now a matter of life and death.

Take a brief moment on your own before the scene starts. Think about what your character needs to confess which could not be said at any other time. When you have found something, sit down next to each other. The scene starts when you are all seated. The first one to start their confession determines what the scene is about. The other two confessions will not be shared in this scene.

The person doing the confession must do their best to speak the unspoken. The other two can support by listening and acknowledging and/or challenge by asking difficult questions to the confessor, such as "What are you going to do about it?", "Why is that such a big deal?". A challenge can be as loving or as tough as is needed. The friendship has room for it all.

Possible confessions could be:

Samuel thinks he might be gay

One of you is secretly in love with one of the others

Dalia has felt isolated from the others for a while

One of you have had thoughts about suicide

Omar does not take part in this scene.

Aisha has felt for some time that one or two of the others live in a childish fantasy world

One of you has secretly been doing drugs over an extended period

Here all sisters are brothers

A local community house in Mjølnerparken has been transformed to a smoke-filled den of thieves, where the worst bandits gather to spite the rest of the world. Here you can find both Ibrahim Abbas, one of the big guns from Brothas, and smaller fish like your friend Isak, who will surely turn out for the bad at some point.

Not only are you in the fold, you are well underway to the slaughterhouse. It is both scary and exciting, for in this place you can be someone entirely different than your usual selves. Until Isak with a casual nod orders Aisha and Dalia to roll joints. "Just make for all of us. There's nodge and paper in Ibrahim's coat."

Play a scene where Aisha and Dalia are silently rolling joints, while Samuel has an important conversation with the big guns. It can be about the LTF (Loyal to Familia) on Blågårds Plads, whom we don't like, or the German gang Black Jackets, who seem really nice, and maybe will offer Brothas status as a chapter. If the girls accept being sidelined, Samuel will have a chance of a future in the gang, since he clearly controls his hos. If they stand up to the sexism, Samuel's chances are blown, and they will all be kicked out with scorn and laughter.

Omar plays Isak

The scene ends when the girls either finish rolling the joints and everyone lights up (everyone!), or they are kicked out.

This scene cannot be played if you have already played P-Factor and chose not to go to the party.

The Dimensional Wars

The world is a collage of different lives, glued together in pieces. It can seem solid and safe, but from time to time the collage slides apart like the opening sequence of a retro show on Netflix. If you cannot jump over the black void between the pieces, you will be torn apart, and everyone can see the emptiness inside. Thus, it is an important skill to be able to adjust from one life to the other. Especially on a night out. Especially when you are at a night club, because here the walls between dimensions are worn thin, and you are under attack from all sides. Only a sturdy armor of lies can protect you.

You are at a night club. Play a scene where you have met someone vaguely familiar. The person insists on remembering you from somewhere. But Dalia does not have the strength to be confronted with her life right now. Fear overtakes her, and lying is the only defense. All options are open. Lie through your teeth, like the dimensional warriors you are!

Omar picks a supporting character that fits the scene and decides in secret where this person believes they have met the three friends. Omar must try to catch them in a lie, asking innocent questions. The friends must, during the conversation, create as colorful and elaborate a lie as possible.

End the scene if you get away with the lie, or the story becomes so far-fetched that Omar's character calls your bluff – this will trigger a panic attack in Dalia.

Yay, Gay, Partay! LOL

Once in a while the nights of Copenhagen get an extra dose of glamour as the curtains drops and a swarm of ethereal fairies take the stage. Dazzlingly mild and impossibly pretty men flutter past you in the streets and grace with their attentions. Maybe it is a stag party? Maybe it is just a group of gorgeous gays on their way home from a party? They swirl around you and beguile you with offers of cheap rosé from a half full bottle or tease with suggestions of what you would do in return for a fag. They are high on each other and their stubborn insistence on being true to themselves.

They pay special attention to Samuel. Their "Hey, haven't I seen you somewhere before," and "You are sooo pretty. Won't you join?" are both teasing jokes and honest enticements.

The scene should focus on Samuel's fear of being branded as a homosexual. Aisha and Dalia are just themselves. Omar plays one of the gays and flirt with Samuel. Samuel should play the scene with an awareness that he is being watched and surveilled by someone. The City sees him. Aisha and Dalia misinterpret his hesitation as honest doubt and should try to encourage him to play along with the flirtation. It is all just a bit of harmless fun.

Samuel's player does not have to reach any conclusions on whether or not Samuel is actually gay.

Come home! Now!

"come home now you not at dalia i need talk to you" Aisha has said she was staying the night with Dalia. Now suddenly Aisha's father wants her to come home. Somebody must have seen her and told him. Maybe at this point he has heard something about the terrorist attack. But she can't just go home now. How do they calm down her father? Do they lie or do they confront him?

Dad does not like talking on the phone. He says, phones make his ears hurt, but Aisha knows they give him anxiety attacks. So he writes instead, but he isn't very good at texting. Both his typing and his reading is slow and he quickly gets impatient. If the frustration becomes too much, he will call and then Aisha knows she will have to deal with an aggressive, unpredictable and possibly violent father for a week.

If you are to help Aisha you need to think fast. Texts have to be clear and simple, and there can't be too much waiting time. The game master should use the stop watch on his phone to time your response rate. It can't take more than 30 seconds from they get the first text till they reply. Samuel and Daila have to help Aisha concoct their story while the scene happens. You are not allowed to agree on a story in advance.

Omar plays dad. He is scared and aggressive and has a hard time understanding what is actually going o. He isn't stupid, but might seem that way because he is out of his element. Give the friends a chance to convince him that everything is alright, but don't make it too easy. If Aisha's texts don't calm him down, he will call.

Either Aisha maintains the status quo or she ends up openly defying her father. How does this end up affecting her? The scene should end after 5-7 texts.

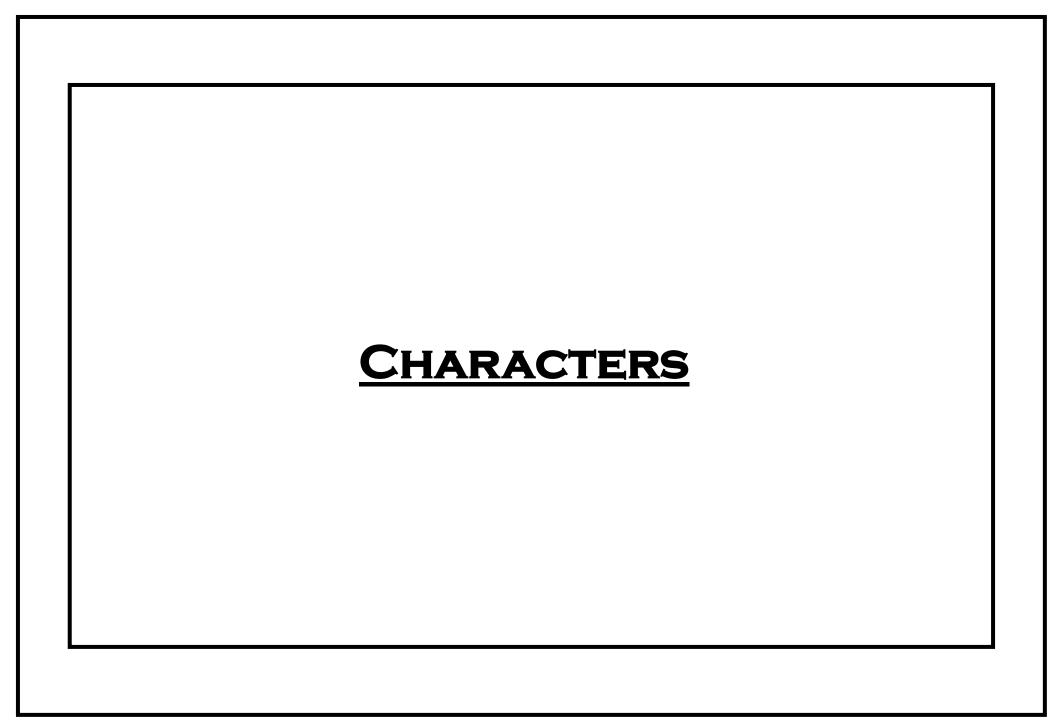
Open doors

One moment Copenhagen is all rainy, gray days and empty stares. The next a door opens. Dalia's mother just called and asked if Dalia can't pop by at work and pick up an invite to an event she has forgotten in her office. So suddenly you are standing inside the parliament building Christiansborg, riffling through desk drawers and cabinets in a big office in the Ministry for Foreigners and Integration. You get the shock of a life time, when a dark man appears in the doorway and says "Hi there!" in a warm and friendly voice.

The man who has surprised you is the minister himself, Manu Sareen. He is super nice and understanding and would love to hear about the lives of young people. He is happy to chat about nightlife, culture, how much he enjoys politics and how bright the future can be. Eventually he pops out a used Kinder egg capsule and offers them a snort of cocaine with a rolled up post-it note.

Omar plays Manu Sareen

The scene starts with Manu's "Hi there" and ends whit the offer of cocaine. Accept or refuse as you see fit. No matter what, Manu isn't judgmental. He is the incarnation of understanding and mellowness. End the scene when you have decided on the drugs or simply had enough of Manu.



Samuel Holst

Before you read your character, you need to know....

....That Samuel isn't just Samuel. He is Aisha, Dalia and Samuel. It is impossible to separate the three. They go back to the sixth grade, and to them, being friends is as natural as drawing breath. Theirs is the kind of friendship that feels like a secret cave. When they are together, they are protected by the caves unbreakable walls, and in that space they can do, and be anything at all. So, when you read Samuel, you need to know that you are playing two characters, one is constrained by rules and behavior and habits, while the other is exactly as you allow him to be. In Samuels lyrics, a little bit of both are exposed. Fill in the blanks yourself. During the weekend of the 13-15th February 2015, when a young man named Omar Abdel Hamid Al-Hussein killed two killed in Copenhagen, both sides of Samuel will be put to the test.

And then there is the opposition

You will also play one of the Public Voices. This is a character that appears in three meta scenes during the game. Think of them as what you would meet, if all the voices, opinions and emotions that are heard in the public debate were turned into a person. As the Public Voices, you will interrogate Omar about why he committed his crime. Your public voice is "The Authorities"

Samuel as the Authorities

The Authorities have Right, Might and truth in their pocket. They only do what is necessary to ensure safety in the public. The Authorities expect that any discussions will cease when They have spoken. The Authorities speak only in absolutes, and ask questions only to confirm what they already know. The Authorities is the cop keeping criminals on a short leash. They are Psychiatry, uncovering human decay. They are the firm hand of the social services, who take over when the marginalized succumb to the pressure of social inheritance. The Authorities are in constant conflict with themselves, but remain firm believers in the Law, and therefore act with much to great a confidence. The Authorities ask no questions, they interrogate.

As the Authorities, you can ask questions like:

Where were you on the night in question?

Why did you not show up at the meeting called by your social worker?

Which three strengths would you say makes you a valuable full or part time employee?

Do you ever think that you are able to read other peoples minds?

When did your substance abuse begin?

How well do you know Mahmoud Rabea?

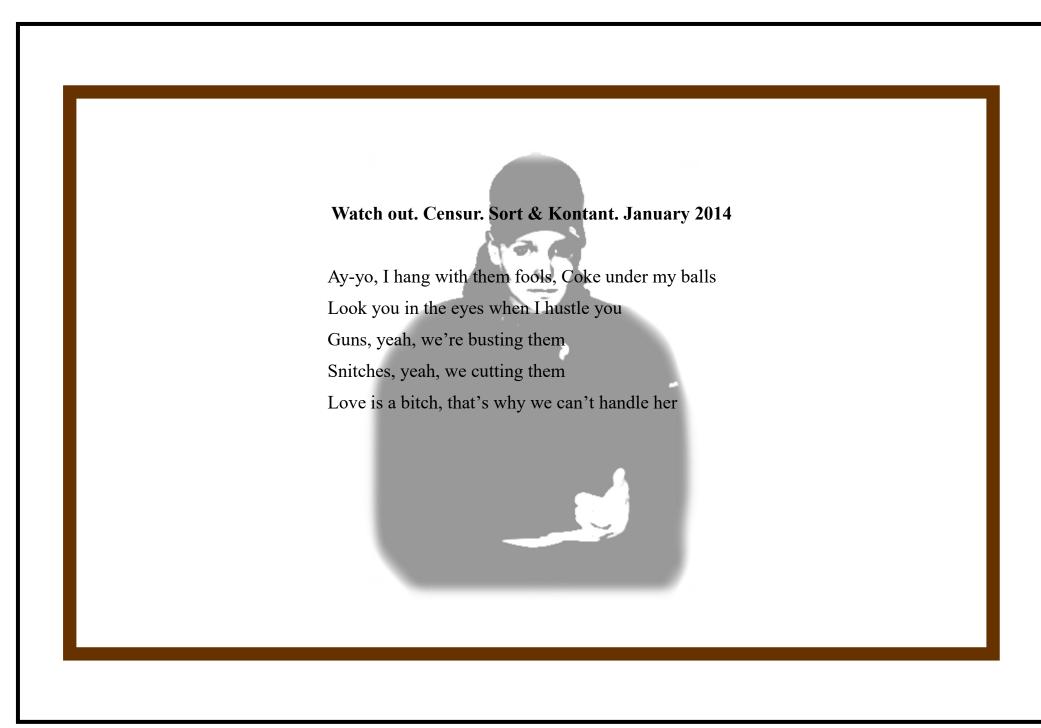
Do you understand that what you did was wrong?

What is your best childhood memory?

Do you understand that what you did what wrong?

Guide to playing Samuel

- He follows the *Life of a Loser* theme.
- He has a great need for being vulnerable and sensitive, but is afraid to express these in his social circle.
- The prejudice he most often encounters, is that he is dangerous.
- He feels duty-bound to take control.
- He is liable to assert himself, and try to impress people by playing the badass.



Excerpt from letter to Carina Horst, from Bellahøj School, Nov. 2008

We therefore regret to inform that we no longer feel that Bellahøj School can offer the support we feel Samuel requires. We refer to his own rejection of the inclusion intervention given by the schools inclusion-pedagogue Tarek Khasimi, and the repeated acts of vandalism, absence from class, and physical conflicts with other students, the school recommends that Samuel seeks another school, that can better match his special needs.

The school board have in cooperation with the teachers and pedagogues involved elected to not press criminal charges for the incident of May 08, so that Samuel can get a fresh start in a new school.

Excerpt from lyric by Peter Bredvig (AKA Puff) about Samuel Holst (AKA Samson) July 2012

Shiny sneakz on the streets – He's

Dangerous, like gorillaz in the mists

Hoodie is spotless -and

Surrounded by bitches – cuz

He puts the star in Gangstar -cuz

His flow is so street -that

His mouth slaps you around -yo

Style Samurai of my crew – usss

He walks alone cuz –

Hes king Kong of the street so

Give it up for...

My Homie Samson!



Mail from Youth center pedagogue Nicklas Hjort to center superviser Vitus Poulsen, Klub Bispebjerg, dec. 2011

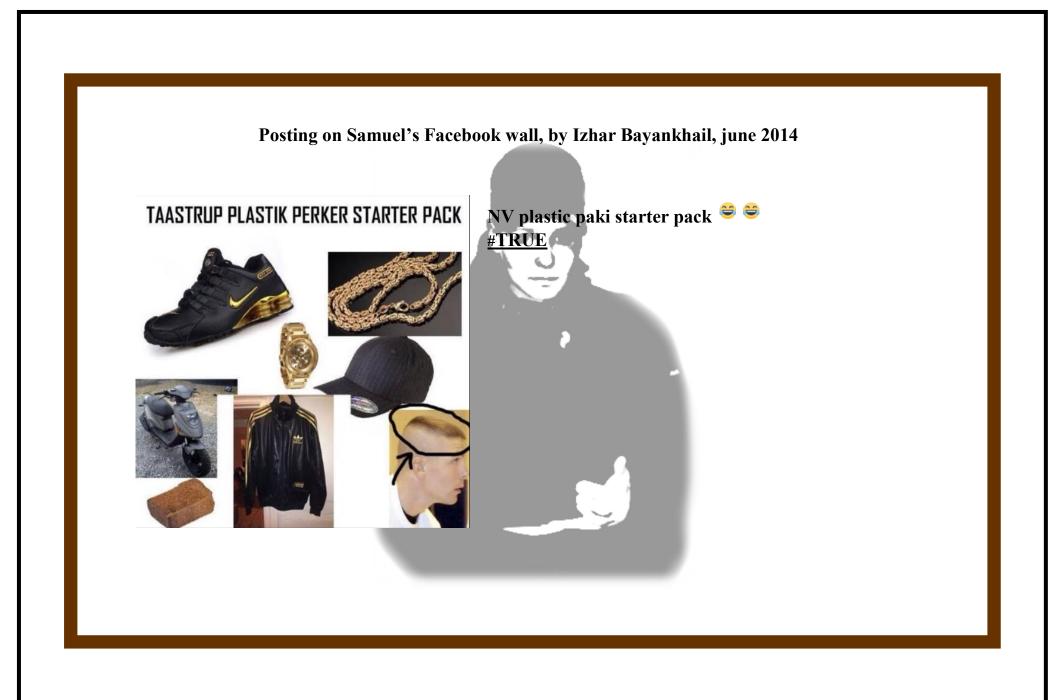
Hi Vitus

I just received a text from Samuel, and he says that you've quarantined him for a month! It's not OK that you did that without consulting with me first. We had a clear agreement, on the august meeting, that we would coordinate around Samuel through me. This just sets my work with him way back: He wont trust us now. I get that you're angry about the vandalism, and that thing with Cille, but you just don't see how far he's come since then. You don't see how he struggles with negative environment. He has some really good and loyal friends in Aisha and Dalia, and they aren't letting him get away with all his shit. This just makes it really hard to continue the Christmas project, because he plays such and important role in it, along with the girls. It is SO important that he gets this experience of success! I expect that we can chat about this some more tomorrow, because he REALLY needs a break!

See you tomorrow

Nick

Posting on Samuel's Facebook wall, by Atef Nimil, June 2014 Whaddup whas happenin whitey ... da palest paki in NV in front of Nevermind on a Saturday!!!! ? going to the gayparty huh ? faggot lol!



Aisha Sultan

Before you read your character, you need to know...

... that Aisha is not just Aisha. She is Aisha, Dalia and Samuel. The three are inseparable. They have known each other since 6th grade, and to be friends is for them as natural as breathing. It is the kind of friendship that is like a secret hideout. When they are together, they are protected by the impenetrable walls of the hideout, and they can be and do anything they want. So, when you read Aisha, you should know that you are playing two characters. One of them is limited by the rules and boundaries of society, and the other one is exactly as you allow her to be. In Aisha's texts a bit of both is revealed; you fill in the blanks. During the weekend of February 13 -15 2015, when a young man named Omar Abdel Hamid El-Hussein killed two people in Copenhagen, both sides of Aisha will be put to the test.

And then there is the opposition

You will also be playing one of the voices of the Public Opinion. This character appears in three meta-scenes during the scenario. Think of it as all the arguments, opinions and emotions revealed in the public debate, turned into persons. As the Public Opinion you will question Omar about why he committed his crime. Your voice in the Public Opinion is the Silent Majority.

Aisha as the Silent Majority

The Silent Majority is the voice of the commoner. The man on the street. The caveman inside us all. Those attitudes we know are out there, but we know we are not supposed to say out loud. The Silent Majority is not racist, but...

The Silent Majority just wants everyone to get along nicely. The Silent Majority does not want interruptions or challenges. The Silent Majority has an unlimited supply of hate, protecting it from facing the truth of its own inadequacy and insignificance. The Silent Majority carries an intense aggression and blood thirst against all the things it does not understand. The Silent Majority does not really want answers. It just wants to place the blame somewhere else.

As the Silent Majority you can say things like:

Why don't you go home to your own country and fight for freedom there?

Why are you taking our women?

Why is it so bad to eat pork?

Who has ever been harmed by drinking a single beer?

Do you even want a real job?

How can you stand being so dependent on the welfare state?

How can you even stand yourself?

Wouldn't it be better, if you just killed yourself?

Guide to playing Aisha

- She follows the theme Jihad! In the scenario.
- She has a profound need for being creative, and she is afraid of expressing it at home.
- The prejudice she faces most often is that she is being suppressed.
- She feels that it is her duty to take care of those around her and not insult anyone.
- She has the possibility of breaking her mold by taking on the archetype "slut" or "ghetto girl".

The Quran, 33:59

"O Prophet, tell your wives and your daughters and the women of the believers to cover themselves with [part] of their outer garments. It is more suitable, that they will be known, and not be abused. And ever is Allah Forgiving and Merciful."

The Quran, 2:191

"And slay them wherever you may come upon them, and drive them away from wherever they drove you away - for oppression is even worse than killing. And fight not against them near the Holy House of Worship unless they fight against you there first; but if they fight against you, slay them: such shall be the recompense of those who deny the truth."

The Quran 16:74

"Do not make up images about Allah"

Memory from Aisha's childhood. Overheard from her bed before she fell asleep

Their voices drift through the thin plaster wall between her bedroom and the living room. Her dad's hoarse, grinding voice and her mother's thin, nervous mumble. "... and I can sew it! She will be so beautiful!" Dad replies after a pause that is a bit too long. "Then she will have to remember it all the time. Should I then punish her if some of her hair sticks out?" "No, no, she will remember. Aisha is a good girl. So hardworking! And she has grown so much..." Dad interrupts. "We can wait a few years, surely." Mom's voice grows even more insecure. "But I don't want her to be pushed away. I won't let them say about us that we can't raise our daughter properly." "I have never heard anyone say that." "That is because they don't say it out loud!" Silence falls. The seconds tick away in the darkness. Why don't they say something? "Then it will be her responsibility to remember. I don't want her to start wearing it and then forget to wear it properly half the time!" It is a threat. It is a decision. It is final.

Excerpt from Danish essay by Sofia S., 1D, HF Efterslægten. Topic: Interview and characterization

Aisha is a Muslim with capital M. She never goes anywhere without her hijab, and it is done to perfection. I asked her how her hair looked, and she said that it looked like hair. It wasn't green or cut in some weird pattern, it was just hair. From this answer I conclude that Aisha doesn't back out of a fight, and she has an attitude like a gangster. I asked her why she believed in Allah, and she said it was natural for her. Like breathing. But isn't it strange to believe in something you can't see? No, because we all do. You also believe that someone landed on the moon, but you haven't seen it yourself. Finally, I asked if she could ever see herself converting to another religion or not have a religion at all. She couldn't. She doesn't care about scoring boys or drinking breezers, and she doesn't see what she would get out of being without religion. All in all, Aisha is muslim to the bone.

Ticket for Copenhagen Comics 2013. Signed up under a fake name



Graffiti over the mirror on the girl's restroom at HF Efterslægten. Anonymously AISA LOOK IN THE MIRROR TERRORIST WHORE DO YOU HAVE ANY **BOMBS IN YOUR TENT**

Journal notes by nurse Anjali Sølvhøj, 9. Juni 2010. No follow up

Nurse report 9.06-10: Aisha Sultan (190598-1112)

Contact reason given: Fall on stone steps

Recorded: Hematoma in the face, on thorax, and by OE. Lacerations on lip and eyebrow, bruises after blunt object on back, neck, buttocks and back thighs with lacerations. Total of 16 stitches.

Patient reluctant to cooperate for journal record, does not want to explain the incident. Seems frightened.

Relatives present: Mother, Nurad Sultan. Does not want to provide further details. Suspected violence in the home. Police notified.

Written by: Nurse Anjali Sølvhøj

Drawing of her friend Dalia as a super hero. Sent by phone during a break. HF Efterslægten. Dalia's comment attached.



FUUUUUCK this is great A!!! My panties are soaked, sis! Looove! <3

Appendix to minutes from network meeting about Aisha Sultan. By psychologist Camilla Leefelt. 9th grade, Utterslev Skole.

Case narrative on AS

Incident: Fight between pupils in 9A and 9C on March 12, 2012

During the conversation A seems composed, but confrontational. Although she still has bruises on her face and ribs and still has stitches by her ear, she seems calm and relaxed and serious.

I ask her why a girl who is so sensible could get involved in a fight, and she says that she felt that she had to help her "bro" (friend SH). When I ask where this need to establish herself as a protector comes from, she replies that she "just doesn't want to accept bullying". Here she still seems composed and calm. When I ask if she feels that someone is protecting her, she breaks eye contact and her body language becomes closed. She shrugs. I ask who takes care of her. She says "My father". I read her here as insecure, closed and defensive. Then I ask what her father does to take care of her. A then starts to cry and can't stop.

Later we have a conversation where she describes the conditions in her family, as stated in the journal sent to the social services. In the conversation she confirms the suspicion that the parents suffer from PTSD, and that A carries most of the responsibility for raising her siblings and doing the daily tasks in the home.

Dalia Strøhm

Before you read your character, you should know ...

... that Dalia isn't just Dalia. She is Aisha, Dalia and Samuel. The three are inseparable. They have known each other since the sixth grade and their friendship is as natural for them as breathing. It is the kind of friendship that works like a childhood secret hideout. When they are together they are protected by the indestructible walls of that hideout, and inside they can do and be anything they want. When reading Dalia you should be aware that you are playing two characters. One of them is constrained by rules, manners and habits, the other is exactly who you allow her to be. Facets of both are revealed in Dalias texts, but you need to fill out the rest to get a full picture of her. During the weekend February 13th-15th, 2015, when a young man by the name of Omar Abdel Hamid El-Hussein killed two people in Copenhagen, both sides of Dalia will be tested.

And then there is the opposition

Because you will also be playing one of the Voices of the Public. This character takes part in three meta scenes during the scenario. You can think of this character as the sum off all the voices, opinions and emotion expressed in the public debate being turned into one character. As the Voices of the Public you will be interrogating Omar about why he committed his crime. Your Voice is The Media.

Dalia as The Media

The Media is the collective mob of writers, journalists and sensation hunters who like relentless bloodhounds are always on the hunt for the most bizarre, bloody and offensive stories. The Media don't care about right and wrong. The Media don't want to change the world. They don't give a shit about undermining democracy or if mutual understanding falters and is forgotten. The Media only care about The Good Story. The story that will get the most attention and awaken the most anger. They provoke for the sake of provocation, offend for the joy of the offense and sling mud to mock people for the stains. The Media only dig where they already know they can find a simple and shocking narrative.

As The Media you might say:

What did you feel when you pulled the trigger?

Had you and your terror cell been planning the attacks for a long time?

Would the attack have elevated your position in the gang?

Who will win the next gang war – Brothas, LTF or Black Cobra?

Why do you hate Denmark?

Where you sexually abused at Koran school as a child?

How many jihadist warriors do you think walk freely on the streets of Denmark today?

What would your next target have been?

Guide to playing Dalia:

- Her theme in the scenario is Psychosis
- She has a big need to shock and cause trouble
- The prejudice that she faces most frequently is that she is an ideal and a role model to immigrants
- She feels that she has an obligation to be perfect and to always maintain her good reputation.
- She can break her pattern by taking on the archetypes of bimbo or nerd.

Article 2 of the Universal Declaration of Human Rights

Everyone is entitled/to all/the rights and freedoms set forth in this Declaration, without distinction of any kind, such as race, colour, sex, language, religion, political or other opinion, national or social origin, property, birth or other status.

Furthermore, no distinction shall be made on the basis of the political, jurisdictional or international status of the country or territory to which a person belongs, whether it be independent, trust, non-self-governing or under any other limitation of sovereignty.

Excerpt from essay written as part of Story Week by Dalia 2.A, Utterslev School, January 2003

My mother's name is Gulsin and she is from Kurdistan. She was born in Turkey and fought for human rights. She went to prison because she fought for human rights. Then she escaped to Denmark. And she became a teacher. And then she studied at the university. She is very busy and works for the minister. If he doesn't do what she says, then she tells him off. The best ting in the world is to be with mother at work. The minister is nice, but I don't think he is good enough at integration. He is supposed to make the new Danes feel welcome. So they can contribute to society. My father is a professor.

Excerpt from email from Gulsin Strøhm to psychologist Babette Norddal, September 2010

As recommended Dalia and I have had three acknowledging conversation in a safe environment, specifically my office at the Ministry, which she has known since she was four years old. These conversations were hard but they also untangled a lot of knots and bot Dalia and I feel we have a much better understanding of each other than previously. Dalia is going through a very vulnerable period right now and the importance of high school takes up a lot of mental space. Her lack of appetite the previous year has been caused by stress due to the pressure she puts on herself to perform as well as she deserves. That she also feels a need to experiment with her own limits and her pain threshold is simply an expression of the curiosity that is natural at her age, and the systematic and thorough approach has always been part of her nature. As we know Dalia is a very intelligent girl and therefore the methods typically employed for girls her age will not be sufficient. As need to be popular and not be branded as abnormal is very important to her social life it is imperative not to mark her as a mental patient, and therefor we have decided to terminate her therapy sessions with you. You should know that we have been very happy with the work you have done, but we feel the effects have been so significant that now it is best for Dalia to move on on her own.

Excerpt from reader's letter, by Dalia Strøhm, Politiken, October 4th, 2011.

... So somehow I am supposed to the straight a student, the girl with the pretty smile, a prize for all the horny pubescent boys, more Danish than the Danes, more Kurdish and the Kurds, change my wardrobe at least once a year, not be such a prude, not also not too easy and most importantly of all I should stop complaining so much. Because just think of everything that Denmark has done for me. I really should be more grateful!

Recommendation by Gulsin Strøhm in application to Rysensteen High School for Dalia Strøhm, May 2012

About Dalia

If I were to pick a single text that matters to Dalia there is no doubt that is would be the Universal Declaration of Human Rights. Even if Umberto Eco's Name of the Rose, Karen Blixen's Babette's Feast and Tove Ditlevsen's The Street of Childhood all have prime positions on her shelves and have been read several times it is still the declaration of Human Rights that make is all come together. To her it is not just about the tragedies of World War 2 or the birth of a global society after the war. To her it is about the fate of every single human and the many people who still suffer and who we are all responsible for. It is about those who never gave p. Those trapped in Turkish prisons, political prisoners because of their work for Kurdish freedom. The Declaration of Human Rights is also about the future, and the opportunities she will have in a globalised world, and it is about the responsibility she has to helped oppressed through in the third world.

Conversation on Messenger between Dalia and Samuel, 02:20, January 31th, 2014 Samuel Samuel Dalia Samuel Cheer up! U dont haz 2 b whatup? alrdy eatn 5 superdali all the time;) xtra majo <3 <3 <3 <3 Dalia Samuel Dalia liar Dalia thanks Dalia Samuel are you up? Samuel HAHAHA Dalia Dalia Dalia not hungry yup thx Dalia Samuel Samuel omw in 10 with fries cant sleep tumbling thoughts np Dalia still pneumo eat someting it helps energy 0

Flyer by anonymous writer passed out at Rysensteen High School as part of the student council election,

September 2014

We all know her and we can't help but love her. Dalia Strøhm. Back it the dark years of elementary school at Utterslev School she was know as Superdali, to the surprise of no-one. She gets straight As. She has all the right opinons. And she sure is easy on the eyes. Her purse is stuffed with mom's money. What's not to like?

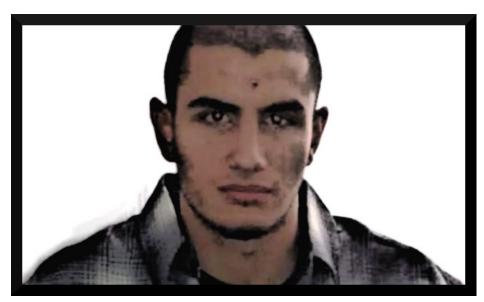
Instead ask yourself: What's to like! Who is she really? Is she Superdali or some robot in disguise? The truth is that Dalia is a liberal construct. With her Rysensteen would get a trained monkey dancing to the pipes of political correctness. She is a nice girl to look at but not the kind we need. When you are in the voting booth then just give it another thought. Vote for a real person. Vote for someone would get you. One who dares to fail. Vote Rysensteen. Vote Danish.

Omar

Omar Abdel Hamid El-Hussein was 22 years old, when he died early morning at five February 15th on Swan Road in the Nordvest district of Copenhagen. He does not appear in this scenario. But the prejudice and the public debate about him does, and that is what you are going to portray. In the reality scenes you will play supporting characters who by aiding or opposing the main characters exemplify the themes of the three acts – Life of a Looser, Jihad! and Psychoses. In the four meta scenes and the epilogue, you will play idealized versions of Omar.

When the players set a scene, there is in most instances a supporting character for you to play. I many scenes, you will improvise this character. Those supporting characters that are predetermined are described below. They are brief and rough and when you create supporting characters you should aim for the same simplicity. Your task is to use the supporting characters to coax the main characters into embodying the prejudice, which the act's theme deals with. Supporting characters can both be physically present in the scene, interact through messenger texts or other communications on social media. In some scenes you can play the city. This is described in the specific scenes.

When you play Omar in the three interview scenes you must tone the character down and the questions room. React just enough to confirm the interviewers' bigotry. Suggestions for styles of play can be found below.



Life of a loser:

Tips for creating supporting characters

In the act Life of a loser you can draw on criminal archetypes such as the gangster or the random violent brute out drinking. Let the archetypes focus on the criminal behaviour and not on ethnicity. You can also introduce more social realist archetypes such as the alcoholic on the bench or a victim of domestic violence. Feel free to let your supporting characters act racist.

The gangsta

Isak is one of the older guys in the neighbourhood. He has been there and he has done it. He is confident, kind and threatening. It is known, that he has been cutting fingers off people who owed him money. It is known, that he has smuggled cocaine. He is okay with all the rumours and does nothing to discourage them. Isak is just enough gangster to not need a costume. He always keeps a gun behind the cistern in his bathroom.

Interview scene: Omar the loser

Omar the Loser doesn't give a shit about Islam. He did his deeds because he wanted to be feared and because it seemed tough to shoot people. Deep down he was a little boy who let out all the anger and took his vengeance on the Denmark that had rejected him. Omar the loser looks like someone who thinks he is in a movie. He is as Hollywood-tough as possible and he talks with a heavy ghetto dialect.

Jihad!:

Tips for creating supporting characters

In the act Jihad! you can draw on the different religious archetypes or on people who oppose religion. We can both meet deeply fundamentalist Muslims and dogmatic nationalists. Make room for the clichés if you find it necessary.

The atheist in shining armour

Online he is known as GuardianGonzo. Real life his name is Mikkel and he was born in Ikast. He is Aisha's fanboi nr 1 and upvotes all her pics on Deviantart. He is a regular at the yearly comic convention Copenhagen Comics and he is a font of geek trivia and philosophy, which he has meticulously studied and misunderstood. He knows for a fact, that women wearing hijabs are oppressed. He knows for a fact, that Islam is a backwards religion – but all religion is of course! He knows for a fact, that he can help anybody out of any delusion. And he so wants to be friends.

Interwiev scene: Omar the jihadist

Omar the jihadist is steeped in religious frenzy. He speaks clearly and calmly and he knows that in the afterlife he will be rewarded with virgins and all. To him it wasn't murder, but a cleansing of the unbelievers and the united Muslim umma striking back at the godless blasphemies of the West. It wasn't even him, who held the sword, but God holding him. He sits upright in his chair with his shoulders relaxed and with a smouldering glow in his gaze. He seems intelligent but shallow.

Psychoses:

Tips for creating supporting characters

In this act the supporting characters should be unpredictable, absurd and tormented by or an expression of postmodern existential anxiety. This can come in the form of puzzling random encounters, people who defies any logic or all together abstract expressions of the characters' inner life.

William, the perfect potato

Dalia's high school nemesis is as white a boy as they come. He is intelligent, charming, sensitive, shy, muscular, handsome, well groomed and deep. He plays the guitar and chess, gets only straight As, debates politics and philosophy like the slickest politician, shares nudes on Facebook of women he doesn't know, deep down thinks of himself as an alpha male and meticulously throws up his meals 20 minutes after he has consumed them. William is in control of his life, and he knows it.

Manu Sareen

When the night is filled with dancing lights and grinning shadows and the last modicum of meaning has drowned in alcohol and despair, Manu Sareen appears on a rain slick sidewalk and offers a line of first class coke from the dash board of a shared cab. He is the kind and well-meaning poster boy for Danish democracy. Nothing bad can come from this man! He can offer good advice and a look behind the façade of Danish Immigrant Integration. An explosion of politically correct Uncle Tom, who is also just human. Manu Sareen can be used to amplify the absurdity of the situation, when the characters are farthest out of their debt.

Interview scene: Omar the Psycho

Omar the psychosis is a tormented soul. Let his anxiety and delusions shine clearly through. He sits bend forward in the chair and does not meet peoples' eyes. An upbringing without love or role models has destroyed him and he is incapable of feeling empathy or affection. He is pitiful, but obviously dangerous and can change behavior from one moment to the next.

The murder of Finn Nørgård

Read the following aloud:

February 14th 2015 I got out of a taxi on Gunnar Nu Hansens Plads on Østerbro. Just by the culture house called Krudttønden. I wore a Bordeaux knitted cap and a bullet proof vest and I carried a bag with an M/95 assault rifle. I went up to Krudttønden and then I fired 27 rounds through the windows. Then a man by the name of Finn came up to me and then I shot him. The time was just over half past three in the afternoon. Just prior to this I posted this on Facebook:

"I swear fealty to Abu Bakr and will obey him in hard times or good times and will not go against the orders I am given unless I witness obvious blasphemy."

The murder of Dan Uzman

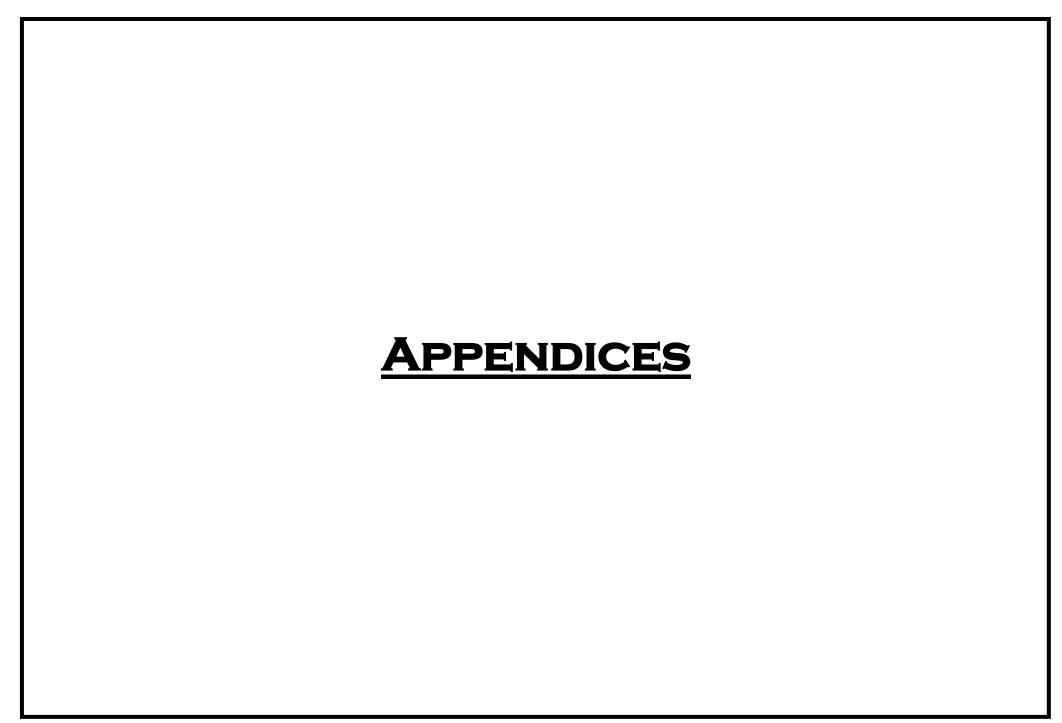
Read the following aloud:

February 15th 2015 I walked down Krystalgade towards The Copenhagen Synagogue. I staggered from side to side and leaned against a lamppost, so people would think me intoxicated. I had pulled on a dark hoodie and pulled the hood up over a cap. I then shot a civilian security guard called Dan with two guns – one in each hand. There were also two officers. I shot them too. They fell down and just lay there. Dan died. The officers survived. The time was twenty minutes to one in the morning.

The murder of Omar

Read the following aloud:

Later the same day at five o'clock in the morning five plain-clothes officers caught up with me on Swan Road in the Nordvest district. I fired two rounds at them. The chamber in one of my guns jammed and the magazine didn't fit correctly. They shot me 30 times. Later people placed flowers for the dead. A mourning mound of lilies and roses in front of Krudttønden and the Synagogue. And on Swan Road a meager stubborn pile for the terminated murderer. My name was Omar Abdel Hamid El-Hussein.



Overview of scenes and chronology

Timeline	Fixed scenes	Omar	Player scenes and interviews
Friday, Feb 13	Friday prayer at 1 PM		Interview 1 Interview 2 Interview 3
Saturday, Feb 14 Sunday, Feb 15	They wake up in Samuel's room and have time to talk Reflection scene 1 They run from the cops at 0:45 AM Reflection scene 2 William's slumberparty at 02 AM Reflection scene 3 Flowers on Swan Road at 2 PM	Omar kills Finn Nørgård 3.30 PM Omar kills Dan Uzman at 00.40 AM Omar is killed at 05 AM	A Bridge to Eternity The H-train to Hell Denmark's whitest House Party The Dangers of Convenience Stores Once a Paki P-Factor Don't Feed the Troll! Asphalt Confessions Here All Sisters Are Brothers The Dimensional Wars Yay, Gay, Partay! LOL Come home! Now!

CHRONOLOGY

Flowers on Swan Road A.

The Murder of Finn Nørgård

The Cops! Run!

Player Scenes

Interview with Omar the Loser

The Murder of Dan Uzman

Friday Prayer

Two Player Scenes

Morning in the Holst den

One of two Player Scenes more

Interview with Omar the Jihad!ist

The Murder of Omar

Slumberparty

Player Scenes

Interview with Omar the Psycho

Flowers on Swan Road B.

Krudttønden
Feb 14, 2015, 3.30 PM
28 shots
Finn Nørgaard

The Synagogue
Feb 15, 2015, 00.41 AM
11 shots
Dan Uzan

Swan Road
Feb 15, 2015, ca. 05.00 AM
30 sthots
Omar Abdel Hamid El-Hussein

