

The view from Sprogø

Sprogø, 1900-1910

by Marie Skouenborg

On a small ferry four women sits quivering in rough weather with the harsh rain pouring down and the cold wind blowing. They are being taken away from their families and everything they know, and on their way to a life on an isolated asylum for morally deficient women located on the tiny Danish island of Sprogø.

Ahead of them awaits a life secluded from society. A life of discipline and regularity under careful observation by the watchful eyes of the institution's Headmistress and Psychiatrists.

Perhaps in time, if the treatment proves to be successful, they will be allowed back out into society again, however, it is far from certain that someone so deranged can improve their condition.



Reader's guide

Dear Game Master,

My sincere thanks for choosing to run this scenario – you rock!

And yes, I do understand that this scenario, you have just been handed, includes a large amount of pages, but fear not! A lot of the contents of this document is merely handouts and images.

I suggest that you begin by reading the sections in “For the Game Master” thoroughly. This should give you a proper perspective of the scope of what you have signed on for. The most important parts are highlighted in the text boxes.

In the “Execution” section you will find a catalogue of scenes, which you as a Game Master can utilize, while you are running the game. In “Handouts for the players” you’ll find... well obviously this is where you’ll find handouts for the players.

I have attempted to organize the handouts by labelling them “For the Game Master” and “For the players” on the side of the sheets to make them easily distinguishable, and also by using page numbers and name of the scene. I hope this will aid you. Just make sure that you do not mix them together, so that you have to spend time sorting them out during the game.

If you make sure to memorize the first few pages and arrange handouts for yourself and the players, so they are readily available in separate piles, everything should work out fine.



Contents

For the Game Master

- Introduction – 6
- The Setting – What is Sprogø? – 7
- The Four Women Briefly – 8
- The Design of the Characters – 9
- The Puzzle – 10
- The Design of the Scenario – 14
- Types of Scenes – 15
- Layout of the Game Room – 17
- The Headmistress – 18
- Core Elements of the Story – 19

Execution

Preliminary Exercises

- Before starting – 21
- Briefing and Introduction – 22
- First Exercise – 23
- Casting and Introduction to the Puzzle – 24
- Second Exercise – 25

Scenes

- Four Women on a Boat – 26
- First Psychiatrist Scene – 27

First Act

- Day Scene – Betty and the Routine - 29
- Evening Scene – First Night – 30
- Day Scene – A Visit from Father – 31
- Evening Scene – Stomach Cramps – 32
- Day Scene – A Visit from Sister – 33
- Evening Scene – Freedom – 34
- Day Scene – A Visit from the Orphanage – 35
- Evening Scene – Curt – 36
- Day Scene – Interrogation – 37

Interlude

- Punishment – 38

Second Act

- Evening Scene – Rita – 40
- Day Scene – Father Has Passed Away – 41
- Evening Scene – Bleeding – 42
- Day Scene – A World Outside – 43
- Evening Scene – Escape – 44
- Psychiatrist Scene – Day of Reckoning – 45

Interlude

- Punishment – 46

Epilogue – 47

Handouts for the Players – 48 to 85

Thank you to my lovely game testers:
Troels, Lærke, Andreas, Tobias, Skafte,
Anne, Bent, Mads, Ivan, Zimmer, Peter,
and Nis

Written by Marie Skouenborg

For the Game Master

Introduction

The View from Sprogø is a scenario that explores the struggle for four different women's identity and personality.

Setting

We begin with the four characters arriving at the asylum on Sprogø island, which is an institute for maladjusted women. Here they are to learn how to behave properly, to tend to a home, and learn how to play the part of a housewife, mother, and proper lady. The asylum is isolated from general society on the island of Sprogø, and is kept by headmistress Frida Jensen, who is responsible for the daily operation of the asylum and the treatment of the those, who have been admitted to the place. The Game Master plays the role of the headmistress all throughout the game. The psychiatrists are hierarchically superior to the headmistress, and with their medicinal and psychiatric background, they determine the symptoms of maladjustment in the patients and decide the course of treatment.

Process

The scenario follows the women through two acts, whereas the first act is characterized by friendliness and hopefulness, and the other act by constraint and mistrust. The scenario concludes in an epilogue, where the changes that the women's personalities have undergone during the game are reflected in the life they have lead following the end of the second act.

Roles

The group of the four female characters consists of the hardy **Greta**, who just wants to be able to take care of her three unruly children; the innocent **Anna-Sofie**, who longs to return to her pedophilic father; the loyal **Betty**, who dreams of a wholesome family life with her criminal husband Curt; and **Karen**, the outgoing girl, who is prone to partying and drinking, and wants to lead a normal life close to her sister.

The Puzzle – The central game mechanic

To reflect the changes to the personality that each of the characters undergo, puzzle pieces with personality traits are used, to help show which sort of person the characters are becoming during the course of the game. The puzzle consists of 9 pieces, divided into three sets: 3 pieces that represents the character's self-understanding from before they arrive to the Sprogø Asylum; 3 pieces that represent the diagnoses that they have pinned to them; and 3 pieces that represent the ideal characters traits, which the system deems are necessary for them to acquire, if they are to become proper and productive citizens. The pieces will be switched out during the game, some times because a player chooses so, and other times, because the game's mechanics force through a specific change.

Types of scenes

During the course of the acts the scenes will change: Scenes occur during either day or night, some pertains to the character's patient records and others are disciplinary scenes. The types of scenes differ in the instruments they utilize and their function in the overall narrative. The most essential instruments are the Narrative Play in the beginning and the end of the Day Scenes, in the Punishment Scenes, and in the Epilogue; as well as the player's physical posture during the Psychiatrist Scenes; the Puzzle; and semi-live play during the entirety of the game.

As the Game Master, your most important tasks are:

- To make sure that the players understand that the development of their characters are at the core of the scenario.
- To keep track of the game mechanics involving the character puzzle.
- To motivate the players' development, by bringing core elements of the characters' stories into play.

The Setting – What is Sprogø?

Background for the Sprogø Asylum for the morally deranged.

The Sprogø Asylum was a real place, which was established in 1923, and was closed in 1961. It was led by Chief Psychiatrist Christian Keller, who was one of the driving forces behind mental healthcare in Denmark.

The general perception was that low intelligence, moral corruption, poverty, unemployment, and prostitution was loosely connected and inheritable. It also had a tendency to corrupt other citizens around the faulty individuals. Especially frivolous women was a problem, because they tended to lure otherwise decent men and women into lives of depravity, and spread sexually transmitted diseases such as gonorrhea and syphilis. These women's lifestyles also led to illegitimate children, which were a burden to society, because they inherited their bad genes and therefore were facing a life of incarceration, living in poorhouses, and mental asylums.

All of this worried Dr. Keller, who after a long period of political lobbying, finally was allowed to establish an isolated asylum on Sprogø for morally deranged women. Here they would be secluded from temptations, and the general society would be protected from their illnesses.

Life in the asylum

The patients on Sprogø was a mixed lot of women of all ages. They consisted of everything from the mentally retarded to prostitutes and more hardened criminals. However, some had ended up there due to some unfortunate event or the likes.

The asylum on Sprogø was self-sufficient in regards to most things, and contained a farm with livestock and fields. "The girls", as the patients were called, had their daily duties and learned various trades and skills, which they could apply in their life, once they were discharged.

Asides from the daily work, the girls also enjoyed a bit of entertainment. For a while, they were treated to a monthly movie night and on rare occasions some of them were allowed to go on a "vacation" of sorts to the small cabin called "Freedom" away from the asylum. However, the cabin was located on Sprogø as well.

The asylum on Sprogø mimicked everyday life, but without men. This meant that Sprogø was one of the few places in Denmark with female headmasters and breeding managers etc.

The island was not entirely without male inhabitants. A lighthouse keeper lived on the island, and it was not entirely unusual that local fishermen docked and went hunting for women, knowing full well that this was an island filled with frivolous womenfolk, longing for male company.

Punishments on Sprogø

The asylum on Sprogø often saw the girls disobeying the rules. They smoked, drank alcohol, tried to escape, ran off with men, or got sassy and violent. Among the harsher penalties were involuntary medication, restraint, and isolation in the "Reflection Room", which was a tiny room in the garret. The milder penalties included withholding their salary for their work and refusing them their usual Sunday off. Common to all types of punishment was that the girls had to apologize for their misdeeds.

Asides from the individual punishments, the staff made good use of collective punishments, so that if one person had failed to follow the rules, the movie night would be cancelled for everyone, and all the girls had to work on the following Sunday. This led to cases of disciplinary actions amongst the patients, to which the staff never interfered.

Last, but not least, the asylum could choose to send the worst of the girls to the mainland for sterilization. This was not considered to be as much a punishment, as it was a sign that the system had given up any attempt to improve on their behavior, and instead decided to ensure that their genes could not be passed on to new generations.

Getting discharged

Most of the patients found themselves in the asylum of Sprogø for periods of one to three years at a time. There were several ways of getting discharged. The girls could become married, but it had to be to someone, whom the asylum's psychiatrists approved of as responsible and stable companions. They could be discharged into the custody of the family, most often the parents, who would become responsible for keeping them in check, while receiving a modest remuneration for their trouble. Another option was sending them to serve as a maid in the home of strangers, which supposedly provided them with a stable environment.

Most of the girls would end up being re-admitted either to the Sprogø Asylum or one of the other Kellarian mental asylums. Many of them spend time in prisons and poorhouses as well. Common to all of their cases was that the mental healthcare system never truly ceased its grasp on their lives. Even years later after having been discharged into marriage or a foster family, the headmistress would pay them a visit and update their patient records with information about the conditions in their homes. They could be readmitted at any point in time, if the headmistress and the psychiatrists deemed it necessary.

This meant that being admitted to the Sprogø Asylum was no brief chapter in one's life. It was a branding, which could not be easily removed, and which often meant a long life of being connected to governmental institutions and social disempowerment.

The four women briefly

Greta

Greta is tough as nails, and lives and breathes for her three children. She hails from the docks of Esbjerg, where her husband lost his life on a fishing boat, when the children were young. Since then, she has been hustling and turning tricks in a desperate attempt to keep the remaining pieces of her family together.

Greta wants her children returned to her, so that she can take care of them, and ensure that they have a future. During the first act this appears possible, but in the second act it must be made clear that her children must be removed from her bad influence, in order to stand a chance. The two youngest will be adopted, and the oldest receives an internship. Greta is forbidden from contacting them.

Greta's father has had her admitted to the Sprogø Asylum.



Anna-Sofie

She grew up alone with her father on a farm. The father loves Anna. He is deeply religious and a pedophile. Anna gave birth to a son, but had to take his life, because her father explained to her that her son was a sinful child. Anna does not realize that anything is wrong with her relationship to her father, but she has been instructed not to tell a soul about him or the child. Anna is an innocent girl, and does not understand the world outside of the farm.

Anna wants to return home to her father, and in the first act this should seem possible to her. In the second act the headmistress will inform her that her father has passed away.

Anna is brought to Sprogø, because the hospital noticed that she had been pregnant. She has been admitted, until the staff can find out what has occurred.



Betty

Betty found trouble at a young age, but Curt offered to make her his wife, even though he was not the father of her child. The child died in the crib, and Curt turned to a life of crime. At the onset of the scenario, Betty is admitted temporarily to Sprogø, while the police is investigating a robbery, with which Curt and Betty has been charged. Betty fails to see any flaws in her hero Curt. Neither was she directly involved in any criminal act, but has been mixed up in the case due to Curt.

Curt turns up at Sprogø and causes the confrontation at the end of the first act. He also provides the option to escape from Sprogø at the end of the second act.

Curt fails Betty in the end, and she is left with the criminal trial and the consequences of his actions.



Karen

Karen spends her nights in bars drinking beers and partying, and she spends her days with hangovers and the consequences of the life she leads. She is aware that she cannot continue to live this lifestyle in the long run, yet this outgoing lifestyle is the only thing she has ever been good at.

She finds herself three months pregnant at the beginning of the scenario. The father is her brother in law, and she is plagued by guilt towards her sister, who has been her only true support throughout the many turbulent years.

When Karen's mother discovers her pregnancy, she has her admitted to the Sprogø Asylum. In the first act, she experiences stomach aches and complications with her unborn child, and in the second act she loses her child.



The Design of the Characters

The characters goes through several phases through the progression of the puzzle.

- The characters' starting point is laid out in the preliminary scenes: "Four Women on a Boat" and "First Psychiatrist Scene".
- The players are allowed to influence how the women come across. This takes place during the Day and Night Scenes in the first and second act.
- The asylum will force changes upon the women's personalities (the puzzle) during the Punishment Scenes.
- The Puzzles define the women's life in the Epilogue following the second act.

The characters consist of four elements

- A text with the character's **backstory**, as that particular woman would tell it herself.
- A **need**, which the character seeks to satisfy.
- A **desire** for something that they want to attain in life.
- A **puzzle**, which reflects their personality and how it changes during the course of the game.

Backstories

The character's backstory is written, so it contrasts with their psychological profile, which is introduced during the first Psychiatrist Scene. Both the psychological profiles and the women's own depiction of their past are heavily biased, and none of them present an objective truth about the character's true personality.

Needs and Desires

The characters' needs and desires are set up, so that they are not immediately compatible. It is the struggle between the character's needs and desires, which makes way for character development. They are not entirely who they would like to be, yet they cannot entirely escape who they are, in order to attain the things they want to achieve. Needs and desires are constant parts of the characters and cannot be changed during the game through game mechanics.

It is important that the players understand that the characters find themselves torn between needs and desires, and does not find themselves playing solely with one or the other in mind. These women are faced with the threat of losing themselves. It is up to the player to figure out, whether this is desirable or not, because one way or another, their personalities are the reasons that they find themselves in the Sprogø Asylum.

To give the players something to relate to, the scenes are build up around pre-scripted events or **key elements** during the characters' stay on Sprogø. Each of these events are made with the intention of nudging the characters in one direction or the other. The key elements for each character are listed in the "Key Elements" section.

The Puzzle

The Three Types of Pieces

Self-understanding pieces are distinguishable by the diagonally written letters on top of an opaque background.

The Self-understanding pieces show the characters' starting point and are placed in the initial scene, before the players arrive to Sprogø island. If the players want to maintain the traits of who they were, when they arrived, they will have to keep this side of their character alive in the subsequent scenes, by actively playing this personality trait.

Diagnosis pieces are also distinguished by diagonal letters, though on top of a slightly blurred background.

The Diagnosis pieces are placed after the preliminary scenes have been played. They cannot be moved or removed, but the players do not have to act them out or play with them in mind. They merely reflect the asylum's view of the characters' starting point and basic nature. They play a part in the women's stories during the epilogue, as they reflect society's view of them.

Compliance pieces are distinguished by their horizontal letters written on an opaque background.

The Compliance pieces represent a potential, which the players can seek to satisfy, in order to please the asylum and perhaps also their own desires for the future. So to begin with these pieces are put aside in a pile.

For these traits to become a part of the character, they should be acted out while being observed by asylum staff.

The back of the Self-understanding and Compliance pieces include a slightly richer description of what is meant by each of the character traits.



Finder styrke i at hendes far elsker hende og at hendes mor elskede hende inden hun døde

The Puzzle

Starting point and self-understanding

Why a puzzle?

The fact that the four women are unable to affect their surroundings, but are affected by them, is a central premise of the scenario.

This scenario presents a struggle, where the women's personalities are at stake. That is why it is important for the players to take on their roles, and play out the development that the characters go through, by using the puzzle pieces. The characters does not have to progress linearly in one direction, but some sort of progression has to take place.

As the Game Master, a large part of your assignment is to help out the players remember their pieces and how the mechanics work.

Seeing that Sprogø Asylum is an institution with a certain mind about how the characters ought to develop, there is a build-in bias in the game mechanism to force change through.

The starting point is laid out in the preliminary scenes

The starting point for the character is the three Self-understanding pieces. They reflect the characters own positive self-understanding. Opposed to these pieces are the three Diagnosis pieces reflecting the Sprogø Asylum and society's counterpoint. Finally the three Compliance pieces representing the aim of the treatment are placed on the side of the puzzle, to illustrate that these traits are something that needs to be earned.

Throughout the first scene, "Four Women on a Boat", each player puts their self-understanding pieces into play, either by telling the other women about a situation from their past or by acting out the character trait during the scene. E.g. *Greta could tell a story about how she took matters into her own hands at home in Esbjerg, after her husband died, in order to bring her Self-understanding as being "Decisive" into play. Betty could share her blanket with Anna-Sofie, who seems like she is freezing, while on the boat, in order to bring "Loving" into play under her Self-understanding.*

The other preliminary scene is a Psychiatrist Scene. The players, who play the three Chief Psychiatrists, will be handed the Journal Text, and each of them will have a **Diagnosis piece** and a **Compliance piece** belonging to the character central to the scene. The Psychiatrists will then discuss the content of the patient records, and draw conclusions based on the Diagnosis pieces, and then explain which sort of behavior, they are looking to cultivate in the patient based on the Compliance pieces. *"It is clear that Anna-Sofie is a Sexual Deviant, when looking at her conduct around the male visitors, who visited the farm."* (The Diagnosis piece "Sexually deviant" is places in the puzzle). *"Certainly. It is imperative that she learns how to behave in an Honorable manner, if she is to re-enter society."* (The Compliance piece "Honorable" is put into a pile separate from the puzzle).

Keeping the Self-understanding pieces and one's starting point

If the players wishes to keep their self-understanding intact after the preliminary scenes, they need to use their Self-understanding pieces into play during Day and Night Scenes. The idea is that the character trait face away, if one cannot act them out.

- If a player has not played a Self-understand piece during a scene, it will be placed on the side of the puzzle as a sign that it is on the way out, and the character begins to doubt, whether this character trait is part of her after all.
- If in the following scenes the character trait is brought back into play, the piece will be moved back into the puzzle again.
- If the player has failed to act out the character trait pertaining to a Self-understanding piece for two scenes in a row, it is removed from the game, and is no longer a part of their personality. It cannot be reinstated later on.

The Puzzle

Compliance pieces and forced changes

When using the mechanic

- Let the players themselves define, whether or not they have brought their Self-understanding pieces into play, but help them a bit in the beginning, so they do not lose them all too quickly. Towards the end, you may apply a bit of pressure, so the game does not become too easy for them to play, without making sacrifices.
- Be sure to only hand out Compliance pieces, when the relevant character trait has been seen and acknowledged by the headmistress or staff in one of the scenes.
- Pay attention to the development. You want for something to happen in the puzzle, but not for the characters in the first scene to lose control entirely.
- **AND be sure to pay attention to which pieces have been used during Day and Night Scenes.**

Gaining Compliance pieces and becoming something else

If the players welcome change or want to appear cooperative and compliant, they have to demonstrate that they can live up to the character traits of the Compliance pieces. This has to be done, while they are being observed by or while they are in contact with the asylum staff, e.g. during Day or Evening Scenes.

- If the player manages to act out the character trait relevant to a Compliance piece during a scene, the piece will be put next to the puzzle.
- If the player does not play the Compliance piece in the following scene, **it remains waiting next to the puzzle.**
- The second scene, where the player plays the Compliance piece, it is moved into the puzzle, and becomes an established part of the character's personality.

NB: When a Compliance piece becomes an established part of the characters puzzle, the player has to play in accordance to its character trait. The character may have been pretending to be submissive to begin with, but as soon as they have pretended for a while (through two scenes) it becomes habitual, and cannot be gotten rid off again.

Being forced to change oneself

At the Sprogø Asylum you are not free to choose, whether you want to obey the rules or not, and if you get caught breaking said rules, certain punishment awaits from the asylum staff. This punishment has bearings on the person you develop into, either by forcing bad habits out or driving the good habits into the character,

In the Punishment Scenes the headmistress will select a fitting punishment for those, who are guilty, and it is up to the players to depict, which effect this has on their personality. They can choose between:

- Losing one of their Self-understanding pieces entirely; or
- Receive a Compliance piece as an established part of their puzzle.

Anna-Sofie's Puzzle as an Example throughout the Scenario

Before the first scene.

No pieces so far.



After the first scene.

Self-understanding pieces have been placed.



After the first Psychiatrist Scene

Diagnosis pieces have been placed.



Towards the end of the game.

Anna-Sofie no longer feels loved or devout, but has become honorable, honest, and responsible.



The Design of the Scenario

The Preliminary Scenes - 30 min

- *where we get to know these women*

After a bit of warm up, the scenario begins with a preliminary scene, where the players get a chance to mold their character through play, without many immediate constraints. Here the puzzles will be used for the first time.

Then follows a Psychiatrist Scene, where the players are introduced to the system's counter-image of them and its expectations to them via the puzzle pieces.

First Act – 120 min

- *Discipline and hope of improvement*

The first act consists of a number of Day Scenes with routines performed under supervision, as well as a number of Night Scenes, where the women are alone together.

The first act should give the impression that these women are finding themselves in a situation with narrowly defined boundaries, but also with a hope of their stay being temporary, so that they can get back to pursuing the life, they dream about. The flames of these hopes should be fanned, and must be made clear that the consequence of not complying could mean they will loose out on something precious. In the first act the headmistress is kind, caring, and acknowledges the characters.

The first act ends with the characters getting into some trouble of their own doing, and gets punished for their disobedience.

Interlude – 15 min

- *Punishment*

The punishment is a narrated scene, where the players one after one has a chance to tell, how their characters are being punished, and how it changes their characters.

Second Act – 60 min

- *Mistrust and Power*

In the second act the Sprogø Asylum starts to change its character. The headmistresses is now strongly beginning to doubt that the women are capable of significantly improving, and the stranglehold around them is tightened. She appears despondent, absent, and judgmental. Meanwhile Rita is introduced, and will also be played by the Game Master. Rita has been in the system for a while, and is highly distrustful of the headmistress and the psychiatrists.

The second act does also consist of both Day and Night Scenes, but the feeling of being watched will now extend into the Night Scenes, and the characters will be locked in their dormitory room. Towards the end of the second act Rita attempts to escape and tries to get the characters to come along.

The escape fails and the second act ends with a Psychiatrist Scene, where the characters will be judged and issued punishments depending on their involvement in the escape. From here on out it is clear that the headmistress has given up on the characters entirely, and that the door to being discharged quickly has been shut behind them. Instead they are looking to spend the rest of their lives between treatment and mental institutions.

Interlude – 15 min

- *Punishment*

The Punishment Scene is a narrative scene, where the players takes turns to tell about how their characters are being punished, and how this affects them.

Epilogue – 15 min

Life after Sprogø

An epilogue for each of the characters will be told at the end of the game. The epilogue is about how the rest of their life unfolded. Each player tells their story based on the remaining pieces in their individual puzzle. The Self-understanding pieces becomes stories about the part of their lives, which failed to improve. The Diagnosis pieces becomes stories about treatments, social disempowerment, and life in a mental institution. The Compliance pieces become positive anecdotes, about how they experienced a glimpse of normal life here and there.

Types of Scenes

Day Scenes

Day Scenes, the narrative routine

Day Scenes are designed so that they switch between narrative play for describing daily routines at the place and a semi-live scene.

Remember to remind the players to play their character puzzle pieces both in the narrative play and in the semi-live scene.

Every Day Scene begins with the players describing their daily routine in four regular steps: Room Inspection, Common Shower, Breakfast, and Daily Duties.

There is a handout for the players concerning the Day Scenes, which contains keywords for the first three steps of the day among other things. The last step – the daily duties – varies from day to day, and there are special handouts for them. Handouts are only intended as a source of inspiration for the narrative play.

Ask the players to describe the surroundings using the keywords. The Game Master plays the headmistress and the staff, and let the players describe the characters' actions and how they spend their time during the day.

To create a sense of routine and repetition, you and the players must reuse as many of the descriptions from previous Day Scenes verbatim, so the first three steps starts to become like a chant in the last Day Scenes with few variations.

As a Game Master you must force the tempo of the routine. If the players stops and starts initiating conversation or an action, interrupt them by bringing on the next step of the daily routine.

Day Scenes, semi-live

After the narrative sequence, the scenes transitions into a classical RPG scene, where the players play their roles semi-live.

Remember to remind the players to play their character puzzle pieces both in the narrative play and in the semi-live scene.

The scenes begin with the headmistress entering the room, where she comments on how the women are performing their tasks, and briefly asks about how they are doing, e.g. Karen's pregnancy and about Greta's children, and then she brings one of the characters into her office.

Physically move this player to the other end of the room away from the others, who will remain seated at the table. When the scene is over, the player returns to the table, and the headmistress tells them that dinner is ready in an hour.

In some of the semi-live scenes, the non-player-characters (NPC) will be played by the other players. Handouts will be provided with information about the NPC's motivations and purpose in the scenes.

Execute the semi-live scenes so that they are short and concise, without too much small talk. Do make some time for awkward silences and the likes.

The Status of the Puzzle

The Day Scenes end by finding out which pieces have been played during the scene.

NOTE: It is easy to forget to go through this phase after each scene, but it is important for you to remember.

Types of Scenes

Evening, Psychiatrist, Punishment, and Epilogue

Evening Scenes

The Evening Scenes are played as a classical table top RPG, i.e. conversation in character, everything else is narrated.

Remember to remind the players to play their character puzzle pieces during the scene.

The players are in charge during the Evening Scenes, and as Game Master you will introduce problematic elements, which they have to tackle, while they play their parts.

In the first act, the players are able to get away with a lot, without getting caught. They may however NOT leave the island. In the second act, they will constantly hear footsteps in the hallway, see staff patrolling the yard etc., which limits their maneuverability.

Give the players a bit more space to unfold the characters during the Evening Scenes, and do not force the story as much as during the Day Scenes.

The Status of the Puzzle

Just like in the Day Scenes, you end the Night Scenes by checking which pieces have been played.

Psychiatrist Scenes

The Psychiatrist Scenes are played semi-live, and are centered around the Chief Psychiatrists and the headmistress, whom are discussing each character's medical records one by one. Each character is discussed in their own sub-scene.

In each sub-scene one of the players will play their own character, and placed physically on a chair in the middle of the room. The character is not allowed to talk, until the headmistress concludes the scene, by telling the character to thank the psychiatrists for their time.

The servile state, where the player sits quietly, listening to the psychiatrists, is a narrative device in itself. The player's gaze must be lowered, knees together, hands folded, and mouth shut.

The other three players play the psychiatrists. They will be handed the patient records as well as the proper Diagnosis pieces and Compliance pieces. They will stand around the player sitting in the chair and examine her carefully. They talk exclusive to the headmistress, but never directly to the patient.

When the Diagnosis and Compliance pieces have been placed (see page about the Puzzle), the headmistress commands the character to stand up and thank the psychiatrists for their time and effort.

There are two Psychiatrist Scenes in the game; a preliminary scene, where the diagnosis is established, and a concluding scene, where the psychiatrists and the headmistress reach the final verdict that each of the cases is a hopeless one. In the first of the scenes the psychiatrists play the pieces and leads the conversation, while the headmistress merely utters consent. In the final Psychiatrist Scene, no pieces are played, and the headmistress is in charge.

Punishment Scenes and Epilogue

Both the Punishment Scenes and the Epilogue are narrative scenes that goes together with the puzzles.

Following both the first and second act is a **Punishment Scene**. The headmistress (i.e. the Game Master) should have determined how each of the characters are to be punished prior to this scene being played out, and it is up to the players to describe how the punishment affects them.

As the Game Master it is your duty to ask defining questions such as: "Why they had to tie you to the bed?", "When did you break?", "How did you handle the others' mean stares and rejection?" etc.

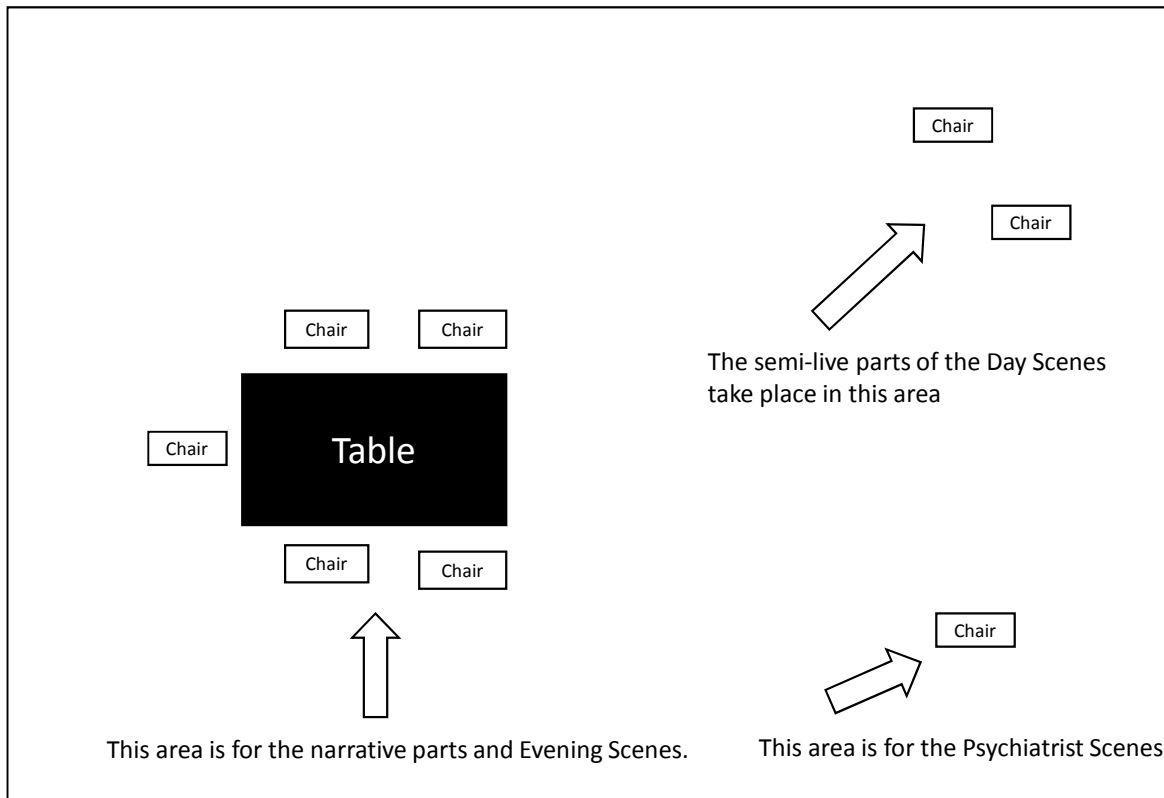
The punishment will affect the characters' personality, so that they either start losing their character traits or buckle under the pressure and acquires new ones. See the section about *The Puzzle*.

The Epilogue is the last part of the game, and here the players tell the story of their characters' fate, based on the remaining puzzle pieces.

The various pieces makes for different types of stories about lives that failed to improve, about lives that became normalized, and about how the diagnoses and illnesses were always a reminder reminder of their deficiencies. This is further described in the section about the puzzle and in the list of scenes.

As an addition to the Epilogue, there are handouts with stories about the real girls of Sprogø. This is just for inspiration and for those interested, and does not serve any other purpose in the scenario, other than underlining the fact that the stories of these girls are rooted in reality. 16

Layout of the Game Room



Most of the scenes are played around a table, but there are two other areas in the room for the semi-live parts of the Day Scenes and the Psychiatrist Scenes.

The area where the semi-live scenes take place needs two chairs. Most of these scenes are supposed to take place in the office of the headmistress. It may be a nice and cozy part of the room if available. The other players remain seated by the table, when the headmistress brings one of them into her office.

The area where the Psychiatrist Scene takes place needs to have a single chair, which the central character will be sitting on, while the others are surrounding her while standing up and discussing her case. The chair should not have wheels, in order to avoid the player moving around.

Prepare the room in advance, and remember to use the different areas.

The Headmistress

The Game Master's most important NPC



The headmistress Frida Jensen has devoted her life to Chief Psychiatrist Kjeller's Sprogø project. The Sprogø Asylum is her entire life, and this is where she feels at home. She is not married and does not have any children of her own, and knows only of the family life through her sisters' families, whom she visits during her monthly weekends off. She spends the holidays with the girls on Sprogø.

She is loving and affectionate, but also emotionally blunt, and does not like to talk about feelings and such. She understands that the transition to a life on Sprogø can be difficult, but urges the girls to get over it, and look at the unique opportunities, they are provided there.

Frida refers to the patients as "the girls", and her treatment of them shows that she is aware of her role as their guardian; an adult surrounded by simpleminded children. Her duty is to raise them with a caring but firm hand.

First Act

The players will enter the first act with an expectation of the asylum being a grim place, staffed by unsympathetic individuals, so it is important that you make the place as hospitable as possible, and this is done through Frida. If the headmistress is not friendly and inspires hope about their stay, then the players have nothing to lose in the second act, and the scenario will seem tame.

As a Game Master you must play Frida as lovingly and affectionate as you can, without forgetting about her firmness.

When describing the routines in the Day Scenes, let her smile encouragingly and be a helping hand during. She will immediately tell them to remake their bed, if they have failed to make it properly, but she does so with a pat on the shoulder and a "Don't worry. You will learn soon enough." Have her inquire about Karen's pregnancy, Greta's children etc.

Show compassion for the women and their situation, but maintain that this place is their last chance, and that they have to cooperate, if they want to see any improvement of their situation. Keep eye contact with the players.

Second Act – Mother is not angry, but she is disappointed

After the episode with Curt and the subsequent interrogations, Frida feels personally betrayed. She trusted her girls, and believed that they were capable of improving beyond their poor starting point. They took her trust and spat on it.

As a Game Master you must let the headmistress become cold as ice during the second act. When you depict the routines in the Day Scenes, let her be distant, and let her observe the characters with a stone face and be mute, when she tears the sheets of a bed that has not been properly made. Shower them with judgment and shake your head.

Keep the conversations with the characters short and concise during the semi-live scenes; she has information that they need. But do not send them back to the table without a chance to take it all in emotionally.

The Key Elements to the Stories

Greta

In the case of Greta it is vital that you as a Game Master make her children appear as real as possible.

There is a Day Scene, where Greta visits the orphanage, but bring the children in as topics in the other Day Scenes as well.

Suggest via the headmistress that Greta bake a cake, when she is on kitchen duty, or sew them some clothes, when they are in the sewing room. Encourage her to write letters to them. Tell her that you have visited the orphanage, and that they miss their mother.

Make sure to keep the hope that she may get out and be reunited with them alive.

In the second act it will no longer be possible to send cakes, clothing, or letters to the children.

The headmistress bears no news until the scene, where she will tell Greta that the two youngest will be adopted, and that the oldest have gotten an internship. Focus on the fact that the children will be fine, as long as Greta stays away from them.

Anna-Sofie

Be like a mother to Anna-Sofie in the first act. Play up how difficult it must have been to grow up without a mother. Let Anna-Sofie be the headmistress' favorite, and show her more affection and support.

Comfort her, let her feel safe, and give her hope that she will be reunited with her father.

In the scene, where the headmistress lets Anna-Sofie know that her father has passed away, the reality of it is that her father has committed suicide and left a note, where he admits to everything: the incest and the infanticide.

The headmistress will not tell Anna-Sofie that she knows about this, but she will feel disgusted about Anna-Sofie, who is seen as the guilty part that seduced her own poor father and murdered a newborn child in cold blood.

Anna-Sofie needs to feel more than anyone that she has lost the love and respect of the headmistress.

Betty

In the first act neither Curt nor Betty has been convicted yet, but they are charged with armed robbery. In the beginning the headmistress gives them the benefit of the doubt.

Give Betty the impression that it is all just a big misunderstanding, and she is bound to be discharged soon enough to start the family that she desires. And the only thing Betty can do at the moment is to learn a thing or two about keeping house and being a good mother.

In the second act Curt has been convicted, but has not been caught yet. The headmistress no longer has any patience for Betty acting dumb, because she feels that it is obvious that she knows, what she got herself into and that it was probably her idea to begin with; Curt used to be an upstanding citizen, until he entered marriage with her and her bastard after all.

Go ahead and portray Betty as a corrupting mastermind in the final Psychiatrist Scene. Emphasize that a longer prison term would insure that she does not get discharged, before she is incapable of bearing children.

Karen

The most important part is bringing up Karen's pregnancy in a way that makes her feel the gravity of the loss of the child in the second act.

Make sure that you use the headmistress to bring attention to the pregnancy as often as possible. Ask if Karen is looking forward to becoming a mother, and tell her how much of a miracle that little children are.

Bring up the fact that Karen is beginning to feel the child kicking in the final scenes before the abortion in the second act. Try to get Greta and Karen to talk about children.

A large part of this story is about making Karen feel that her sister has forgiven her, so that she does not feel guilty about having the baby.

Execution

Before starting

- Get the puzzle pieces ready (I will bring them with me to Fastaval).
- Set up the game area as described with enough room for table top sessions, one for the Psychiatrist Scenes, and one for the headmistress' office.
- Some of the pages with handouts need to be cut in the middle. E.g. the pages with NPC's, patient records, and little pamphlets with the real girls of Sprogø's backstory.
- Organize the list of scenes, so that they are ready for use.
- Organize the handouts in the correct order in a separate pile.

Briefing and Introduction

Tell the players that

- This game is about **identity**, and about playing someone, who is in the wrong, in trouble, and that society is trying to help you get back on track.
- That you will be playing four women, who are facing the double dilemma of choosing between the things they need and the things they desire, as well as finding out who they think they are and being confronted with how they are perceived by society.
- That we are working with stories that focus on topics like **incest, abuse, abortion** and the likes. No scenes will include explicit violence or sex, but these things are a part of the stories.
- And that we are dealing with a **tragedy**. It is not impossible that some of the characters will end up improving their situation, but this is not an easy going and amusing tale of four women on an island. This is not a scenario, you play to win, or a place to act out the urge to play a hero.
- That you will play **narrative scenes** and some will be **semi-live**. Ask about boundaries concerning the semi-live scenes.
- That they primarily will play their female characters, but that they also will be playing a few NPC's, which will be handed out during some of the scenes.
- That we are going to play **various types of scenes**, such as Day Scenes, Evening Scenes, Psychiatrist Scenes, Punishment Scenes, and that you will elaborate on all of them later.
- That you will be using a puzzle during the game, and that the mechanics will be explained later.
- That this is **not a history lesson**. Even though the story is very much inspired by historical events, the aim of the scenario is not to be historically correct. The scenario takes place between World Wars, i.e. a time, where the general consensus was that a woman's place was in the house, and where people were far more authoritarian than today. It is also a time, where any woman's inability to live up to the expectations of society (getting married, keeping a home, having children etc.) was often considered the result of genetic deficiencies. The rest of the setting will be provided during the scenario, where you will be given material for inspiration to help create your own version.

No handouts for Briefing and Introduction

First Warm Up

“Hi, who are you?”

During the First Warm Up session, the players will meet each other and loosen up in each others company. As a Game Master, you have to pay attention to the types of players you have at your disposal, and use this knowledge for casting afterwards.

Tell the players that they will begin by warming up their bodies, and then practice to tell a routine.

Have them stand on the floor away from the table. Let them hold hands, establish eye connect, and let them tell each other their names and a sentence or two about who they are.

After that, let them hug each other, and they are not allowed to let go, until you say so. Give it a bit of time, until you are convinced that they have gotten over the initial feeling of uncomfortableness/shyness.

Then have them jump in place, shake their arms and legs, and stretch out.

Now have them return to the table, and let them tell each other about what they do in the morning one after the other. They will take turns uttering a sentence about their morning routine (e.g. “I get up, brush my teeth, eat breakfast etc.”), and at some point, you as the Game Master will say “Again from the top!”, and they must start over, and attempt to repeat the same sentences. They are allowed to add new elements (e.g. “Today I ran out of toothpaste, I burned my porridge” etc.) They may also change the order of who is talking, but the contents of the sentence must have the same sequencing each time. Continue the drill until it becomes a mantra.

Casting and Introduction to the Puzzle

Now it is time to hand out the characters. Try to match each player and character by following these guidelines:

- Greta should be played by someone slightly introverted and bitter. Avoid extremely outgoing players for this character.
- It is best, if Anna-Sofie is played by an extroverted player. Avoid giving this character to someone who is shy, as she easily falls into the background.
- Karen's player should be someone, who takes initiative, e.g. the player, who starts out telling about herself during the warm up.
- Try to give Betty to a player, who is helpful and shows empathy. You could give it to the player, who asks if they should close the door, or helps explain the warm up procedure to someone who had failed to listen during the instructions.

Explain to the players that the characters are loosely described, and that they are welcome to interpret the character's actions and motivations. Their backstories are told based on their self-understanding, i.e. the characters' own understanding of what has occurred in their lives.

Hand out the Character Sheets with the backstory and the Self-understanding pieces.

Explain to the players the necessity of finding contradictions between the characters' needs and desires, and that they explore these contradictions, while they play. They should leave room for doubt and character development, and if they play the characters straight either one way or the other, it will defeat the purpose of the scenario.

Explain the three types of puzzle pieces to the players and how the game mechanics work.

- Explain to them that they are supposed to lay out the Self-understanding pieces in the first scene, and that the Diagnosis and Compliance pieces are used later on.
- Explain to them that they for the most part decide how their characters develop – do they want to improve? Are they just pretending? Are they contrarian?
- Explain to them that there will be scenes, where the asylum uses its power to force through a certain type of change.
- Explain to them that the Compliance pieces becomes fixed, when they have been played for two scenes straight. Warn them against pursuing the Compliance pieces too strongly in the beginning, due to the fact that they quickly end up limiting their characters' options.

The handouts for the players are the Character Sheets, Self-understanding pieces, and the rules of the puzzle. There are two copies of the rules of the puzzle. They are marked with a

Four Women on a Boat

The scene must

- Give the players a sense of their characters based on their Self-understanding.
- Give the players a first impression of a bleak and sad place, as well as a warm-hearted and loving headmistress.

Explain to the players that they must

- Start out by closing their eyes and describe the settings on the small ferry as they make their way over the grey waters in the silent rain. A ferryman stands by the wheel and four women are on the deck. Let each of them describe their characters, as they travel towards their new life.
- Then have them play out the conversation between the women on the boat, where they will play their Self-understanding pieces and place them in the puzzle, as they are played in the scene.

The Game Master must

- Describe the arrival to the island, where a gathering of women are waiting by the dock with the welcoming headmistress, who is there to greet them. This takes place after the Self-understanding pieces have been placed.
- Play the headmistress.

The scene ends

- When the headmistress has shown the characters their dormitory room, and brings one of them to see the psychiatrists, while the others stay behind.

The Plot:

The four women sit on a boat on their way to Sprogø. When everyone has placed their Self-understanding pieces, the boat arrives at the dock, where a group of female patients are gazing and yelling at them.

The four main characters come on land and are immediately surrounded by the group of women, until the headmistress whistles and everyone withdraws.

Following this the headmistress gives the characters a tour of the place, and shows them to their dormitory, where there are five beds, where they will live together.

Then she will bring the first of the characters to see the psychiatrists for a psychological examination, which concludes this scene.

NPC's:

The headmistress, who is played by the Game Master

She has control over the patients, who immediately withdraws from the characters on her command, so they can get moving.

The headmistress will appear friendly and helpful at this point in the story, and wants the girls to feel at home.

The handouts for this scene is the characters backstory and the 3 Self-understanding pieces of their puzzle.

First Psychiatrist Scene

The scene must

- Confront the players with a different interpretation of their character.
- Give them insight into what is expected of them, if they are to be discharged.

The players must

- One after the other be placed in front of a panel of psychiatrists, which is played by the other players.
- When they play their character, they must listen, be silent, and submissive.
- When they play psychiatrists and are discussing the character's patient record, they will place the Diagnosis pieces in the puzzle, when each diagnosis is brought up in the discussion. After this, they will define desirable character traits based on the Compliance pieces, and place them next to the puzzle.
- The players may only talk to each other as psychiatrists, never directly to the player sitting in the middle.

The Game Master must

- As the headmistresses make the characters feel uncomfortable and put them in their place.
- Support the discussion amongst the psychiatrists and express any areas, where the characters have room for improvement.

The scene ends when

- The final character has had her Diagnosis pieces placed in the puzzle and the Compliance pieces placed in a pile next to it.

The Process

The headmistress tells one of the women to take a seat and present herself by name to the psychiatrists.

The psychiatrists will stand around the central character sitting in the chair. The psychiatrists will look and examine the player in the chair, while the patient record is read aloud. The headmistress must make sure to correct the way that the player is sitting (straighten her back, fold her hands, knees together, head up, lower her gaze etc).

Then the psychiatrists discuss amongst themselves. Each psychiatrist explains what they know about the patient and places one Diagnosis piece.

The psychiatrists will also explain which character traits they want to see the character to improve on. These desired character traits in the shape of Compliance pieces are placed readily available for the player to play them in subsequent scenes.

The psychiatrists are anonymous and far above the patient in status. The headmistress is the only person, who will talk directly to the patient. The psychiatrists only talk about her, never to her.

When the Diagnosis and Compliance Pieces have been placed, the headmistress tells the player to stand up and thank the psychiatrists for their time.

The scene is repeated, until all of the players have been in the hot seat.

Give the players enough time to read the patient records. These records contain half a page's worth of text per character. Read aloud, so each record is read one at a time, and the relevant Psychiatrist sub-scene is played out subsequently.

*The handouts for the players are the patient records, the Diagnosis pieces and the Compliance pieces. The Diagnoses come in three copies and are marked with a **3***

First Act

Discipline and Hope of Improvement

First act must

- Bring the characters' needs and desires for the future into play, and begin to affect their notion of who they want to be.
- Give them the hope that the stay will be temporary, and that it can help them achieve their wishes.
- Show the headmistress from her best side; friendly and loving, yet firm. She must express a sincere interest in and a hope for the women's future.
- In the first act the women has plenty of opportunities to break the rules, without getting caught, as long as they refrain from doing so in front of the staff.
- The act will conclude with an Evening Scene, which will lead to a harsh collective punishment for everyone, who knew about Curt's visit, without cooperating.

Inform the players

- That there is two acts and one epilogue in the scenario. The first act is quite a bit longer than the second act.
- That we are playing in order to get to know the characters.
- About the game mechanic involving the puzzle, to keep them reminded about it.
- About the design of Evening and Day Scenes respectively.

Day Scene

The Routine and Betty

This Scene should give the players an impression of the routine in this place and give Betty hope that Curt will be vindicated, so she can return to him. It is the characters' first day at the asylum.

Tell the players to

- Describe the routine as it is written in the handouts.
- Remember to play their Self-understanding pieces, if they want to keep them.
- Remember to play their Compliance pieces in a manner, so the asylum i.e. the headmistress and staff notices it, if they want the pieces added to the puzzle.

The Game Master must

- Initiate the semi-live scene, by pulling Betty aside and in to her office.
- **Remember to keep track of the puzzles by the end of the scene. The Game Master decides which of the Compliance pieces the players has managed to achieve.**

The scene ends when Betty is sent back to work, and the headmistress informs the characters that dinner is ready an hour later, followed by communal singing before bedtime.

The headmistress

- Is nice, kind, and motherly, and wants them to succeed.
- In the conversation with Betty, she must play up the fact that Curt has yet to be convicted, and that everything will be straightened out soon, so that she can return to her former life again.
- Ask with interest, if everything was going well at home. If Curt was treating Betty decently. If she misses having children. And about what really happened *that* night.
- Talk about the stay in the Sprogø Asylum as a solution that will help her become a better wife, mother, and keeper of her house.

The handouts for the players are instructions for the Day Scenes and inspiration for the daily duties. There are two copies of each instruction for the Day Scenes. There are only one of each of the pages for inspiration. Use them in the order, you find most fitting. They are marked with a 4

Evening Scene

The first night

The scene should give the characters an opportunity to talk together and be themselves without supervision.

Tell the players that

- They are alone, and that the scene will be played like a classic table top RPG.
- That they need to remember to play their Self-understanding pieces, if they want to keep them.

The Game Master must

- **Remember to keep track of the puzzles, when the scene is over.** Remember that they only get Compliance pieces, if the asylum/headmistress have noticed the good behavior.

The scene ends, when the Game Master cuts it.

Setting

The women are alone in their room. It is the first night at the asylum.

As the Game Master, you have very little to do in this scene, but if the players themselves does not initiate a conversation, you can poke and prod at their needs or do something to initiate the conversation.

There are no handouts for the scene.

Day Scene

A visit from father

This scene should give an impression of the routine at the place, and motivate Anna-Sofie to behave exemplary, so that she can return home. At this point the women has been at the asylum for about a week.

The players must

- Describe the routine as it is written in the handouts, and remember previous repetitions from earlier Day Scenes, as well as remember to play their pieces.
- One of the players must play Anna-Sofie's father, Tage, who amongst other things is a pedophile. **NOTE:** No sex scenes should be played, but the players should be warned, if they have any moral/ethical issues with playing this sort of character.

The Game Master must

- Initiate this semi-live scene, by pulling Anna-Sofie to the side.
- As the headmistress give Anna-Sofie and her father the impression that the stay will be short, if Anna-Sofie shows progress.
- **Remember to keep track of the puzzles by the end of the scene. The Game Master decides which of the Compliance pieces the players has managed to achieve.**

The scene ends, when Anna-Sofie has said her goodbyes to her father and is sent back to work, and when the headmistress has informed the characters that dinner is ready an hour later, followed by communal singing before bedtime.

The headmistress

- The headmistress has a tremendous amount of respect for and faith in Anna-Sofie's father, and considers it a very good thing that he comes to visit her – a visit like this is something that many of the other patients are not fortunate enough to enjoy.
- She is certain that if Anna-Sofie shows progress that she will be able to return to the comfort of her home before long. Tell them that she may be allowed to visit her home in the future.
- The headmistress leaves them alone at one point, because she has matters to attend to, but will return to see the Anna-Sofie's father off to the ferry, and to send Anna-Sofie back to attend to her duties.

Anna-Sofie's father, Tage Hansen

- See the handouts for the players. The essence of this NPC is that he has had a pedophilic relationship with Anna-Sofie, but the girl is not aware of the fact that this is a bad thing. He is a devout Christian and feels the full burden of his sin. Tage wants to get Anna home as soon as possible, but he is terrified that she might reveal their secret to someone.

*Player handouts for inspiration concerning daily duties **4**
and a description of the NPC Tage Hansen, Anna-Sofie's father.*

5

Evening Scene

Stomach cramps

This scene must introduce the fact that Karen has complications in her pregnancy.

The players must

- Remember to play their Self-understanding pieces, if they want to keep them.
- Remember to play Compliance pieces in a manner, so the asylum will notice the good behavior, if they want them added to the puzzle.

The Game Master must

- Start introducing the fact that Karen is beginning to feel strong stomach cramps, and that they are getting more and more painful to the point where she cannot ignore them.
- Play the headmistress, if the players seeks her attention.
- **Remember to keep track of the puzzles, when the scene is over.** Remember that they only get Compliance pieces, if the asylum/headmistress have noticed the good behavior.

The scene ends, when the Game Master cuts it, but not before all characters are aware of Karen's stomach cramps.

Setting

The women are attending the movie night in the common room. The staff sits in a different room close by. There is an intermission mid-movie, while the reels are being changed.

The Headmistress

- Sits in a room down the hallway, if anyone should need her. She possesses an elixir to help remedy the cramps, and which needs to be consumed regularly. When/if the players call for help, the headmistress will run for their aid, and has Karen placed in a room, where she will ask questions about the pain she's feeling. She will conclude that the pain is normal and provide her with the medicine, which Karen is to take now and once every evening thereafter. It is unknown, what the elixir consists of.

There are no handouts for the scene.

Day Scene

Visit from sister and Karen

This scene must motivate Karen to learn something about herself and give her hope that she might be able to live with the child at her sister's place. The characters have stayed at the asylum just short of a month, and Karen is about four months pregnant.

The players must do as they usually do during Day Scenes, and one of them will play as Karen's sister.

The Game Master must

- Initiate the semi-live scene, by pulling Karen aside.
- As the headmistress give Karen and her sister the impression that the stay will be short, if Karen shows progress.
- **Remember to keep track of the puzzles by the end of the scene. The Game Master decides which of the Compliance pieces the players has managed to achieve.**

The scene ends, when Karen has said her goodbyes to her sister and is sent back to her duties, and when the headmistress has informed the characters that dinner is ready an hour later, followed by communal singing before bedtime.

The Headmistress

- The headmistress is happy to see Karen's family showing an interest, as it helps her chances, if she has the comfort of a family to return to. And the orphanage prefers that someone in the family is able to take care of the child.
- However, the headmistress is troubled by Karen's history with alcohol abuse.
- The headmistress leaves them alone at one point, because she has matters to attend to, but will return to see the sister off to the ferry, and to send Karen back to attend to her duties.

Karen's sister, Erna

- See the handouts for the players. The essence of this NPC is that she loves her sister, but has been let down by her far too often. She is filled with sorrow, but ultimately wants to see her sister come home, and also wants to take care of the child, when it is born.

Player handouts for inspiration concerning daily duties 4

and a description of the NPC Erna, Karen's sister. 6

Evening Scene

The Freedom

The scene must be focused around Anna-Sofie's need for physical intimacy.

The players must do the things that they normally do during the Evening Scenes.

The Game Master must introduce Birgitte, who is also staying at "The Freedom".

- **Remember to keep track of the puzzles, when the scene is over.** Remember that they only get Compliance pieces, if the asylum/headmistress have noticed the good behavior.

The scene ends, when the Game Master cuts it.

Setting

The characters have been allowed to spend the weekend in "Freedom", which is a tiny vacation home on the island. Birgitte has brought cigarettes and liquor. She wants to celebrate that she is getting discharged from the asylum on Monday (which is true).

Birgitte is played by the Game Master

- She is in the mood for partying, and has brought liquor and cigarettes.
- She is being discharged on Monday. An old childhood friend has proposed to her, and the psychiatrists have given him their approval as a suited husband.
- She is ecstatic and keeps talking about family and children. She is happy on behalf of Karen, and asks about the pregnancy.

There are no handouts for the scene.

Day Scene

A visit from the orphanage

This scene must motivate Greta to hold on and to give her hope that she will be allowed to have her children returned to her, and to have Greta feel ashamed about her misbehaving children.

The players must do as they usually do during the Day Scenes, and the players, who are not playing Greta, will be playing her children: Anders, Peter, and Jens.

The Game Master must

- Initiate the semi-live scene, by pulling Greta to the side.
- As the headmistress gives Greta the impression that it would be good for everyone, if she was able to control her children.
- **Remember to keep track of the puzzles by the end of the scene. The Game Master decides which of the Compliance pieces the players has managed to achieve.**

The scene ends, when Greta has said her goodbyes to her children, and they leave on the ferry to Zealand.

Anders, Peter, and Jens are played by the players.

- The three boys are between 8 and 14 years old. They are little troublemakers, and they are tired of the asylum. They love their mother and obeys her, but asides from that, they are ill-mannered. They must embarrass Greta in front of the headmistress.

The Headmistress

- The headmistress understands how difficult it can be, to be separated from her children, and arranges this excursion to make Greta happy.
- When the children misbehaves, she takes it in stride, and leaves it up to Greta to control them.

*Player handouts for inspiration concerning daily duties
and a description of the NPCs Anders, Peter, and*

4

There are three copies of the descriptions of Anders, Peter, and Jens.

7

Evening Scene

Curt

The scene must bring Betty in a dilemma, when Curt shows up and lures her astray.

The players must do the things that they normally do during the Evening Scenes.

The Game Master must

- Introduce Curt, who is knocking on the window.
- **Remember to keep track of the puzzles, when the scene is over.** Remember that you only get Compliance pieces, if the asylum/headmistress have noticed the good behavior.

The scene ends, when Curt accidentally drops a bottle out of the window, the lights in the main building are switched on, and the staff comes running down the hallway.

Curt

- Curt is what you would call a bad influence. He is a drunk, criminal, violent, and gets around. Yet, Curt cares a great deal for little, simpleminded Betty, who looks at him with love in her eyes.
- Curt is guilty of committing armed robbery, and has escaped the police, to seek out Betty, and bring her with him to Germany, where they can start anew among the Danish minority right across the border.
- Curt brings spirits and cigarettes, and he is not averse to flirting with the other women.
- Curt has arrived with some fishermen, and is currently saving up money for the escape by smuggling. It will take a bit of time, before they can escape, but he is confident they will succeed.
- Curt is exploiting the fact that Betty always swoons, when he tells her sweet nothings, and tells her stories about the family life she wishes for and that he needs her.
- The scene ends by Curt having to run off, when he accidentally knocks a bottle out of the window, which smashes against the cobblestone underneath the window.

There are no handouts for the scene.

Day Scene

The interrogation

This scene must pressure the players in order to see, who would tell on the others for their own personal gain and who would keep their lips sealed.

The players must do as they usually do during the Day Scenes.

The Game Master must

- Interrupt the routines, by discovering that something is wrong, and immediately go into the semi-live scene.
- Initiate the semi-live scene, by pulling the characters aside one by one.
- **Remember to keep track of the puzzles by the end of the scene. The Game Master decides which of the Compliance pieces the players has managed to achieve.**

The scene ends, when everyone has been interrogated, and after the headmistress has expressed her immense disappointment about everyone's involvement in the night's occurrences. Mother is both angry AND disappointed.

The Headmistress

- The headmistress knows that a man has visited them. She also knows that he has been inside of their room.
- She does not know, who he was or what happened in the room, but she is certain that something terrible that should not have happened, has occurred. Ideally they should not have let him in, but instead have called the staff.
- The headmistress emphasizes the fact that the girls were on the right path, and that they should not sacrifice their hard work for a lousy room mate. She also explicitly mentions that she has to write it down in their patient records, which the psychiatrists use to assess, whether or not they are allowed to visit their homes, their children etc.
- She asks about events during the night, where rules may have been broken.
- If a character appears impenetrable, she moves on to the next person.
- The headmistress is very disappointed in any of the characters, who chooses not to tell her the truth, and she has a sixth sense for lying. She will be less disappointed in any character, who chooses to tell on the others, but feels that they should have told her much sooner.

You may let the characters talk it over, before you end the scene, especially if the events have caused them to turn on each other.

There are no handouts for the scene.

Interlude

Punishment

This scene must force the characters to take a step towards normalization.

The players must

- Describe how the characters deal with their punishment.
- Choose to either loose **at least** one Self-understand piece or establish a Compliance piece. The choice must be reflected in their own description of the punishment.
- Conclude the scene by apologizing to the headmistress, and thank her, for being patient with them and showing them extra care.

The Game Master must

- As the headmistress issue a fitting punishment for each of the characters. All of them will be punished, but those who have cooperated, will be given milder punishments.
- Ask the players questions like: “What was it that broke her?”, “Which one of other patients humiliated her?”, “When did it all become too much?”, “Which memory will forever haunt her?”

The scene ends, when all the players have described their punishment, when they have made their choice in terms of the puzzle, and apologized to the headmistress.

Examples of Punishments

- The worst of the bunch will be given a weeks worth of isolation in the “Reflection Room”, and perhaps be forcibly medicated and restrained.
- The most cooperative individuals will be punished mildly and will not be allowed supper for a week, given extra work e.g. on Sundays or the like.
- Think in terms of punishments that will affect each character personally. Greta will not be allowed contact with her children. Anna-Sofie will be alone during her daily duties. Karen will be forced to consume Antabuse. Betty is denied information about the trial against Curt. And so on.
- And let other punishments go wide and affect everyone collectively, so that a character (or several) will have the other patients turn against them.

There are no handouts for the scene.

Second Act

Mistrust

The second act must

- Crush the players' hopes of having their wishes fulfilled. As a Game Master, you must hit them harder in the second act.
- Present a different impression of the asylum and of the headmistress. In the first act the surroundings were kind and optimistic about the characters' potentials, but in the second act the headmistress has given up on everyone except for her new favorite.
- Introduce stories about the asylum's twisted injustice via the NPC Rita.
- The headmistress will constantly attempt to help and praise her new favorite.
- The other characters will be criticized, ignored, or be treated with impatience.
- In the second act the staff will always be around, also during Night Scenes. The feeling of being surveilled and restrained is vital.
- If the players openly revolt, they will be sent into isolation, and will face the same choice as in the Punishment Scene – lose a Self-understanding piece or gain a Compliance piece.
- At the end of the act, the players will be given the option to attempt to escape with Curt and Rita.

Tell the players

- That if they need a break, now is the time.
- That life in the asylum changes after Curt's visit, and that they are being watched far more now. E.g. every Day Scene will now begin with their dormitory door being unlocked. Every Evening Scene concludes with the headmistress locking the door, before leaving.
- They will also see the headmistress far less, as she will mostly leave them in the hands of other staff members.

Evening Scene

Rita

This scene must introduce Rita as a NPC and create doubt about the characters' prospects.

The players must do the things that they normally do during the Evening Scenes.

The Game Master must

- Begin the scene with the headmistress escorting Rita into the room. Remember to lock the door at night.
- Play as Rita. Remember to bring up Karen's pregnancy.
- **Remember to keep track of the puzzles by the end of the scene. The Game Master decides which of the Compliance pieces the players has managed to achieve.**

The scene ends, when the Game Master cuts it, right after Rita has told the characters about forced sterilization, those who get to work as maids getting abused, and other sad fates, and after Karen has felt the baby kicking for the first time.

Rita, played by the Game Master

- Rita has been sent back to the asylum, after having tried to escape to England on a boat. She has been a patient for years.
- She will attempt to become friends with the characters, and she is very fond of the children (Karen's pregnancy).
- She will tell them how "girls like us" do not stand a chance on the outside. That they will be treated like dirt, as soon as someone finds out, where they have been. The family will give trying to live with the shame.
- She will tell them that one of the easiest ways to get out, is to let oneself be sterilized. Of course you could risk that they would just go ahead and do it, because they felt it would be right.
- Rita tells them that the headmistress is an old, uptight witch, who wants to keep them on the island, to have someone to subjugate.
- And about the psychiatrists' experiments with performing brain surgery and giving the patients strange potions, who will make them lose their minds.
- Some of Rita's stories are made up, others are true, but the players will not know which is which. They just need to feel paranoid.

There are no handouts for the scene.

Day Scene

Father has passed away

This scene must come as a hard blow to Anna-Sofie.

The players must do the things that they normally do during the Day Scenes.

The Game Master must

- Remember to unlock the door first thing in the morning.
- Initiate the semi-live scene, by pulling aside Anna-Sofie.
- **Remember to keep track of the puzzles by the end of the scene. The Game Master decides which of the Compliance pieces the players has managed to achieve.**

The scene ends, when Anna-Sofie is taken back to her daily duties, and when the headmistress has informed the characters that dinner is ready an hour later, followed by communal singing before bedtime.

The Headmistress

- Will tell Anna-Sofie that her father has passed away, and that the funeral took place this past Saturday.
- Will explain to Anna-Sofie that it would not have been appropriate for her to be there, due to the “circumstances” and for the sake of the other “grieving attendants”.
- Will attempt to avoid telling her, how he died, because it was a suicide, where he left a note, confessing everything.
- The headmistress despises Anna-Sofie after having found out about her relationship with her father. Only a truly corrupt soul would even attempt to lead her father astray. He had been a devout Christian, before she played her little games.
- Naturally, for Anna-Sofie to be discharged will be out of the question for the next foreseeable future. If she shows signs of great improvement, she may have a place as a maid in the house at some point, but clearly the headmistress has no faith that this will become a reality.

The handouts for the players are inspiration for the daily duties.

Evening Scene

Bleeding

This scene must spread doubts about whether the elixir that the headmistress has given Karen helps or hurts her pregnancy, and this should pose Karen with a few difficult choices: Does she want the baby? And does she trust the headmistress?

The players must do the things that they normally do during the Evening Scenes.

The Game Master must

- Remember to lock the door at night.
- Begin the scene with Rita wanting to go to The Freedom.
- Introduce Karen having stomach cramps and eventually starting to bleed profusely.
- **Remember to keep track of the puzzles by the end of the scene. The Game Master decides which of the Compliance pieces the players has managed to achieve.**

The scene ends with Karen fainting, while the headmistress arrives. When Karen awakens, she has miscarried.

Rita

- She has bribed a member of the staff and wants to head out to the Freedom to get booze, cigarettes, and have sex.
- In the cabin Curt awaits with his fisherman friends, who has brought booze, cigarettes, and are looking for female company.

Curt and his friends

- They are drunk, and gets grabby with everyone, who has decided to come along.
- They will happily say things like: “You like it, don’t you?”, “I know your type.”, “Whiskey doesn’t come cheap.”, “You could stand to be a little nicer to me.”, “It’s not so bad, we’re just having a bit of fun.”

The headmistress

- Shows up briefly after Karen has begun bleeding and starts getting dizzy. She is taken away for treatment.

NOTE: They characters are free to follow Rita to the Freedom. If Karen stays behind, you must switch between the scenes that takes place in the Freedom with Rita and Karen back in the dormitory room.

There are no handouts for the scene.

Day Scene

A World Outside

This scene must pressure Greta and Betty by tearing their hopes apart.

The players must do the things that they normally do during the Day Scenes.

The Game Master must

- Remember to unlock the door first thing in the morning.
- Initiate the semi-live scene, by pulling first Greta and then Betty aside.
- **Remember to keep track of the puzzles by the end of the scene. The Game Master decides which of the Compliance pieces the players has managed to achieve.**

The scene ends, when Betty is taken back to her daily duties, and when the headmistress has informed the characters that dinner is ready an hour later, followed by communal singing before bedtime.

The Headmistress

- Greta's two youngest children are about to be adopted, and will be sent off to the new family in a week's time. The oldest has received an internship.
- Greta will not be informed about her children's whereabouts, and is told that it will be better with a clean break, so the children can acclimate to their new family without her interference.
- The headmistress is harsh and firm, and has made up her mind.
- Betty's case is being reevaluated. Curt has been convicted, even though he has yet to be apprehended. He has deemed guilty and has become a wanted man.
- Betty will be transferred to a women's penitentiary to serve five years of hard time. The psychiatrists have decided that she is not feeble-minded enough to vindicate her for her involvement, and she will be transferred within a week's time.
- The headmistress is harsh and firm, and has made up her mind.

The handouts for the players are inspiration for the daily duties. **4**

Evening Scene

The Escape

This scene must provide the characters with the opportunity to flee the country to seek a new life far from diagnoses and Sprogø.

The players must do the things that they normally do during the Evening Scenes.

The Game Master must

- Remember to unlock the door first thing in the morning.
- Initiate the semi-live scene, by Rita letting Curt inside through the window.
- **Remember to keep track of the puzzles by the end of the scene. The Game Master decides which of the Compliance pieces the players has managed to achieve.**

The scene ends, when the escape attempt fails.

Curt and Rita, played by the Game Master

- They have everything ready for an escape to Germany. A boat, money, and have bribed members of the staff. They will attempt to make the escape seem easy and the right thing to do.
- They will make an extra attempt to bring Betty.
- They will attempt to prevent anyone from warning the staff by using just about any kind of means.
- During the escape something goes wrong, and Rita and Curt escapes without the others, leaving the characters to get caught, thrown overboard from the boat, used as a distraction, or the likes. Whichever direction comes naturally during the play.
- Make sure that only one of Curt and Rita are active at the same time, as it can be rather messy, if you attempt to play two NPCs at the same time. E.g. let Rita run ahead or something similar.

There are no handouts for the scene.

Psychiatrist Scene

The Hour of Reckoning

This scene must bring forth the final verdict for the characters.

The players must

- Play their character in front of a panel of psychiatrists played by the other players.
- When they are playing their character, they must pay attention, remain silent and submissive.
- Play the psychiatrists, but mainly listen to and agree with the headmistress.
- End their individual character's sub-scene standing up and thanking the psychiatrists for their time.

The Game Master must have the headmistress make the characters appear from their worst possible side.

The scene ends, when the final character has been assessed.

The Process

The headmistress tells the character to sit down. Similar to the First Psychiatrist Scene, the player must sit in a submissive posture.

The players playing the psychiatrists will stand around the player playing the active main character and pay attention to the headmistress.

Neither the psychiatrists or the headmistress will talk to the active character sitting in the chair at any point during the sub-scene.

Thereafter the headmistress will explain, why there is no hope of progress for this particular girl. All incidents will be portrayed in the worst possible manner and enshrouded with her mistrust.

As opposed to the First Psychiatrist Scene, no puzzle pieces will be placed during this scene. In this scene the headmistress directs the conversations, while the psychiatrists merely adds their sentiments during.

There are no handouts for the scene.

Interlude

The Punishment

This scene must force the characters to take a step towards normalization.

The players must

- Describe how the characters deal with their punishment.
- Choose to either lose **at least** one Self-understand piece or establish a Compliance piece. The choice must be reflected in their description of the punishment.
- Conclude the scene by apologizing to the headmistress, and thank her, for being patient with them and showing them extra care.

The Game Master must

- As the headmistress issue a fitting punishment for each of the characters. All of them will be punished, but those who have cooperated, will be given milder punishments.
- Ask the players questions like: “What was it that broke her?”, “Which one of other patients humiliated her?”, “When did it all become too much?”, “Which memory will forever haunt her?”

The scene ends, when all the players have described their punishment, when they have made their choice in terms of the puzzle, and apologized to the headmistress.

Examples of punishment

- The worst of the bunch will be forcibly sterilized.
- Betty will be sent to prison.
- The others are punished with repeated isolation, forced medication, and restraint.

There are no handouts for the scene.

Epilogue

This scene must conclude the scenario by roughly describing how the lives of these women turned out following their time in the Sprogø Asylum. The players will be given handouts for inspiration before the Epilogue is played.

The players must describe the fate of their characters based on the remaining pieces in their own puzzle.

- The Self-understanding pieces should inspire stories concerning trouble with fitting into society.
- The Compliance pieces should inspire stories about how parts of their lives involved bits of normalcy like living in a house with a husband, children, steady employment as a housekeeper, or the likes.
- The Diagnosis pieces should inspire stories about how certain dreams of theirs never came true, due to the prejudice of the people in their lives: Marriage proposals withdrawn, families rejecting them, getting fired from their place of work, and so on.
- If a character only has her Diagnosis pieces left at the end of the game, she will never end up leaving the mental healthcare system's institutions.
- As soon as a piece has been a part of the character's story, it should be removed from the puzzle.

The Game Master must remember to keep track of the pieces, and make sure they are removed, as they have become part of a story.

The scene ends, when all players have told the stories pertaining to the remaining pieces of their puzzle, and these have been removed.

When the epilogue has been played and the scenario has reached its conclusion, you may place the final handouts in front of the players, while you ready yourselves for the evaluation.

The final handouts contain stories from some of the women, who were patients at the Sprogø Asylum.

Let the players read these and they may bring them home, if they so desire. These are just additional material, which serves the purpose of emphasizing that these women's fates are rooted in reality.

Wait a bit, before you move on to the evaluation.

Before the Epilogue handouts with short descriptions of facts about how the patients were brought to the asylum and how their life took shape thereafter are handed to the players.

8

After the Epilogue handouts with true stories about the real patients of the Sprogø Asylum are handed out. They are marked with a

9

Character Sheets and Layout for the Puzzle

I will hand out premade character sheets and puzzle pieces before the game starts.

Anna-Sofie

Need : Physical intimacy



Desire : Return to the comfort of her home

Anna-Sofie's mother passed away while Anna-Sofie was a young girl, and she grew up on a farm on the island of Lolland. She was taken out of school at an early age, to help around the house. She is almost illiterate, and does not understand the world outside of the farm. Her father was in charge of her home schooling, and the only book they owned, was the Bible. Work at the farm was trying and the life was simple, yet Anna-Sofie showed a talent for it, and found comfort in her fathers love and a reassurance that God watched over them, and would not subject them to more, than they could handle.

Anna-Sofie and her father lived alone on the farm, and her father become lonely. When she became pregnant and gave birth to a son, she understood why her father told her that the boy was a foul child and unfit for life. She did cry, but only a little, when she lowered the infant into the dark waters, and held him there, until he was silent.

Shortly thereafter she became ill with a stomach ache and had to be admitted to the hospital. After having examined her closely, the head nurse had a serious talk with her father outside of the hospital ward. For the first time in her life, Sofie saw the fear in her father's eyes. He went to her, and without looking in her eyes, he explained to her, that she had to leave the farm and move to a home on Sprogø. Then he suddenly looked her directly into her eyes with an intense look. "Anna-Sofie, you must never tell anyone about the child. If you keep our secret, everything will work out just fine, and I will come and bring you home from Sprogø in a few months' time."

Anna-Sofie has a need for physical intimacy. Not necessarily sexual intimacy, but more in terms of warm hugs, a calming hand on her shoulder, and the likes. Anna-Sofie desires to return to her quiet life on the farm with her father.

Karen is a woman, who is in her late twenties. Her adult life has revolved around the pub Fortuna in the provincial town of Nakskov, where she is a regular. Everyone knows Karen from the Tuna, and Karen knows everyone.

As well as Karen fits the life of the Tuna, just as ill-fitting is she in the rest of society. The uptight teachers were always on her case, and was thrown out of school for being a smart mouth and talking too much.

Her only true anchor and support in life is her sister, Erna. Karen loves her sister and visits her and her husband, Knud, regularly. Knud does not approve of Karen's life and rarely misses a chance to let her know, exactly how morally perverse her life is.

That was why it was especially surprising that they got along so well at that party. Maybe both of them had been drinking more than they could handle. Regardless, Karen had trouble remembering the events of that night, but she recalled Erna's facial expression the next morning, when Karen stumbled about trying to find her skirt in the scullery, while Knud attempted to button his trousers and explain himself. And of course she ended up becoming pregnant, because Knud did not know how to prevent that sort of thing. It appeared that the black sheep of the family was about to ruin Erna's marriage, so their mother reacted and contacted Sprogø, to have them straighten out Karen. **Karen is three months pregnant at the onset of the scenario.**

Karen knows that her behavior gets her into trouble, and it makes her butt heads with her family, whom she does care for deeply, as well as the authorities, whom she is less fond of.

Karen also knows that she is in fact an adult woman without any skills to provide for herself, and with her lifestyle it could be difficult to find a good husband. On the other hand, life just tends to be dull, if you do not enjoy yourself once in a while.

Karen feels the need to revolt against the rules. She often uses sarcasm and snooty comments, but the most important thing to her, is that she feels free. Karen has a desire to settle down, and to be able to provide for herself, and reconcile with Erna.

Karen

Need : Revolting against rules



Desire : A normal life with her sister's family.



Betty

Need : To help others

Desire : A life with Curt and children

Betty grew up on the streets of Copenhagen surrounded by working girls and thieves. When she turned 14, she found a job at a factory, and as a 16 year old she married Curt. She became pregnant, and Curt promised to be her savior and to take care of her and her child. However, when their child died in the crib, Curt's life began spiraling downwards, drinking and ultimately losing his job. A life without something to do brought out the worst in him.

She quickly learned to stay out of his way, when he had had a bad day and came home reeking of booze and cheap perfume. She could see it in his eyes, when he was angry, and she usually moved away in time. And he was always so sweet and apologetic the next day. Certainly there was good in Curt, he just needed things to go his way, so that he could get out of that rot, he was stuck in. And he would have never ended up this way, if it had not been for her. Betty is as loyal as a puppy dog towards Curt, and is incapable of seeing his flaws.

One evening a couple of Curt's friends came over, and he asked her to stand guard on the corner of the warehouse, while they took care of something. She still does not know exactly what happened in there, but the police showed up, and she failed to escape. And suddenly she and Curt were charged with armed robbery, however, she refuses to believe that this was what Curt was up to. Betty's teacher explained to the authorities about her simple mind, and she was sent to Sprogø instead of prison. Curt is in police custody, until the case is solved.

Betty feels the need to take care of people, to save them, or protect them. Better desires a family life with Curt and a lot of wonderful children.

Greta is known for being harsh and saying things straight. Life has taught her, to look out for herself, and that every situation depends on whether or not you are in control. Greta knows how to fight, and she has learned that exerting physical violence gives her control over most people. Greta does not show signs of weakness and is willing to go to that next level in a conflict, in order to assert her dominance.

Greta has three children, who has been placed in an orphanage, when she was sentenced to stay at Sprogø. Greta will do everything in her power to have her children returned to her as fast as possible, and she fears that they will be separated and get adopted. She does not have much faith in the authorities and its henchmen. So far, they have never done her any good.

Greta knows that love is a weakness and that you should never tell others about the things you desire, because that puts you in their power. Greta has kept a picture of her three children in the seams of her dress. The children are called Anders (14), Peter (10), and Jens (8).

Ever since her husband died in an accident on a fishing boat, Greta has had to provide for herself and her three children by stealing and by prostituting herself on the docks of Esbjerg. When her father found out about the state of things, he turned her over to the head of the parish, and had her admitted to a mental asylum. She is from a very Christian home on the West Coast of Jutland.

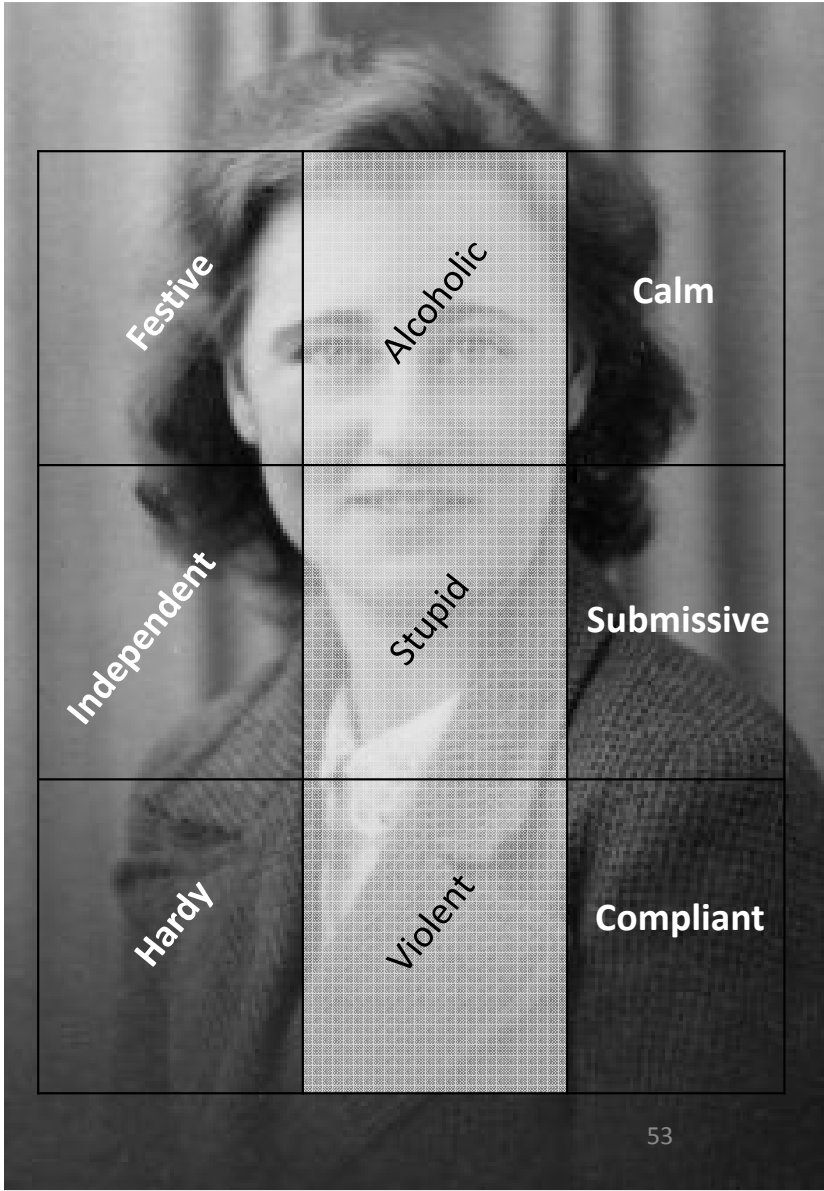
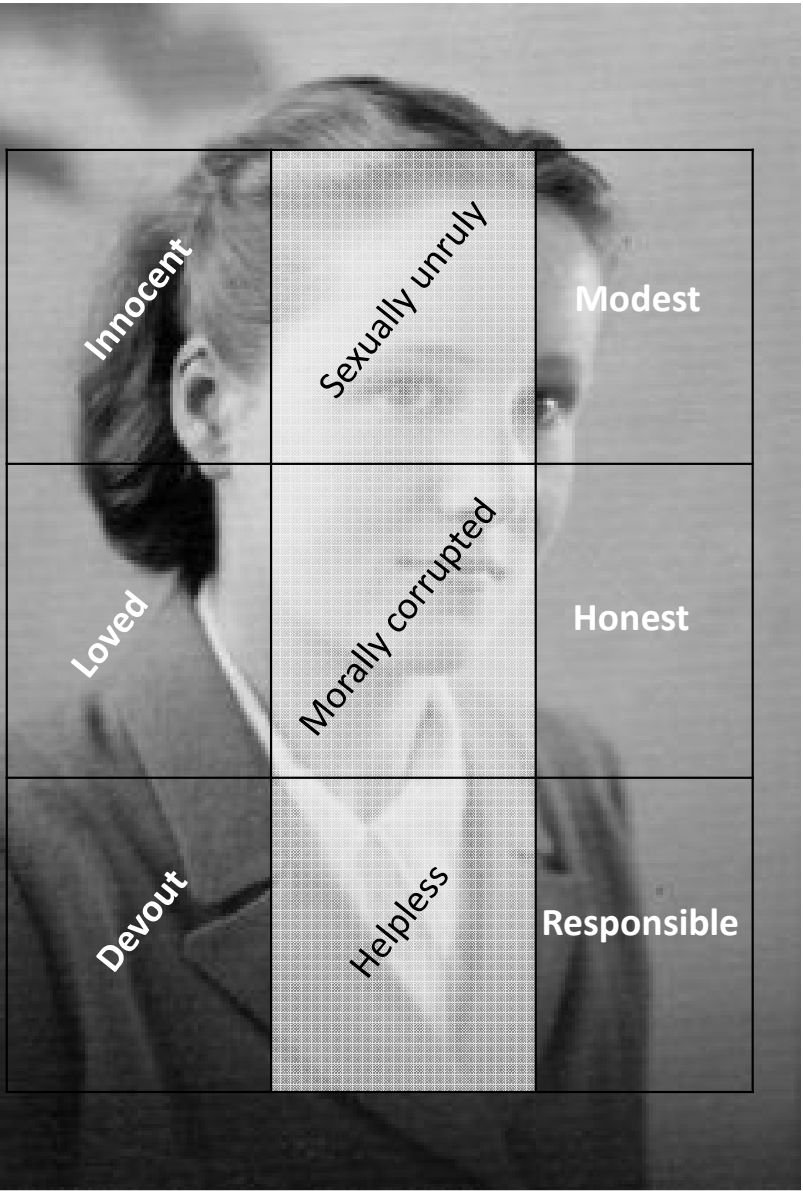
Greta does not show any sort of compassion or sympathy for the people around her. The strong are a threat and must be controlled. The weak are of no use to her.

Greta has a need to be in power and feel that she is in control. Greta has a burning desire to get out and be reunited with her three children.

Greta

Need : To exercise power over others

Desire : To have her children returned to her

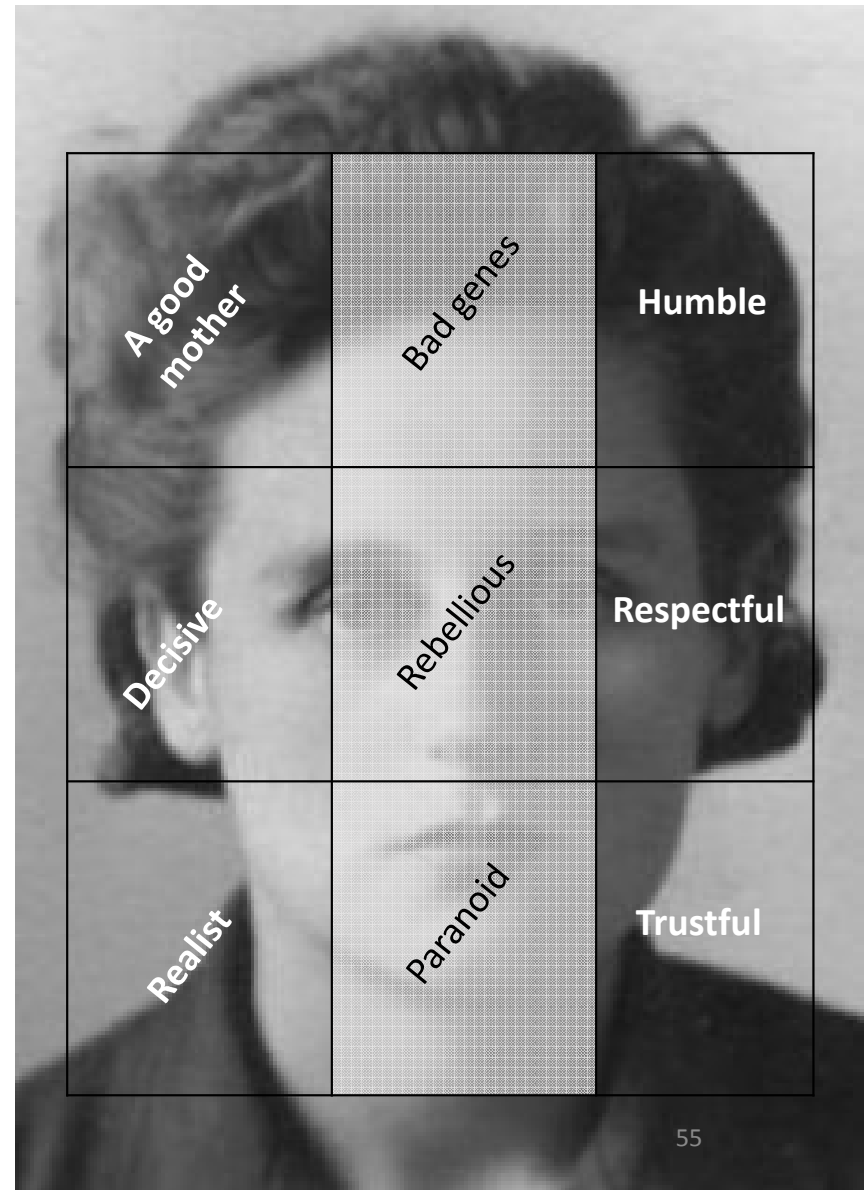
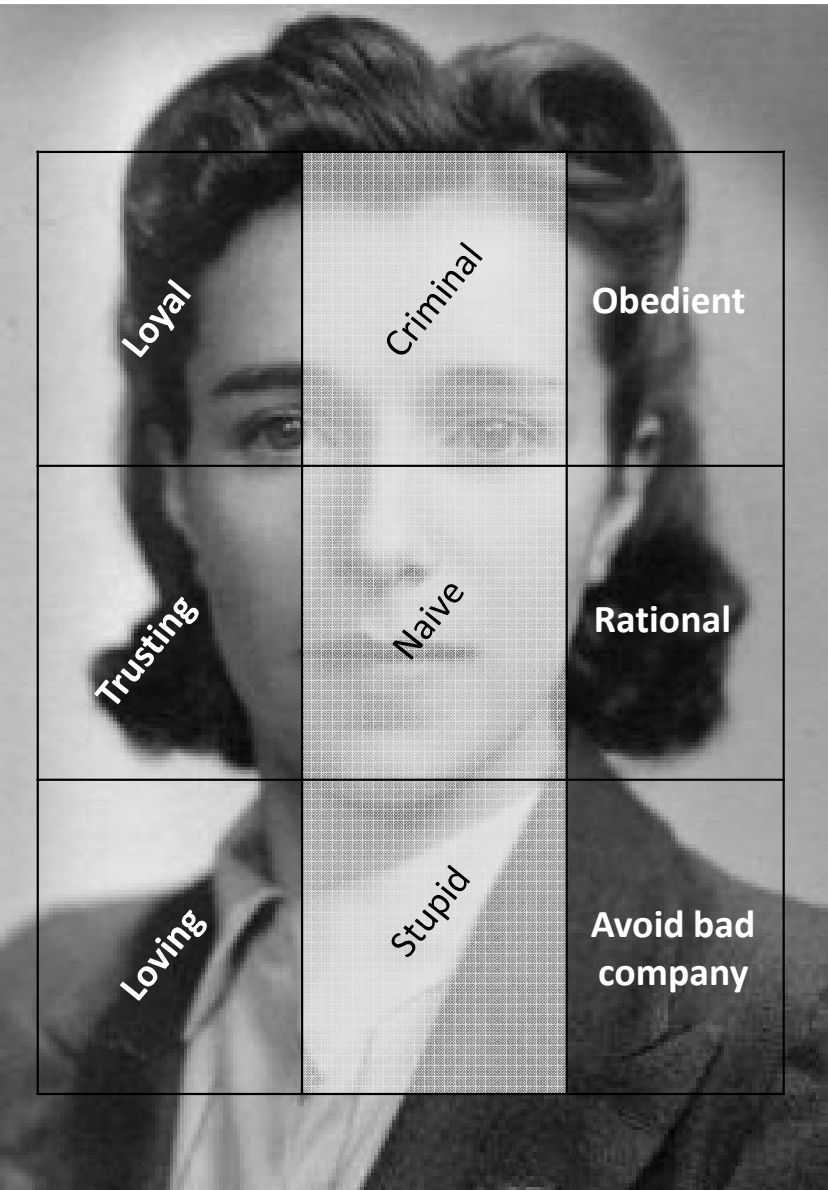


Anna-Sofie (back)

<p>Awakens the protective instinct in people around her. Does not know much about the world.</p>		<p>To understand that men are only out for one thing, and that they are therefore to be avoided.</p>
<p>Finds strength in the fact that her father loves her, and that her mother loved her before she passed away.</p>		<p>She must tell the truth, when confronted by authorities.</p>
<p>Everything has a purpose, and God does not provide me with a challenge that I cannot handle.</p>		<p>She must take responsibility for herself and her actions.</p>

Karen (back)

<p>Likes to make light of the situation, when the mood becomes too serious.</p>		<p>She must learn to restrain herself when she finds herself in assemblies and when authorities are speaking.</p>
<p>Takes initiative and finds a way to get things done.</p>		<p>She must accept that others know better than her and learn to follow their advice and instructions.</p>
<p>Karen is resilient, and does not let herself get overwhelmed.</p>		<p>She must learn to step down and avoid conflicts, by getting in line.</p>



Betty (back)

<p>Finds strength in defending others before defending herself.</p>		<p>Betty must choose to be honest in the face of authorities, rather than loyal to other norm breakers.</p>
<p>Betty believes in the goodness of others.</p>		<p>Betty must realize that other people are fallible.</p>
<p>Betty shows compassion and care for the people around her.</p>		<p>Betty must push away those, who exert a negative influence and fail to comply with the rules.</p>

Greta (back)

<p>Finds strength in her belief that she is a good mother to her three children.</p>		<p>Greta must realize that she has a lot to learn, in order to become a good mother.</p>
<p>Greta always finds a solution, and she always decides which one is the right one by herself.</p>		<p>Let the authorities make the decisions.</p>
<p>Greta does not shy away from the harsh realities.</p>		<p>Believing that the system is trying its best to help you.</p>

Handouts

The Puzzle

Keeping the Self-understanding pieces and the starting point

- If you have not played a Self-understanding piece during a scene, it will be placed on the side of the puzzle, as a sign that it is on its way out, and that they character is starting to doubt the prevalence of this character trait.
- If you play the piece in the following scene, the piece will be placed in the puzzle again.
- If you fail to play one of your Self-understanding pieces for two scenes straight, it will be removed from the game. It is no longer a part of your character's personality and cannot be reinstated.

Gaining Compliance pieces and undergoing change

The Compliance pieces needs to be played while the asylum is observing, i.e. in contact with the staff. The Game Master decides whether or not your character's actions live up to the Compliance piece.

- If you explicitly play a Compliance piece, it will be placed on the side of the puzzle.
- If you do not play it in the following scene, it remains **dormant** on the side.
- After having played the Compliance piece two scenes in a row, it is placed in the puzzle, and it becomes a fixture in the character's personality.

Diagnosis pieces and becoming stigmatized

These pieces are a fixed part of your puzzle, and can never be removed.

You may learn to live with your diagnoses and compensate with other more positive attributes, but you will for ever be stigmatized as mentally ill.

If you lose all other character traits, you are no longer anything else but your diagnoses. In that case you are without a positive self-image.

The Puzzle

Keeping the Self-understanding pieces and the starting point

- If you have not played a Self-understanding piece during a scene, it will be placed on the side of the puzzle, as a sign that it is on its way out, and that they character is starting to doubt the prevalence of this character trait.
- If you play the piece in the following scene, the piece will be placed in the puzzle again.
- If you fail to play one of your Self-understanding pieces for two scenes straight, it will be removed from the game. It is no longer a part of your character's personality and cannot be reinstated.

Gaining Compliance pieces and undergoing change

The Compliance pieces needs to be played while the asylum is observing, i.e. in contact with the staff. The Game Master decides whether or not your character's actions live up to the Compliance piece.

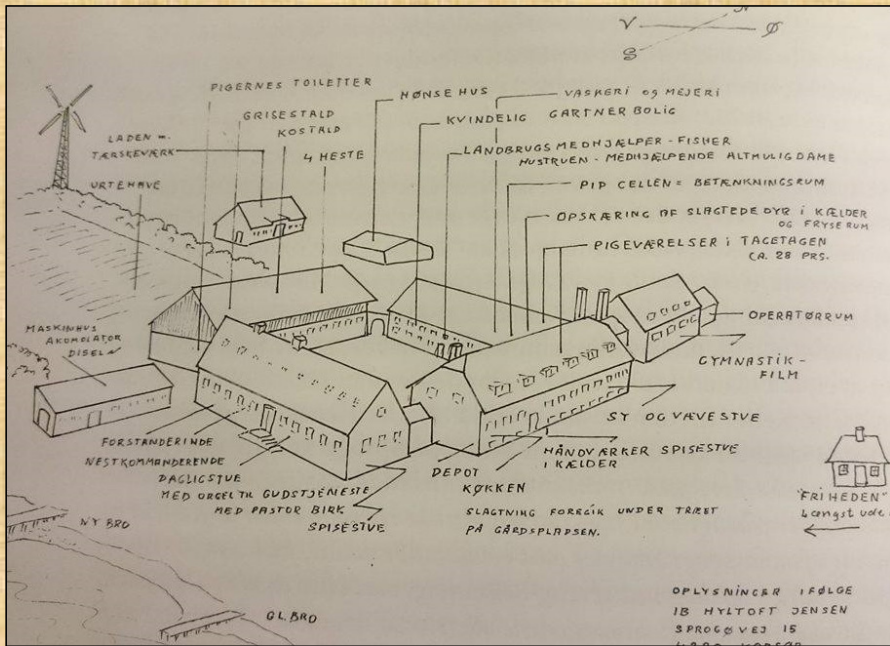
- If you explicitly play a Compliance piece, it will be placed on the side of the puzzle.
- If you do not play it in the following scene, it remains **dormant** on the side.
- After having played the Compliance piece two scenes in a row, it is placed in the puzzle, and it becomes a fixture in the character's personality.

Diagnosis pieces and becoming stigmatized

These pieces are a fixed part of your puzzle, and can never be removed.

You may learn to live with your diagnoses and compensate with other more positive attributes, but you will for ever be stigmatized as mentally ill.

If you lose all other character traits, you are no longer anything else but your diagnoses. In that case you are without a positive self-image.



An island home for young girls, whose sexual organs brings them in conflict with the general order of society, if they bear a child, who will oftentimes have inherited the mental deficiency.

§181 : It is illegal to transfer sexually transmitted diseases.

Home to protect against abduction, abuse, and vagrance. A home, where they can have their meager skills occupied and regain a dignified life under Christian and sensible care and influence.



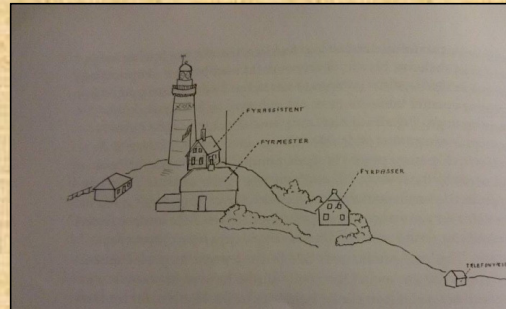
„Sprogø“ som „Kvindernes Ø“.

I herværende Tidsskrift offentliggjorde jeg i 1918 et „Trekløver“s Historie for eksempelvis at vise, hvorledes Livet kan forme sig for en vis Klasse unge, let aandssvage Piger, som ved deres ubundne sexuelle Omstrejfen bliver en alvorlig Fare for Samfundet som for sig selv. I den derefter forløbne Tid har der været udfoldet et ikke ringe Arbejde for at finde en Ø af passende Størrelse og Beliggenhed, der for de til Dansk Aandssvageforsorg betroede Kvinder kunde blive, hvad Livø er blevet for Mændene.

Ved „Sprogø“ er man standset. Den synes i det hele og store at være vel kvalificeret til Opgaven og frembyder ikke mindst den Fordel at kunne tages i Brug uden nævneværdige økonomiske Ofre. Tiderne er, som bekendt, ikke opmuntrende til Nybygninger.

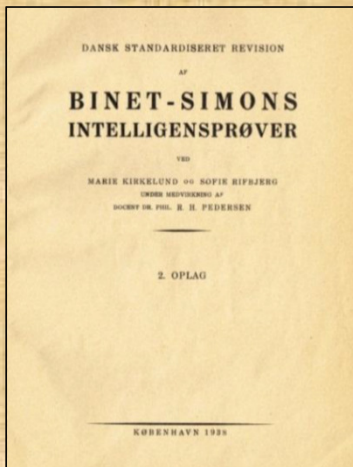
Til de bevilgende Myndigheder er indsendt nedenstaaende Andragende, hvis Bevilling vil bringe Dansk Aandssvageforsorg et væsentligt Skridt fremad.

Chr. Keller.

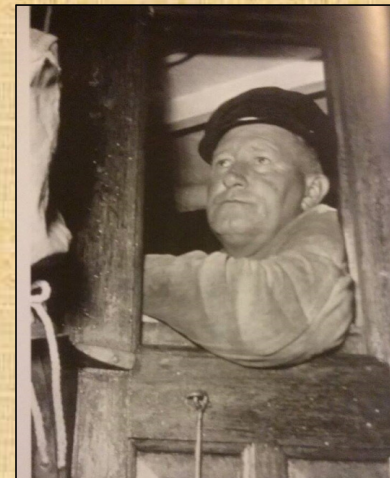
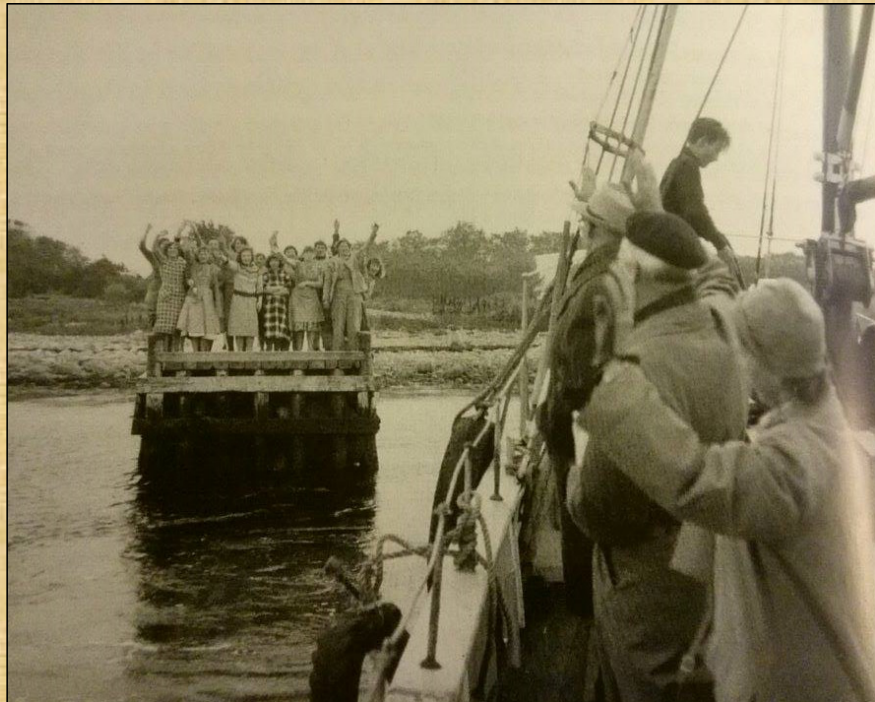


This cannot continue as it is, neither for society or for this group of imbecile and erotic girls in question.

Why does one not render harmless these miserable individuals, who in their sexual relations are differently inclined than other human beings? Any professional physician would tell you, how straightforward it is. It is a simple procedure, which has been carried out on numerous animals. There is nothing demeaning in turning the inhuman into a half-human. All it requires is passing legislation.



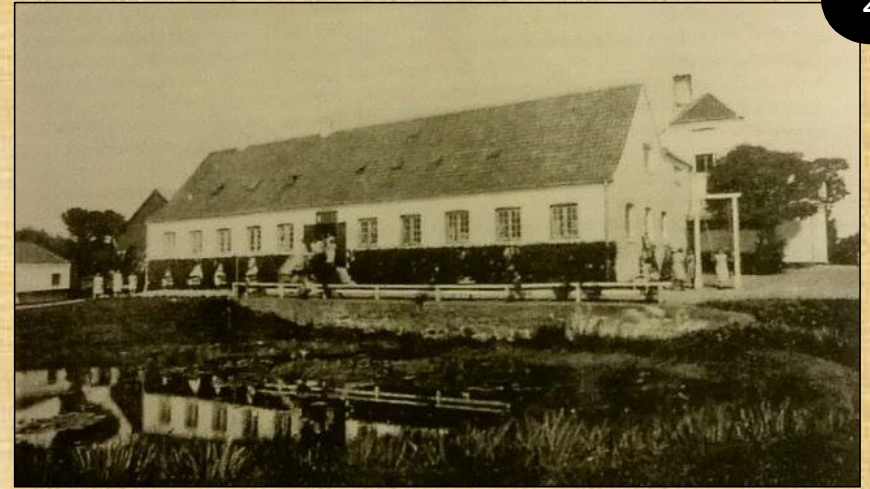
It is primarily the expenditures that the degenerate families burden society with that has stirred up an interest in the question about what can be done to deal with these useless individuals.



A dim-witted soul

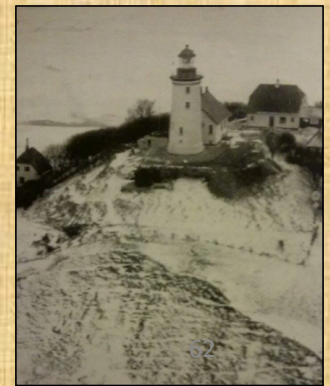
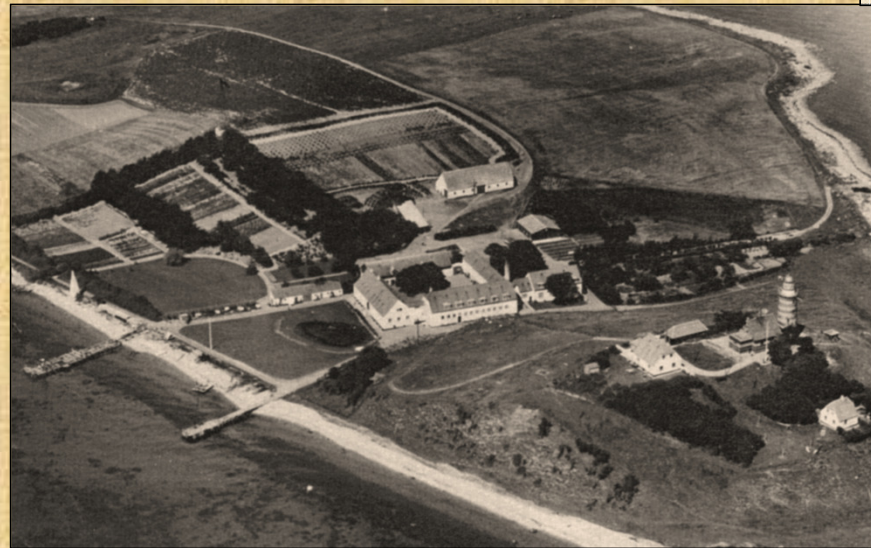
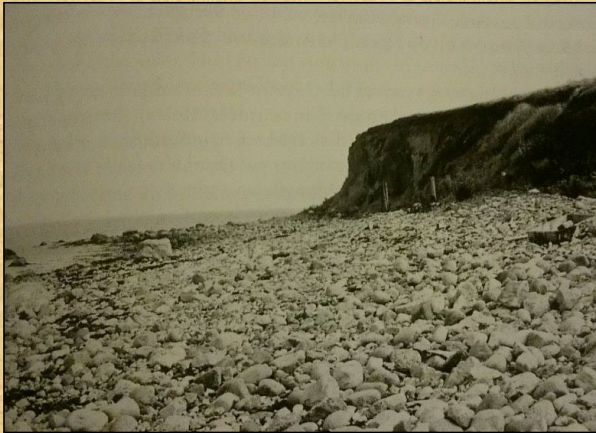


She will likely bear a child every year, if she is allowed to wander about freely.



Only a low percentage of working girls were fully normal, and their choice of occupation was likely influenced by their troubled genes and poor social circumstances.

She leads a life as a harlot of the lowest kind.





She has been admitted mainly due to these character flaws: Dishonesty, mendacity, and untrustworthiness in sexual regards.

Ineducable young women without restraint, sense of responsibility, without an understanding for the all too often fateful consequences of going from one sexual relation to another, abused from all sides, and next in line to become the bearers of a new generation of underachievers, who will serve as a burden to society.

An intellectually underdeveloped and degenerate individual, who belongs among imbeciles.



She contracts venereal diseases, which she carelessly spreads to the general populous.

Her underdeveloped moral sensitivity restricts her ability to resist sexual advances.



Earned a living from fornication and wrote lecherous letters to various menfolk.



Diagnosis, Betty Jensen

- *Naive, stupid, and criminal*

Betty Jensen, born Pedersen, grew up in poverty in one of the lower income neighborhoods in Copenhagen. Her family is of questionable character. Her father only worked from time to time during her upbringing, while her mother was treated for gonorrhoea, most likely due to prostitution. It is highly likely that neglect has played a vital part in her life.

She is married to Curt Jensen, who unfortunately turns out to be lacking in moral fiber. They committed armed robbery together, yet it is unclear, whether or not Betty is capable of understanding, what she participated in. She is through and through an unintelligent girl, which has been confirmed by her former school teacher.

After having examined Betty's home, it was discovered that the house was poorly maintained, and that it was kept in a grimy and sorry state. Betty wants to bear children, in spite of her having proven unfit as a parent, by letting her first child die due to neglect.

Betty is incapable of taking care of herself, so one could fear that if left to herself that she would provide for herself by means of adultery and crime, seeing that her parents are unwilling to help her financially.

It is evident that Betty is unintelligent, so it is highly likely that her feeble intellect prevents her from telling right from wrong, avoid bad company, and breaking the law.

When considering all of this, it is clear that Betty Jensen will pose a more significant burden to society, if she is left to her own devices. Therefore, it is to be expected that she would return to crime and undesirable child bearing. It is recommended that she be admitted to Dr. Keller's Sprogø Asylum for an undetermined amount of time pending further evaluation and treatment.

Diagnosis, Karen Petersen

- *Stupid, violent, and alcoholic*

Karen Petersen is of an average, but proper family, where her brother-in-law amongst others are well known and respected both in the local church and parish council. Unfortunately the family has been unable to put a leash on her violent tendencies.

The first evidence of her vulgar character appeared at the age of 16, when she came into contact with the authorities due to vagrancy and inebriation. At that particular time she was employed as a maid in a well renowned house, but ran off to spend time with men in the town. This self-destructive behavior became a pattern throughout the next year, where several reports of getting into fights, disorderly conduct, and intoxication emerged.

She has not been married, but it is thought that she had relations with several of the male patrons at the Fortuna pub, whom also have very unbridled social lives, from which she herself does not possess the moral courage to abstain.

Karen does not possess even the most basic skills required to keeping house or providing for herself, and her tendency towards alcoholism, her insatiable need for male company, and her violent behavior makes her a burden to her family and the local community.

Karen is admitted at the request of her mother, after it became known that she was pregnant, and had attempted to seduce her brother-in-law.

The child is expected to be put into foster care at first opportunity, while Karen should remain at the asylum, until she no longer poses a threat to public decency and morale.

Diagnosis, Betty Jensen

- *Naive, stupid, and criminal*

Betty Jensen, born Pedersen, grew up in poverty in one of the lower income neighborhoods in Copenhagen. Her family is of questionable character. Her father only worked from time to time during her upbringing, while her mother was treated for gonorrhoea, most likely due to prostitution. It is highly likely that neglect has played a vital part in her life.

She is married to Curt Jensen, who unfortunately turns out to be lacking in moral fiber. They committed armed robbery together, yet it is unclear, whether or not Betty is capable of understanding, what she participated in. She is through and through an unintelligent girl, which has been confirmed by her former school teacher.

After having examined Betty's home, it was discovered that the house was poorly maintained, and that it was kept in a grimy and sorry state. Betty wants to bear children, in spite of her having proven unfit as a parent, by letting her first child die due to neglect.

Betty is incapable of taking care of herself, so one could fear that if left to herself that she would provide for herself by means of adultery and crime, seeing that her parents are unwilling to help her financially.

It is evident that Betty is unintelligent, so it is highly likely that her feeble intellect prevents her from telling right from wrong, avoid bad company, and breaking the law.

When considering all of this, it is clear that Betty Jensen will pose a more significant burden to society, if she is left to her own devices. Therefore, it is to be expected that she would return to crime and undesirable child bearing. It is recommended that she be admitted to Dr. Keller's Sprogø Asylum for an undetermined amount of time pending further evaluation and treatment.

Diagnosis, Karen Petersen

- *Stupid, violent, and alcoholic*

Karen Petersen is of an average, but proper family, where her brother-in-law amongst others are well known and respected both in the local church and parish council. Unfortunately the family has been unable to put a leash on her violent tendencies.

The first evidence of her vulgar character appeared at the age of 16, when she came into contact with the authorities due to vagrancy and inebriation. At that particular time she was employed as a maid in a well renowned house, but ran off to spend time with men in the town. This self-destructive behavior became a pattern throughout the next year, where several reports of getting into fights, disorderly conduct, and intoxication emerged.

She has not been married, but it is thought that she had relations with several of the male patrons at the Fortuna pub, whom also have very unbridled social lives, from which she herself does not possess the moral courage to abstain.

Karen does not possess even the most basic skills required to keeping house or providing for herself, and her tendency towards alcoholism, her insatiable need for male company, and her violent behavior makes her a burden to her family and the local community.

Karen is admitted at the request of her mother, after it became known that she was pregnant, and had attempted to seduce her brother-in-law.

The child is expected to be put into foster care at first opportunity, while Karen should remain at the asylum, until she no longer poses a threat to public decency and morale.

Diagnosis, Betty Jensen

- *Naive, stupid, and criminal*

Betty Jensen, born Pedersen, grew up in poverty in one of the lower income neighborhoods in Copenhagen. Her family is of questionable character. Her father only worked from time to time during her upbringing, while her mother was treated for gonorrhoea, most likely due to prostitution. It is highly likely that neglect has played a vital part in her life.

She is married to Curt Jensen, who unfortunately turns out to be lacking in moral fiber. They committed armed robbery together, yet it is unclear, whether or not Betty is capable of understanding, what she participated in. She is through and through an unintelligent girl, which has been confirmed by her former school teacher.

After having examined Betty's home, it was discovered that the house was poorly maintained, and that it was kept in a grimy and sorry state. Betty wants to bear children, in spite of her having proven unfit as a parent, by letting her first child die due to neglect.

Betty is incapable of taking care of herself, so one could fear that if left to herself that she would provide for herself by means of adultery and crime, seeing that her parents are unwilling to help her financially.

It is evident that Betty is unintelligent, so it is highly likely that her feeble intellect prevents her from telling right from wrong, avoid bad company, and breaking the law.

When considering all of this, it is clear that Betty Jensen will pose a more significant burden to society, if she is left to her own devices. Therefore, it is to be expected that she would return to crime and undesirable child bearing. It is recommended that she be admitted to Dr. Keller's Sprogø Asylum for an undetermined amount of time pending further evaluation and treatment.

Diagnosis, Karen Petersen

- *Stupid, violent, and alcoholic*

Karen Petersen is of an average, but proper family, where her brother-in-law amongst others are well known and respected both in the local church and parish council. Unfortunately the family has been unable to put a leash on her violent tendencies.

The first evidence of her vulgar character appeared at the age of 16, when she came into contact with the authorities due to vagrancy and inebriation. At that particular time she was employed as a maid in a well renowned house, but ran off to spend time with men in the town. This self-destructive behavior became a pattern throughout the next year, where several reports of getting into fights, disorderly conduct, and intoxication emerged.

She has not been married, but it is thought that she had relations with several of the male patrons at the Fortuna pub, whom also have very unbridled social lives, from which she herself does not possess the moral courage to abstain.

Karen does not possess even the most basic skills required to keeping house or providing for herself, and her tendency towards alcoholism, her insatiable need for male company, and her violent behavior makes her a burden to her family and the local community.

Karen is admitted at the request of her mother, after it became known that she was pregnant, and had attempted to seduce her brother-in-law.

The child is expected to be put into foster care at first opportunity, while Karen should remain at the asylum, until she no longer poses a threat to public decency and morale.

Diagnosis, Greta Olsen

- *Rebellious, Bad Genes, Paranoid*

Greta Olsen, born Ranæs, is from a good and stable home in Esbjerg. Her father was a fisherman, and her mother was well-known for keeping proper home.

Greta did well in school, and after having worked as maid, she was married with Peter Olsen. It is obvious that her marriage with Peter kept her in check, seeing that there is nothing of note from the 10 years they were married. Peter Olsen died tragically in an accident on a fishing boat, and left Greta and the three children behind. After the tragic incident, reports started coming in to the authorities. The children was unwashed. They had lice and their behavior at school got progressively more violent and rambunctious. Greta seems to be encouraging their unruly behavior, rather than trying to improve on it. She also finds herself disrespecting the parish council and the local police.

Her father took care of them for a while, but deemed it necessary to disown her after several incidents and the children's clashes with their teachers.

Soon after Greta began prostituting herself and let the children steal from taverns around the dock, as a means to provide for the family. When they got caught, all three children were removed and put into foster care.

Greta is violent and crude by nature, and the decision to place her in a place other than prison raises concerns. However, the authorities believe that spending time in the quiet and isolated Sprogø Asylum could do her some good, and that it might help calm her violent temper.

Greta is brought to Sprogø at the request of her father and the local mayor of Esbjerg.

• Diagnosis, Anna-Sofie Hansen

- *Helpless, Sexually Unruly, Morally Corrupted*

Anna-Sofie Hansen has had an isolated upbringing at her fathers farm in the Southern part of the island of Lolland. At an early age she had to give up school due to a learning disability. Instead she worked around the farm to the best of her abilities.

The people, who visited the farm, described Anna-Sofie as an uninhibited and odd child, who did not possess basic manners nor respect the proper ways of engaging other people. Several reports mention physical contact between her and the visitors at the farm.

One must assume that one of these individuals visiting the farm lacked the moral fiber to deny the temptation, and this must have been the time that Anna-Sofie became pregnant. She attempted to dispose of the child, but caught an infection as a result, which resulted in her being admitted to and treated at the Medical Clinique in Nakskov. In spite of her dimwittedness, she has succeeded in keeping all of these conditions hidden from her father, who was stupefied to learn about this news. One can only imagine his terrible situation right now.

Anna-Sofie is incapable of keeping away from menfolk and unable to control her sexual urges and needs. It is clear that her father is unable to handle her, and it is recommended that she should be admitted to Dr. Keller's asylum on Sprogø for an undetermined amount of time, until she becomes capable of controlling herself.

Diagnosis, Greta Olsen

- *Rebellious, Bad Genes, Paranoid*

Greta Olsen, born Ranæs, is from a good and stable home in Esbjerg. Her father was a fisherman, and her mother was well-known for keeping proper home.

Greta did well in school, and after having worked as maid, she was married with Peter Olsen. It is obvious that her marriage with Peter kept her in check, seeing that there is nothing of note from the 10 years they were married. Peter Olsen died tragically in an accident on a fishing boat, and left Greta and the three children behind. After the tragic incident, reports started coming in to the authorities. The children was unwashed. They had lice and their behavior at school got progressively more violent and rambunctious. Greta seems to be encouraging their unruly behavior, rather than trying to improve on it. She also finds herself disrespecting the parish council and the local police.

Her father took care of them for a while, but deemed it necessary to disown her after several incidents and the children's clashes with their teachers.

Soon after Greta began prostituting herself and let the children steal from taverns around the dock, as a means to provide for the family. When they got caught, all three children were removed and put into foster care.

Greta is violent and crude by nature, and the decision to place her in a place other than prison raises concerns. However, the authorities believe that spending time in the quiet and isolated Sprogø Asylum could do her some good, and that it might help calm her violent temper.

Greta is brought to Sprogø at the request of her father and the local mayor of Esbjerg.

• Diagnosis, Anna-Sofie Hansen

- *Helpless, Sexually Unruly, Morally Corrupted*

Anna-Sofie Hansen has had an isolated upbringing at her fathers farm in the Southern part of the island of Lolland. At an early age she had to give up school due to a learning disability. Instead she worked around the farm to the best of her abilities.

The people, who visited the farm, described Anna-Sofie as an uninhibited and odd child, who did not possess basic manners nor respect the proper ways of engaging other people. Several reports mention physical contact between her and the visitors at the farm.

One must assume that one of these individuals visiting the farm lacked the moral fiber to deny the temptation, and this must have been the time that Anna-Sofie became pregnant. She attempted to dispose of the child, but caught an infection as a result, which resulted in her being admitted to and treated at the Medical Clinique in Nakskov. In spite of her dimwittedness, she has succeeded in keeping all of these conditions hidden from her father, who was stupefied to learn about this news. One can only imagine his terrible situation right now.

Anna-Sofie is incapable of keeping away from menfolk and unable to control her sexual urges and needs. It is clear that her father is unable to handle her, and it is recommended that she should be admitted to Dr. Keller's asylum on Sprogø for an undetermined amount of time, until she becomes capable of controlling herself.

Diagnosis, Greta Olsen

- *Rebellious, Bad Genes, Paranoid*

Greta Olsen, born Ranæs, is from a good and stable home in Esbjerg. Her father was a fisherman, and her mother was well-known for keeping proper home.

Greta did well in school, and after having worked as maid, she was married with Peter Olsen. It is obvious that her marriage with Peter kept her in check, seeing that there is nothing of note from the 10 years they were married. Peter Olsen died tragically in an accident on a fishing boat, and left Greta and the three children behind. After the tragic incident, reports started coming in to the authorities. The children was unwashed. They had lice and their behavior at school got progressively more violent and rambunctious. Greta seems to be encouraging their unruly behavior, rather than trying to improve on it. She also finds herself disrespecting the parish council and the local police.

Her father took care of them for a while, but deemed it necessary to disown her after several incidents and the children's clashes with their teachers.

Soon after Greta began prostituting herself and let the children steal from taverns around the dock, as a means to provide for the family. When they got caught, all three children were removed and put into foster care.

Greta is violent and crude by nature, and the decision to place her in a place other than prison raises concerns. However, the authorities believe that spending time in the quiet and isolated Sprogø Asylum could do her some good, and that it might help calm her violent temper.

Greta is brought to Sprogø at the request of her father and the local mayor of Esbjerg.

• Diagnosis, Anna-Sofie Hansen

- *Helpless, Sexually Unruly, Morally Corrupted*

Anna-Sofie Hansen has had an isolated upbringing at her fathers farm in the Southern part of the island of Lolland. At an early age she had to give up school due to a learning disability. Instead she worked around the farm to the best of her abilities.

The people, who visited the farm, described Anna-Sofie as an uninhibited and odd child, who did not possess basic manners nor respect the proper ways of engaging other people. Several reports mention physical contact between her and the visitors at the farm.

One must assume that one of these individuals visiting the farm lacked the moral fiber to deny the temptation, and this must have been the time that Anna-Sofie became pregnant. She attempted to dispose of the child, but caught an infection as a result, which resulted in her being admitted to and treated at the Medical Clinique in Nakskov. In spite of her dimwittedness, she has succeeded in keeping all of these conditions hidden from her father, who was stupefied to learn about this news. One can only imagine his terrible situation right now.

Anna-Sofie is incapable of keeping away from menfolk and unable to control her sexual urges and needs. It is clear that her father is unable to handle her, and it is recommended that she should be admitted to Dr. Keller's asylum on Sprogø for an undetermined amount of time, until she becomes capable of controlling herself.

Day Scenes

Day Scenes are designed so that they switch between narrative play, describing the daily routines at the place and semi-live scenes.

The narrative routine (narrative play)

Every Day Scene begins with the narrative routine in four steps:

- Inspection of the room
- Communal shower
- Breakfast
- The daily duties

As players you narrate the surroundings and the characters.

The Game Master narrates the headmistress and the asylum staff.

In the first Day Scene you have almost complete freedom, but in the following scenes, you have to repeat as many of the things from previous Day Scenes as possible. The more repetition, the better.

Inspection of the room

- Keywords: The bell rings, the door opens, the light is switched on, stand straight by the foot of the bed. Clothes properly folded in the closet, beds made with a tight fold, check the shelves for dust

Communal shower

- Keywords: Cold floor tiles, soap and rag is handed out, wash armpit, cleavage, crotch, feet, and neck, check for gonorrhea and syphilis, check for lice. The cue by the washbasin, slippery floors, bare feet, staff keeps watch.

Breakfast

- Keywords: The cue for breakfast, check if hands are clean, large metal pots with oat porridge, staff pouring onto plates, tin plates and uneven cutlery, long tables, cliques and regular seats, staff keeps watch.

The daily duties

- Keywords are handed out for each scene.

Day Scenes

Day Scenes are designed so that they switch between narrative play, describing the daily routines at the place and semi-live scenes.

The narrative routine (narrative play)

Every Day Scene begins with the narrative routine in four steps:

- Inspection of the room
- Communal shower
- Breakfast
- The daily duties

As players you narrate the surroundings and the characters.

The Game Master narrates the headmistress and the asylum staff.

In the first Day Scene you have almost complete freedom, but in the following scenes, you have to repeat as many of the things from previous Day Scenes as possible. The more repetition, the better.

Inspection of the room

- Keywords: The bell rings, the door opens, the light is switched on, stand straight by the foot of the bed. Clothes properly folded in the closet, beds made with a tight fold, check the shelves for dust

Communal shower

- Keywords: Cold floor tiles, soap and rag is handed out, wash armpit, cleavage, crotch, feet, and neck, check for gonorrhea and syphilis, check for lice. The cue by the washbasin, slippery floors, bare feet, staff keeps watch.

Breakfast

- Keywords: The cue for breakfast, check if hands are clean, large metal pots with oat porridge, staff pouring onto plates, tin plates and uneven cutlery, long tables, cliques and regular seats, staff keeps watch.

The daily duties

- Keywords are handed out for each scene.

Ironing

Iron at the correct temperature



Moisten the fabric

Use a terrycloth for clothing with embroidery and laces

The difficult tablecloth

Remember to iron undergarments, rags, and dishtowels



Dishwashing

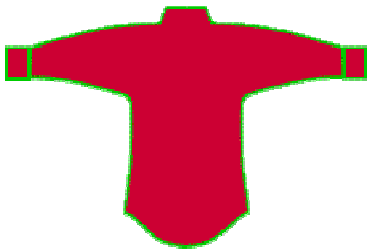
You need:

- A natural sponge for glasses, plates, china, and aluminum pots.
- A scouring pad for tougher surfaces. The general rule is to use elbow grease.
- A dishwashing brush with a long shaft for flower vases and pitchers with narrow mouths.
- If you are drying the glasses by hand, use a dishtowel made of cotton or linen, to avoid leaving stains and stripes.



Folding shirts

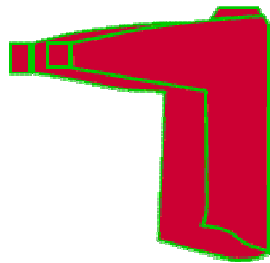
It reflects poorly on a housewife, if her husband is seen wearing a wrinkled shirt. Follow this simple instruction, for folding shirts, and avoid the judging gaze of the public, next time you are out among people.



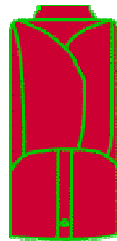
Step 1:
Button the shirt, and place it with the front down then straighten it out.



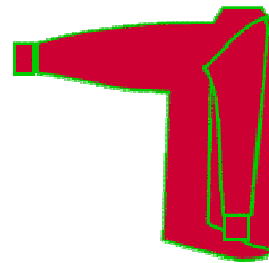
Step 5:
Like step 4.



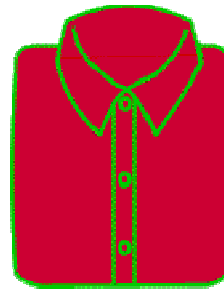
Step 2:
Fold one half of the shirt with the backside over the other half. The crease is covered by the collar.



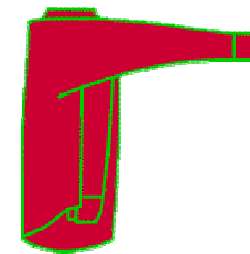
Step 6:
The lower third is folded upwards.



Step 3:
Take the upper sleeve – fold it backwards, i.e. with a backwards fold, where the upper part is sloping.



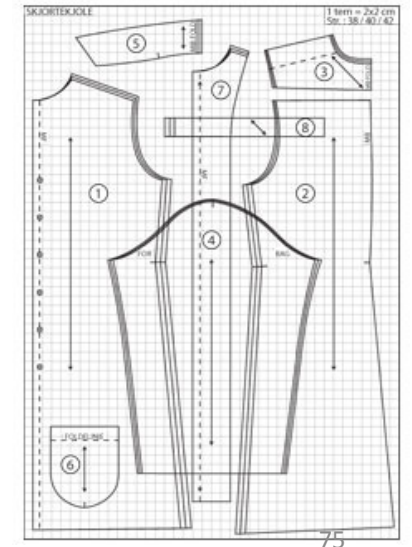
Step 7:
The upper third is folded backwards, and you are done!



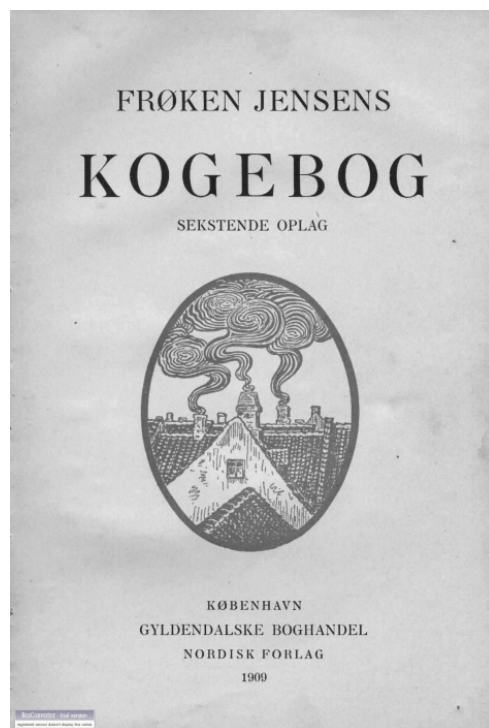
Step 4:
Then you take the opposite sleeve and fold it in the opposite direction of step 2 with an even crease. This time the crease is covered by the second sleeve end.

Sewing

Learn how to sew clothes for children and family



Cooking



paa Panden, og naar de er brunede, koges Panden af med Vand. Skyen hældes over Leveren. Til Slut steges Baconskiverne sprøde paa tør Pande. Tomater, Løg og Bacon lægges hen over Leveren.

306. Helstegt Kalvelever

400 g Kalvelever,
50 g røget Spæk,
1 Gulerod,
2 Løg,
50 g Margarine,
Salt, Peber,
3 dl Vand,
15 g Mel,
Kulør.

Hinden tages af Leveren, der ombindes med ganske tynde Spækskiver (Spækbarde), hvorefter den brunes i Margarine i en Gryde. Salt og Peber drysses over. $1\frac{1}{2}$ dl kogende Vand tilsættes, og det hele steger i $\frac{1}{2}$ -1 Time sammen med Gulerødder og Løg. Leveren og Urterne tages op af Skyen, der tilsættes Mel, rørt ud i Resten af Vandet. Farves med Kulør. Leveren skæres i tynde Skiver, og Sauce hældes over.



308. Leverpostej

250 g Svinelever,
200 g Spæk,
1 lille Løg,
25 g Margarine,
30 g Mel,
2 dl Mælk,
1 Æg,
Salt, Peber, Allehaande,
2 benfri Sild.

Leveren køres sammen med Spæk og Løg 8 Gange gennem Kødmaskinen. En Opbaging tilberedes af Margarine, Mel og Mælk, røres sammen med Leverfarsen og til Slut et pisket Æg samt Krydderierne, men tag forsigtigt af Allehaande-Krukken, det er et stærkt Krydderi! Farsen hældes i en Form beklædt med fine Spækstrimler. Leverpostej kokes i „Vandbad“ d. v. s. i Bradepande med Vand i Ovnen i ca. 1 Time, og derefter gives den tør Varme i 20 Minutter.

13
360

25
12
50
25
300

Domestic Finances

How to keep house in an austere home and avoid squandering money

70 Februar		Marts		80 Kr	48,50
	Malk Hvid	2 50	Børgesen	7 49	
	Malk - Brød	13 00	Malk Brød	- 50	
	Malk Lys	4 13	Malk Brød	1 00	
9	Børgesen	2 36	Fjern	65	
12	Børgesen	6 89	Børgesen	11 18	
x	Høfester	1 50	Lys kasser	13 90	
	Brød Malk	- 85	Skat Malk	1 38	
	Hvid Malk	3 58	Lys	4 80	
	Børgesen-Fisk	6 58	Fisk Malk	85	
	Hvid Malk	1 15			
	Fjern	65			
	Købte	2 00			
	Hvid Malk	1 00			
x	Ders	1 00			
	Børgesen	7 50			
	Brød Brød	1 44			
	Papir til skat	4 00			
	Malk	- 65			
	Børgesen	50 07			
		7 49			
		57 56			

Kassebog			
no	Bilag	Konto	Udgift
		<i>Husholdningsregnskabet</i>	
			no. kr.
		Forbrug af Gaardens egne Brødder	
		880 kg Fedmalk a 112 Øre	97,26
		840 " Skimmel malk a 25 Øre	21,00
		1 Trin 112 kg levende Vædt	7,00
		4 Kalve	60,00
		1494 Øre af 6 Øre	89,64
		43 Kinds og Styklinger	63,25
		1470 kg Karboller	62,60
		Karvsager og Frugt	50,00
		Tæce	25,00
		Talt	547,75
		Talt Kontante Udgifter ifølge Tema 1	1,752,80
		Husholdningsudgifter	2,500,55
		Normal Kostlage 4 voksne Mand:	
		4,365 = 1460 Kostdage	
		2 voksne Kvinder = 2,292 = 584 Kostdage	
		1 Barn 13 Aar = 1,292 = 292 Kostdage	
		2336 Kostdage	
		4 øst for 200 Kostdage	
		Talt 2536 Kostdage	
		1 Kostdag = 2,300,55 ÷ 91 = 91 Øre	
		Landskrævet 3 Mand = 2 Øre + 2	
		Lys = 1424 Kostdage = 91 Øre = 1295,84 Øre	
		Brød 1112 " = 91 " = 1004,71 "	
		Talt 2536 Kostdage	2,500,55 Øre

Tage Hansen

Background

Tage is Anna-Sofie's father.

He lives a rough life of hard work alone on his farm, and Anna-Sofie was his only company there.

Tage loves his daughter, and he realizes that the fact that he has initiated a physical relationship with her is sinful and wrong. Tage knows that it is a sin in the eyes of God, and he realizes that society punishes men like him – severely.

He also knows that society punishes infanticide even harsher. If Anna-Sofie admits to her crimes towards the child, he will never see her again.

In the scene

Tage has come to Sprogø for two things. First of all he misses his daughter. The loneliness and sense of guilt is constantly nagging him. He is unable to sleep, he has lost his appetite, and is constantly sobbing. He wants Anna-Sofie to return to him as soon as possible.

Secondly, he needs to make sure that she understands that it is imperative that she does not tell a soul about their relationship and the child. She is so innocent that she barely understands that what happened between them was wrong.

Tage is a nervous wreck when he arrives to the island, and will try to avoid any kind of physical contact with Anna-Sofie.

Erna

Background

Erna is Karen's sister. It is difficult being Karen's sister, even though Erna loves her more than anything else and is completely loyal to her.

Erna is forced to live with the daily slander and ill words that people say about her sister. Her husband, Knud, was especially hostile towards her sister, however, this have changed slightly after she found them together in the scullery after a party, where the drinking got out of control.

Erna knows that Knud is the father of Karen's child. However, she does not know what to do with this knowledge. She cannot leave Knud, and neither does she want to be without Karen.

In the scene

Erna has come to Sprogø partly because she has decided to adopt Karen's child, and partly because her mother would prefer the family to disown Karen.

Even though Erna has decided to forgive Karen, she still feels that there is a long road ahead of them. Karen has to quit drinking and live a decent life, especially now that she is to become a mother.

Anders, Peter, and Jens

Baggrund

Anders, Peter, and Jens are Greta's children. They are three boys of 14, 10, and 8 years of age respectively.

Peter and Jens, the youngest of the three, are little scoundrels. They are sick of the institution and causes trouble for the staff.

Anders, the oldest boy, has been the man of the house ever since their father passed away. He is slightly relieved that they have been taken away from their home. He hopes to get an education and find a better life, than what he had coming with his mother and his younger brothers.

They all love their mother, but Anders feels affected the most, by her neglect, and the fact that he has had to be the grown up at home, when she failed to be.

In the scene

Peter and Jens wants to return to their mother. They are really happy to see her again. They will do anything she tells them to, but they end up embarrassing her in front of the headmistress, by behaving badly towards her.

Anders will be distant and apprehensive towards his mother. He might not want to hug her, and he might also be very quiet. He will certainly not participate in the conversation, if it is about them living together again.

Anders, Peter, and Jens

Baggrund

Anders, Peter, and Jens are Greta's children. They are three boys of 14, 10, and 8 years of age respectively.

Peter and Jens, the youngest of the three, are little scoundrels. They are sick of the institution and causes trouble for the staff.

Anders, the oldest boy, has been the man of the house ever since their father passed away. He is probably relieved that they have been taken away from their home. He hopes to get an education and find a better life, than what he had coming with his mother and his younger brothers.

They all love their mother, but Anders feels affected the most, by her neglect, and the fact that he has had to be the grown up at home, when she failed to be.

In the scene

Peter and Jens wants to return to their mother. They are really happy to see her again. They will do anything she tells them to, but they end up embarrassing her in front of the headmistress, by behaving badly towards her.

Anders will be distant and apprehensive towards his mother. He might not want to hug her, and he might also be very quiet. He will certainly not participate in the conversation, if it is about them living together again.

Anders, Peter, and Jens

Baggrund

Anders, Peter, and Jens are Greta's children. They are three boys of 14, 10, and 8 years of age respectively.

Peter and Jens, the youngest of the three, are little scoundrels. They are sick of the institution and causes trouble for the staff.

Anders, the oldest boy, has been the man of the house ever since their father passed away. He is probably relieved that they have been taken away from their home. He hopes to get an education and find a better life, than what he had coming with his mother and his younger brothers.

They all love their mother, but Anders feels affected the most, by her neglect, and the fact that he has had to be the grown up at home, when she failed to be.

In the scene

Peter and Jens wants to return to their mother. They are really happy to see her again. They will do anything she tells them to, but they end up embarrassing her in front of the headmistress, by behaving badly towards her.

Anders will be distant and apprehensive towards his mother. He might not want to hug her, and he might also be very quiet. He will certainly not participate in the conversation, if it is about them living together again.

Being discharged

There were several ways to be discharged from the asylum:

- The girls could get married, but it had to be with someone, whom the psychiatrists deemed to be responsible and stable men.
- They could be sent home to their families, often the parents, who while receiving a modest remuneration from the state, would be granted custody again and be responsible for them.
- They could also be sent to work as a maid in the house of strangers. This was seen as a way to provide the girls with stable surroundings.

Most of the patients spent 1-3 years in the Sprogø Asylum at a time. Most of the girls ended up returning either to the Sprogø Asylum or another of the Kellerarian mental asylums.

Many of the girls spent time in prisons or poorhouses.

Common to all cases were that the mental healthcare system never entirely discharged them from its grasp.

Even plenty of years later, after having been released into marriage or their family's custody, the headmistress would pay them a visit and update their patient records with details about the conditions in their homes.

At any time they could be re-admitted into the asylum, if the headmistress and psychiatrists deemed it necessary.

Being admitted to the Sprogø Asylum was certainly not a brief chapter in one's life. It was a branding, which did not rub off easily, and which tended to bring a lifetime of institutions and disempowerment with it.

Being discharged

There were several ways to be discharged from the asylum:

- The girls could get married, but it had to be with someone, whom the psychiatrists deemed to be responsible and stable men.
- They could be sent home to their families, often the parents, who while receiving a modest remuneration from the state, would be granted custody again and be responsible for them.
- They could also be sent to work as a maid in the house of strangers. This was seen as a way to provide the girls with stable surroundings.

Most of the patients spent 1-3 years in the Sprogø Asylum at a time. Most of the girls ended up returning either to the Sprogø Asylum or another of the Kellerarian mental asylums.

Many of the girls spent time in prisons or poorhouses.

Common to all cases were that the mental healthcare system never entirely discharged them from its grasp.

Even plenty of years later, after having been released into marriage or their family's custody, the headmistress would pay them a visit and update their patient records with details about the conditions in their homes.

At any time they could be re-admitted into the asylum, if the headmistress and psychiatrists deemed it necessary.

Being admitted to the Sprogø Asylum was certainly not a brief chapter in one's life. It was a branding, which did not rub off easily, and which tended to bring a lifetime of institutions and disempowerment with it.

Being discharged

There were several ways to be discharged from the asylum:

- The girls could get married, but it had to be with someone, whom the psychiatrists deemed to be responsible and stable men.
- They could be sent home to their families, often the parents, who while receiving a modest remuneration from the state, would be granted custody again and be responsible for them.
- They could also be sent to work as a maid in the house of strangers. This was seen as a way to provide the girls with stable surroundings.

Most of the patients spent 1-3 years in the Sprogø Asylum at a time. Most of the girls ended up returning either to the Sprogø Asylum or another of the Kellerarian mental asylums.

Many of the girls spent time in prisons or poorhouses.

Common to all cases were that the mental healthcare system never entirely discharged them from its grasp.

Even plenty of years later, after having been released into marriage or their family's custody, the headmistress would pay them a visit and update their patient records with details about the conditions in their homes.

At any time they could be re-admitted into the asylum, if the headmistress and psychiatrists deemed it necessary.

Being admitted to the Sprogø Asylum was certainly not a brief chapter in one's life. It was a branding, which did not rub off easily, and which tended to bring a lifetime of institutions and disempowerment with it.

Being discharged

There were several ways to be discharged from the asylum:

- The girls could get married, but it had to be with someone, whom the psychiatrists deemed to be responsible and stable men.
- They could be sent home to their families, often the parents, who while receiving a modest remuneration from the state, would be granted custody again and be responsible for them.
- They could also be sent to work as a maid in the house of strangers. This was seen as a way to provide the girls with stable surroundings.

Most of the patients spent 1-3 years in the Sprogø Asylum at a time. Most of the girls ended up returning either to the Sprogø Asylum or another of the Kellerarian mental asylums.

Many of the girls spent time in prisons or poorhouses.

Common to all cases were that the mental healthcare system never entirely discharged them from its grasp.

Even plenty of years later, after having been released into marriage or their family's custody, the headmistress would pay them a visit and update their patient records with details about the conditions in their homes.

At any time they could be re-admitted into the asylum, if the headmistress and psychiatrists deemed it necessary.

Being admitted to the Sprogø Asylum was certainly not a brief chapter in one's life. It was a branding, which did not rub off easily, and which tended to bring a lifetime of institutions and disempowerment with it.

Carla

Born in 1903

Tendencies, which pose a considerable danger to society through spreading of venereal diseases and the possibility of pregnancy that could bring a slew of new faulty individuals into society.

Carla was born as the 12th out of 18 siblings. She was removed from her home in 1919, due to her parents not paying adequate attention to her, and it was believed that she had been neglected. After having been placed in an orphanage, she was admitted to Brejning as a mental retard.

The staff at the asylum had trouble keeping Carla from running away, and she managed to run off six times during 1920-21. In December 1921 they had lost their patience with her, and she was discharged on the grounds that the asylum "with its present layout saw itself unable to complete the present task in a satisfactory manner."

Shortly thereafter, in June 1922, Carla was sentenced to 40 days of prison, due to having infected others with venereal diseases (the so-called §181). In connection with the examination of her, Keller stated that: "She belongs to a class of mildly retarded girls, for whom a suitable island for interment over shorter or longer periods of times is needed".

Carla arrived to Sprogø in the summer of 1923, and in 1931 she was discharged to new foster care. She did not return to the island. Carla was married in 1932, but was not forcibly sterilized, because it was deemed unnecessary, seeing that she probably would not be able to carry children, due to her history of venereal diseases. In 1946 Carla and her husband were permitted to adopt a child. Carla's patient records concludes in 1959.

Amalie

Born in Maj 1897

She is very erotic, so it is imperative that she is taken care of.

Amalie was the sixth out of seven children. The father was a drunk and the mother suffered from hysteria. In her patient records it was noted that she had "not been neglected or treated poorly". However, when she entered school, her teachers became convinced that something was wrong with Amalie, and she was admitted to the Kellerarian Asylum, when she was 12 years old. She received her communion at the asylum in June 1915, and went home for vacation every year.

In August 1915 she was sent into foster care at an engineers house, but after a brief period of time, he felt that he could no longer care for her, seeing that Amalie's "sense of the other sex had awakened". She was admitted to Brejning in August 1916, where she was described as aggressive, ill-tempered, and testy. Amalie arrived at Sprogø, when the asylum opened in 1923.

In October 1930 Amalie was transferred to Brejning. She had gone through many places of foster care and re-admittances, when she became married with a painter's apprentice in 1941. She continued to be under observation, but for how long is unknown.

Else Margrethe

Born in April 1896

An intellectually underdeveloped and degenerate individual, who should be considered an imbecile.

Else Margrethe was the daughter of an unmarried maid, who later became married and had children. Else Margrethe lived a vagrant life, and was described by her aunt as abnormal with sexual tendencies, but otherwise neat and a good worker.

She has had a history at different institutions, but caused problems by running off. Else Margrethe was arrested for stealing and transferring venereal diseases. The examining physician proclaimed that "it would be in the best interest of her and society at large, if she was put into a shelter under observation, perhaps a mental asylum, where her ability to work could be of use." She was transferred to Sprogø in November.

In 1933 Else Margrethe was put into foster care, but left her family and was re-admitted to the Brejning Asylum. In 1934 she ran off from this asylum as well, and was found working as a housekeeper for a master tailor belonging to the Inner Mission church. He had had a positive influence on her, and she showed exemplary behavior. He wanted to take her as his wife. But even though she had exclaimed that she would "rather stay with the tailor, than be put back in an asylum", they never got married.

Following this, Else Margrethe held several positions and was re-admitted several times. She was charged with thievery both in 1939 and 1943. In October 1947 she was brought back to Sprogø. Else Margrethe died of cervical cancer in 1953.

Nielsine

Born in January 1901

A slow-witted soul.

Nielsine was the daughter of a working man. Her school stated that their impression was that Nielsine came from a squalid home. In 1919 the Police Department of Copenhagen requested her admittance to Brejning, after having been sentenced with the crime of thievery. This sentence would be dismissed, if she was admitted to a mental asylum.

At Brejning Keller refused to receive her, until a matter of payment was resolved, and this was not taken care of until 1923. In the meantime, Nielsine lived a vagrant life and gave birth to a daughter, who was placed in the custody of her family. The family attempted several times to bring Nielsine home, but their requests were denied.

In 1932 Nielsine was sterilized and discharged to controlled foster care in Jutland. In 1935 Nielsine returned home and got married. From about 1940 her marriage started having problems, and she began to live a life of lechery, drunkenness, and had several temporary residences. She was arrested a number of times for thievery, public drunkenness, and mugging among other things, and in 1948 Nielsine was re-admitted to a mental asylum. She was discharged in 1961.

Kjerstine

Born in 1885

Unfit for work.

The mental healthcare system first caught eye of Kjerstine, when she was 37 years old. Not much is known about her background, but her father was described as an alcoholic and her mother as simpleminded. She lived in a poorhouse, and the parish council meant that she was unfit for work. Besides from that Kjerstine had five children outside of wedlock, whereas the youngest two were twins. She lived with them in the poorhouse. She was brought to the Kellerarian Asylums in 1922, before she had finished nursing her youngest. On the 1st of August Kjerstine was transferred to Sprogø.

In 1924 she already got transferred to the women's asylum in Brejning. Here she stayed until 1943, where she was transferred to a foster care colony. She returned to Brejning in 1961, when it had become too troublesome to take care of her. Kjerstine died in 1972 at the age of 86. The fate of her children is unknown.

Magda

Born in 1904 in Jutland

The parents had to watch her both day and night, to ensure that she did not engage in lecherous activities with menfolk.

Magda was the daughter of a feed manager. She was the fifth out of nine siblings, and came from a good and wholesome family. Magda's parents requested that she was admitted, when they became worried about her moral character and inability to provide for herself. She arrived to Sprogø on the 20th of August 1923.

She was transferred to Brejning in 1929. In 1962 it is stated in a written note that releasing her to custody on the outside of the institution had never been attempted, but no case was made of this. It appears that she was more or less forgotten by the system, and that Magda was not discharged until 1984, where she was put into a nursery home.