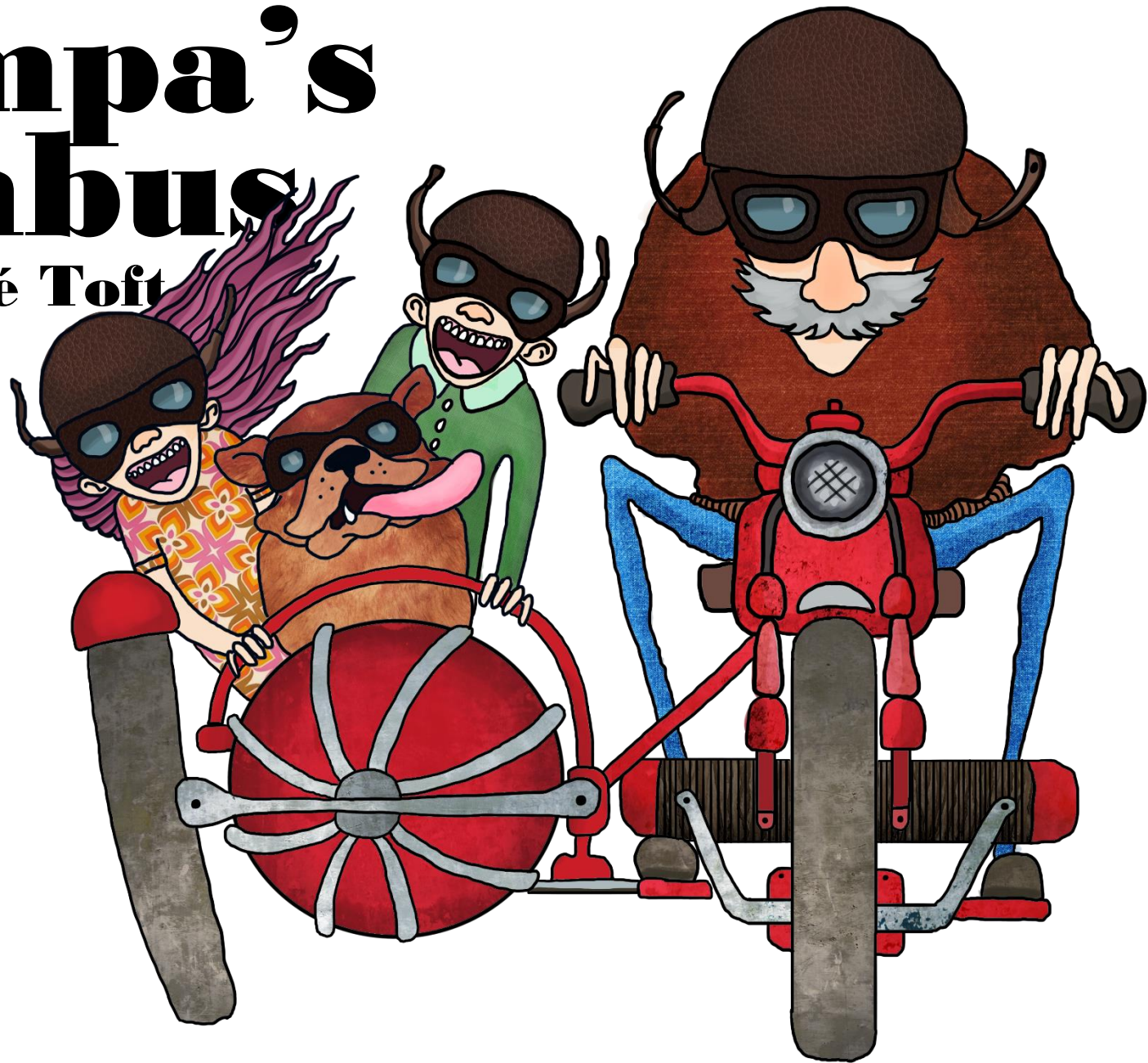
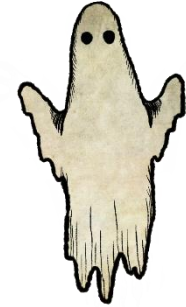


Grampa's Nimbus

by René Toft





*This scenario is dedicated to my Grampa.
My Grampa did not have a motorbike or a
moustache, but he had a fantastic old Volkswagon
and I got to shave him with shaving cream and a
razor, when I lived with my grandparents every
summer.
It was a magical time.*



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Introduction

Grampa's Nimbus is a subtle Danish feel-good road movie, filled with off-beat characters, wide-eyed naivety and an indomitable belief in the best of people. It's a scenario about little destinies and big words on saving the world, one person at a time.

The players play **Grampa** (a pensioner stunt driver) and his two grandchildren, **Sille** (an 8 year-old wild child) and **Bille** (an 8 year-old annoyingly quizzical boy), who all take off in Grampa's Nimbus and its sidecar to find **Dad**. Father has disappeared after going out to save the world a week prior.

The scenario is the trio's journey through Denmark in a story that branches out as you go. The players continuously choose where they will go next, further into the Danish landscape. Each scene is attached to a physical location in Denmark and a concrete person whom Dad has tried to help in one way or another, with greater or lesser success. The trio's task is to try to clean up the mess their father left. In thanks, those they help send them further on their way. For example, you can choose to go from the Hot Dog Venders in Korsør to the Mechanic in Brenderup, the Bookseller in Sønderborg, the Paragon of Virtue in Fredericia or the Dying Man in Tønder. Practically this means that there will be 16 set scenes, but you will only play four of them, and that is decided based on where you drive next.

Every scene has one of four possible **thematic elements**: love, death, freedom and bravery. These themes help determine which father they meet at the scenario's end.

There will also be some set scenes that the players *don't* choose themselves, tied to a misunderstood kidnapping (Grampa forgot to tell Mom that he borrowed the grandchildren). These scenes function to create forward movement in the scenario, to set a deadline for how long the trio has to find Dad, before the police find them.

Lastly there is, of course, the ending, which will depend on which theme has weighed heaviest on the storytelling. Do they find the heroic man, the heartbroken man, the dying man or the wandering man?

The scenario is a classic "sitting around the table" roleplay, but with **mechanics** that set the framework for the interaction between Grandfather and the children, and the rest of the world. For example, Sille has **an invisible friend** who can interact with the world, Bille has a preference for **big words** that come to influence the conversations with Grampa. Grampa himself is a member of **Nostalgics Anonymous**, and thinks that everything was better in the good old days and therefore rejects "newfangled" remedies, which can cause more harm than good.

At the same time there is a **linguistic tone** in the scenario, which is important to getting the lighter, wide-eyed atmosphere. Naivety and honesty are the apt descriptions. Like when a child speaks. Without filters. It must be practiced before play start via exercises.

The game master will play the many goofy **secondary characters** along the way, but will also have the overview of the options currently in the story, and the themes which have weighed in most on the story, therefore pointing in the direction of the ending the trio will meet.

Plot and Characters

The players play Grampa and the twins Sille and Bille respectively.

Grampa is soft and warm and quite eccentric. He is a single man and his motorcycle is named after his dead wife, Ruth. Moreover, Grampa is the founding member of Nostalgics Anonymous and doesn't believe in new-fangled paraphernalia such as mobile telephones.

Sille is a naughty wild child and has an invisible friend, Flupsi, who's always there when she needs. Flupsi is actually Grampa's dead wife, Ruth. Sille knows this, but she's promised not to say anything. Sille can't read, as she is dyslexic, but she doesn't care.

Bille is extremely curious, but unfortunately he hasn't learned to read very well yet, due to his own dyslexia. He loves big words and always wants Dad or Grampa to explain the difficult words. They do that to the best of their abilities.

Dad went travelling about a week ago to save the world and since Grampa, Sille and Bille haven't heard from him in all this time, they decide to find Dad themselves. Grampa forgot to tell Mom that he took the grandkids with him on his trip.

Mom believes that Sille and Bille have been kidnapped, and the police build it up into the crime of the century, hurrying to get a giant manhunt going. Sille, Bille and Grampa will be busy if they want to find Dad before the police find them.

The hunt for dad is a trip through Denmark from Zealand to North Jutland following Dad's tracks. Sille, Bille and Grampa speak to the folks that Dad spoke to, and mostly helped, though Dad hasn't always made life easier for the parties involved. Good intentions aren't always enough.

Along the way they learn both something about Dad, and something about themselves and each other. With each person they meet, they get closer to Dad and an explanation for why he left, and they choices they make n the way become suddenly more important for which Dad they meet at the end. Is it Dad with the broken heart, the Dad whose days are numbered, the Dad that puts his own and others' freedom above all, or the hero Dad who saves the day?

Themes and Structure

I would like to start by warning you. You sit now with three times as much scenario as you will need. This means that you will eventually play 25% of all the scenes that you now have to read. But there is an explanation.

Grampa's Nimbus has four themes: love, death, freedom and bravery. Four possible explanations for why Dad has gone out to save the world, and four possible ways to look at Dad. Here it should be said that it is the players who look at him. It is their thoughts on who they think Dad is that decides who it is they meet on the way, and which Father they meet at the end. They will make this choice five times over the course of the scenario. Five times they have the option to choose between love, death, freedom and bravery, which will also mean that there are 20 different scenes, of which they come to play only five.

Structure

Structurally, Grampa's Nimbus is a story divided into six parts: Prologue, Acts 1 to 4 and the essential Act 5.

The prologue consists of two scenes: Grampa, Sille and Bille's departure, and meeting with the Magical Madame Blue, which introduces the concept and themes to the players.

Every act consists of two types of scenes - a thematic scene and an interim scene. As said earlier, in every act there will be four possible thematic scenes - one for each theme. **You will only play one.** Which scene is played is up to the players, but when they have chosen a scene, three other scenes are automatically removed from the game, which they will *not* have the opportunity to play at another time. When the thematic scene has been played, another scene (or two) follows, which tells how the world outside reacts or involves itself in Grampa, Sille and Bille's road trip.

There are no restrictions for which themes shall be chosen. If the players have chosen one scene about death, they are not required to take the three others. They may if they choose. It can be that they play a scene from each theme, or that they play two scenes on bravery and two scenes on freedom. Once again it is up to the players.

Every theme has an ending. At the end the players have a choice which decides their and their father's fate. If they have investigated one or two themes, it makes sense to choose one of those endings, but it is again up to them. It could be that they're afraid to take the ending attached to the death theme, out of fear of losing Dad. And that's okay. It's their story. It's their Dad.

The Structure of a Scene

A typical scene in Grampa's Nimbus consists of the following elements:

A headline, where you can read who's involved and where it takes place, as with The Fake Tattoo Artist in Kalundborg (scene 1.1A)

A short summary of what happens in the scene and the task for which the players are responsible.

A description of the city or area according to Grampa. The player who plays Grampa will get a sheet with descriptions of all the cities they can come to. He/she just reads the appropriate description when the scene starts.

A description of the situation and the scene's NPC before Dad appeared. Who are we dealing with here? Why is it they needed help?

A description of what happened when Dad appeared. What did Dad do and say? And what happened after?

At this point comes the section where **the players enter the field.** They naturally don't know everything that has happened before they arrived, but because you know it as the GM, you can incorporate it as required through conversation or hints. It is also important that you don't just let the NPC explain everything from the start. The players should dig around.

A scene then continues until **the problem is solved.** Now the NPC will happily tell more on what Dad was like, when he was there. How did he act? Was he busy? Was he fragile? Was he tough?

In the end they have information on the **four possible destinations** Dad has gone on to.

The Four Themes

The four themes – Love, Death, Freedom and Bravery – introduce the players to sides of Dad that are always shifting depending on which themes they work with. They learn more about a side of Dad by interacting with the people that have helped on the way, both in learning what Dad has done for them, but also what they say about how Dad was and what he said.

The players' focus on what they want to know about Dad becomes the story's driving factor. If Silke adamantly thinks Dad is a hero, so they probably won't get through the scenario without playing at least one scene with the theme of Bravery. If Grampa is afraid that Dad is sick and this journey was his swan song, then maybe Death will be a theme that comes up.

Another possibility is also to just choose which of the four presented scenes sounds the most fun. That is entirely legitimate.

It becomes a study of the concepts, both from Dad's viewpoint and from the players' investigation of the impressions Dad left along his way.



Love

In the scenes about Love, Dad is on a mission to get people to embrace love, no matter what form it takes. It can be love for a craft, an onerous love, or the unspoken love that cannot dare be chosen. Father is a ticking bomb and goes around Denmark with a fragile heart. It is full of love, and he only wants the best for everyone, but missing his own family is causing his heart to burst. He ends in the hospital in Viborg with a broken heart, and only his family can wake him.



Death

Sille is very much in focus in the scenes about Death. Her invisible friend Flupsi is Grandma, so we know from the start that Sille has the ability to see the dead. And every time she pops up there is the possibility that Grampa will find out that Grandma is travelling with them, and not Flupsi the made-up invisible friend. It becomes a conversation about life after death, and what awaits us out there. For Dad it's a journey, where he comes to acknowledge his own mortality. He knows that he is sick, and knows that he must have an operation in Viborg, but before then he takes the chance to try and get an idea of what's in store for him. Therefore, he talks to a student of parapsychology, a dying man, he visits a haunted house and a priest who can see the dead. He finds his answer and accepts that he must die. At the funeral Sille can see that he has found peace.



Freedom

The scenes on Freedom are very much about the price we have to pay for freedom. That we have to understand and respect it, but also challenge it. Dad goes through the great plains, on the way to Frederikshavn to take the ferry to Oslo and farther. On the way he helps people to challenge the freedom they believe they lack, or gets them to put a greater value on the freedom they already have. He challenges the status quo, and it doesn't always go well. He teaches two sausage-makers to be vagabonds, and helps a woman bound to a wheelchair to fly. It's about personal freedom, the right to be yourself, which also means, that here we see Dad from his most egotistical side. It is his crusade, which he has forgotten to include the others in. But they can catch up to him and continue the travel together with him.



Bravery

Lastly we have Bravery. This is the childrens' idea of their Dad. That he is a genuine hero, that does heroic things for the people that can't do them themselves. But he is not a superhero. He hasn't got the shadow of a superpower, but he has a way of doing things. The people he meets along the way in his search for a place in life as a hero bring him to an anxious state of mind - a poor boy who needs some rebellion, a sour teacher he cheats into retirement, and last but not least, he tries to make sure a little North-Jutish hamlet gets a library, despite the cuts of politicians. He is an everyday hero and things end when he finds his calling as a fireman.

Play techniques

Grampa's Nimbus is written as a classic Fastaval tabletop roleplaying scenario, or a Danish freeform, as it's also called. It means that you sit around the table and play your roles, and there will be a minimum of physical roleplay. As players, you should surely feel welcome to do more physically with the scenario, but as a starting point it's not designed that way. However, some play techniques have been put in place for the interaction that happens around the table.

The three character perspectives

Every player character has their own personal view of the world, which affects the interactions they have.

Sille's fantasy, invisible friend, and telephone number.

Sille has a crazy fantasy, which takes some time to share. The border between fantasy and reality can be a slightly gray zone for her, but that shouldn't be a problem for the scenario. It should be cozy and fun and should be used to create fun situations, not to put up a roadblock for the story.

As the GM it is good to turn to the fantasy once in a while. Help the player along the way, if the Sille player isn't so imaginative, and at the same time be clear to challenge Sille with the truth, if she goes off on a tangent.

Sille has an invisible friend, Flupsi. Flupsi is Sille and Bille's dead Grandma. Sille knows this. Sille is the only one who can see or hear her out of the three. Sille has promised Grandma not to tell Grampa that it is Grandma, as it would only make him sad.

In the course of the scenario they will meet others who can see Flupsi/Grandma, others who can see the dead. In these instances it becomes possible that Grampa may find out that Flupsi is Grandma.

Sille got a telephone number off Dad, which can only be used if they're really screwed. It is a direct line to Dad. Exactly what happens when they ring that number is entirely up to you, for the interaction depends on the which situation they ring in. The most important is that Dad wants to do what he can to help via telephone. Give them well-meaning advice. He is like a peaceful bear who gets the waves to calm. But if they ring after the car chase in Act 4, the telephone is not answered.

Bille and the big words

Bille is an inquisitive boy and he loves, in particular, the big words, the hard words, the words that sound like they have some clout. Every time he encounters a new big word, the word and the definition are written down, so that it can be used in the conversation later.

Practically this means that the player that plays Bille always needs to be aware of what people are saying, and ask questions and take notes when new, big words pop up. Then Grampa or another adult explains what the word means, whether they actually know or not. Just as good and almost right are good enough.

Bille's player writes it down and uses it when an opportunity presents itself.

Grampa, Nostalgics Anonymous, Olsen Banden and Bull

Grampa is the founding member of Nostalgics Anonymous and is confident that everything was better before. Modern aids are an unnecessary evil, and should be avoided from the start. That presents some complications, for example if the trio wants to ring someone, because they don't have a mobile and it is difficult to find a coin telephone that actually takes coins.

The Olsen Gang (a series of films about inventive thieves with hearts of gold) takes up a good part of Grampa's life. When he was younger, he was a stunt driver for Nordic Film and he worked in several Olsen Banden films. When he was older he spent some of his free time writing Olsen Banden fanfiction. Grampa loves them with all his heart, and he shares his passion with Sille and Bille. That's something they have together.

Bull is Grampa's dog. He's a big, slobbering English bulldog. He's along for the whole ride, but he's mostly peaceful. As the GM you can bring him into the game as a commentary on what's happening. Bull growls at annoying people, or loves to be petted by people who need a hug. In the scenes in which Bull has a specific function, such as with the sausage makers in Korsør (scene 1.1C), then it will tell you in the text what happens.

The Tone

Grampa's Nimbus is a naive scenario. It's about the good things people try to do for each other, and the complications that can come because of that. It's not about evil. In this version of Denmark we don't find real evil. Everyone really wants the best for each other, and there is an agreement that **you don't lie to each other**. We trust each other and trust what is said.

Of course, there are no rules without exceptions. Dad lies all the time, but there is more on that in the section called, "I'll Find Out," an ability Sille has inherited. This form of lying is entirely legitimate. It is not malicious.

And then there's a gas station attendant, who's afraid everyone else is a witch and a murderer, even though of course they aren't. Just because a murderer can't be found, doesn't mean you can't be scared of them. It's a little like ghosts...

In the game it works that in a discussion, you always believe what the others say. Because people don't lie. And you don't close the discussion down. **You say, "Yes, and..." and not, "No, because..."**, just like in the old theater games. You don't have to follow everything with a long rant, but it is important that you don't actually close the conversation.

Furthermore, the interaction should use **children's way of speaking** as a starting point. The naive and direct. Those who haven't learned to put a filter on what they see, but are still blameless and wide-eyed.

One last thing is feelings. No one should scream, shout or rage in this scenario. Angry outbursts are pouting sessions and can, when they go wild, be loud complaining. But there can't be rage. The whole scenario depends on a good tone. People are generally nice to each other. Like an old Morten Korch film, but without a real villain. In the next chapter we'll practice the linguistic tone, so that we're ready before the story begins.

Let us sum up.

Rules for Interaction:

- 1. You believe what people say.**
- 2. Say, "Yes, and..." and not, "No, because..."**
- 3. The tone needs to be innocent and straightfoward.**
- 4. No outbreaks of rage, at the most loud complaining.**

Physical aids

For Grampa's Nimbus, the following physical aids will be in the scenario at Fastaval:

- A large map of Denmark
- A motorcycle playing piece
- Marshmallows
- The five Zener cards
- Pictures

The map of Denmark should be laid in the middle of the floor, so that you can always see where you are in the country. You'll use the motorcycle piece, which is moved as your travels bring you farther and farther into the countryside.

The marshmallows are included because marshmallows are fantastic. They are soft, sweet and something that an unbelievable number of children are crazy about. And that is exactly what Dad calls Sille. Marshmallow. They can be eaten.

The five Zener cards are the symbol cards used in the scene with the parapsychologist student (scene 1.1B)

Most of the illustrations will be printed out for every play group, so that they can be used during the game.

Starting Up

Before you start the scenario, you need to do the following three things:

1. Tell a little about the scenario.
2. Do the three exercises.
3. Share out the roles according to the exercises.

A little about the Scenario

As a starting point it is important that you tell a little about the scenario before you get started - the plot, the structure and the tone. That it is a wide-eyed road movie about finding Dad. That it is a big scenario, where the players choose *to*, but also *from* in their trip through Denmark.

It's important that the players know the four themes: Love, Death, Freedom and Bravery and that every theme has scenes associated with it, and the players can choose between them. They are not bound at any point by previous choices.

It is also important that they know the four rules for interaction and the reason for them.

1. Believe what other people say.
2. Say, "Yes, and..." and not "No, because..."
3. The tone should be innocent and straightforward.
4. No enraged outbursts, at most loud complaining.

Exercises

There are three exercises to go through before you can distribute the roles. They're taken one at a time. Players can also change roles, if they think it works better. You can also use the exercises as a way for the players to get a sense of the game for when you distribute the roles.

Exercise 1 – "It was this very ball ..."

Roles: two children and one adult

Scene: the living room

The whole house is razed like a tornado has been here. One child stands with a ball. Now the two children explain what has happened. It's not about laying blame on the other, but more about explaining the crazy and unbelievable things that happen.

It's important for the adult not to go bananas. Irritable at the most.

Exercise 2: The Chocolate Cake that disappeared

Roles: two adults and one child

Scene: The kitchen

Mom and Dad come home and go into the kitchen, where they find the child sitting at the kitchen table. The child has chocolate cake all over his face and hands, and there are crumbs everywhere. The child must explain how they *didn't* eat the cake, and what happened so that they came to look this way.

It's important for the adults to go along with the invention. They need to create an alibi for the child ("yeah, the door flies open at the slightest nudge" or "yeah, we have had that problem with exploding cakes her recently).

Exercise 3: The Best Olsen Banden Film Ever!

Roles: three older enthusiastic Olsen Band fans

Scene: the local pub.

An Olsen Gang film is always about the crime trio Egon, Benny and Keld, who want to steal millions from the dumb capitalists (especially the vile Hallandsen) with the help of ingenious and sly plans. Egon is imprisoned by the stooge Bøffen, but gets saved by Benny and Keld and then robs the capitalists, but it always ends in them losing the money and Egon going to prison.

All the films are called The Olsen Gang in/on/does something. There are 14 of them, but which one is the best? That is the discussion we're in the middle of right now.

You don't need to know anything about Olsen Banden in order to take part. Make your own Olsen Banden story. Talk about what happens in the film. What was the plan? What should be stolen? What did Bøffen do? What was the film called? Olsen Banden on the Moon/and the secret of the crown jewels/pulls out the plug?

There should be an enthusiastic debate on Olsen Banden, which teaches the players to be engaged without the debate becoming heated. Support the others' explanations, but insist that your favorite film is the best.

The exercise gives a common conception of Olsen Banden, and can also give the person who's playing Grampa some ideas for his fanfiction.

Distributing Roles

It is entirely up to you, how you want to distribute the roles, but after the exercises you should have an idea about what your players' strengths and weaknesses are.

It can be briefly said that:

- Sille's strength lies in her imagination and her reckless energy. At the same time she has confidential moments with her invisible friend. She should be played by someone who's good at improvising.
- Bille's assignment in the scenario is to read words and actively use them, which makes for some fun situations, such as when children use words they don't quite understand. It is not a particularly difficult role, but should go to a player that would like to play a curious little boy, who is wiser than his years.
- Grampa is the prototype of a man that time got away from, and who denies running after it. A player should be worried for the world the younger generation is growing up in, because everything was so much better before. He should be played by a player with an in-built peace. Grampa is a peaceful old bear, but of course you should be cautious.

PROLOGUE



0.1 At Home with Grampa

Mom leaves Bille and Sille with Grampa, and they plan their journey to find Dad.

Mom leaves Sille and Bille with Grampa at 18:03. Grampa is already standing at the door, waiting. They are three minutes late and the food is getting cold. Grampa is supposed to take care of the twins for the weekend, while Mom is on a couple of long shifts. Now that Dad is gone it has to be this way.

Sille and Bille are happy. With Grampa, they can take a trip on the motorcycle during the day and see Olsen Banden films in the evening with popcorn and soda. He also has a lot of nice books with difficult words. Books on dangerous expeditions to faraway lands with dangerous jungles and wild natives. Grampa doesn't put too much stock in bedtimes. For that he has just one rule: they have to go to bed at latest when he goes, but luckily that is quite late.

Today is different from usual. Today it is precisely one week since Dad went away to save the world. You haven't heard anything from him. While you sit and eat pork sausages with potatoes and brown sauce, you chat about where you think Dad is and what he's doing.

Ask one of the players where he or she thinks Dad is, to get the discussion going. Use a little time to chat about Dad. If Grampa talks about what he promised Dad, let the discussion grow out of that. If not, remind Grampa that he promised Dad something (Grampa has promised to find Dad, if he hasn't heard from him in one week). Let them talk about what they'll do. What shall they pack? How much can fit on a motorcycle? Where should they go first? How do they think it'll end? Who do they think they'll meet along the way?

They pack and finish the evening with their favorite Olsen Banden film (The Olsen Band sees red), with popcorn and soda. Now they're ready to go tomorrow morning.

0.2 Madam Blue

The trio comes to Roskilde Cattle Show Grounds and find Madame Blue, who tells them that they share a fate with Dad and that there are four possible paths they can follow.

Grampa promised Dad that if you hadn't heard from him for a week, then he would find Dad. No matter the cost. So now you're on your way. Dad said that to find him, you have to start at the Cattle Show Grounds in Roskilde. You drive down the smallest and coziest highway from Amager to Roskilde. *Big roads are for big cars*, Grampa said, and that's basically also the reason that so few cars are on the small roads.

You come through the small country hamlets like Torlundemagle, Reerslev and Vindinge. After a couple of hours, you're at Roskilde Cattle Show Grounds. There is an enormous circus tent, with a bunch of colorful huts around it. On the gable of one of the huts there is a giant sign for the circus, which is called *Circus EXTRA ORDINARY! A traveling Tivoli for human monstrosities!* On the sign there are different pictures that resemble entirely normal humans. Under them are headlines such as, Accountant that got a vaccine and became artistic! The man with the broken heart! The world's biggest dwarf! The world's most average man! It is, in truth, a circus *extra* ordinary.

There is an open ticket booth. On the price sign there are things like Adult ticket - 25 kr, seniors - 5 kr, Politicians - 2000 kr, children - free, Pirates - one gold piece, Robots - a binary itch, Dogs - give paw.

And then you see it. On a little piece of ground standing by itself, there is a little tattered tent. It has a sign with an old blue coffee pot on it. That is the Magical Madame Blue. The same Madame Blue that Grampa took Dad to, when Dad was a boy, and as Grampa said it, she told him what to do to get Dad to talk again.



The entry to the little tent is decorated with different strings of pearls in all the possible glittering colors. There is a fog of smoke and wet dog in the tent. Inside sits Madame Blue in front of a small round table in the middle of the tent. On the table is a little mound, covered in silk. *Welcome back, Grampa*, she says. She resembles a real-life fortune teller. A wrap around the head like a turban, speckled dress and loads of makeup. She looks old, but she always did.

I am the magical Madame Blue, she continues, *what can I do for you?*

Let them explain their problem and ask if it really is true, that you are the exact same Madame Blue that hit Dad in the stomach with a foreign dictionary, and let them get whatever they need out of their system. She denies nothing, for there is no real reason to do so, when someone is as old as she is.

The magical Madame Blue can confirm that Dad really was here with her, before he continued on his great journey. She also wants to tell them what she told him, but first she must see into the Crystal ball. She lifts the silk off the table and underneath is a fine and almost shining ball of clear crystal. *In this crystal a man can see his future*, she says. *Most just have one way to go, but this hand of fate gives you multiple threads to pull on. But let's see what awaits you.* She looks into the crystal. *Yes, I thought as much. Just like Dad. Look in the Crystal.*

When they look into the crystal they'll see not one but four pictures. There is a woman who, with great concentration, draws a man on his back, two huffy men fencing with sausages, a man hiding behind a counter, and lastly a young man who sits and reads in old books with strange symbols, while chairs and lamps fly around his head.

As I said to Dad, this journey you go on is not just a question of saving the world, or in your case, saving the man who saves the world. It is just as much about the choice you make about who you think Dad has saved and why. Every choice you make brings you closer to the Dad you think you will meet. For who is he? Why did he do this? Is it for love, and if so, love for what, and what does love really mean for us as human beings? Or is it of fear, the irrational fear of death because we all must meet him on the other side? Is it to be free, to feel the wings of freedom, though again - what is freedom and are we willing to pay freedom's price? Or do we do what we can, because we dare, because we have the bravery to change the world we live in - if no one takes a step, nothing out of the ordinary happens.

Now it is your choice. Which Dad are you hunting? Is it the one who helps a tattooed woman somewhere in Kalundborg with her fear of needles, or does he solve a dispute about sausage prices in Korsør? Is it Dad who helps a poor startled gas station attendant with a good imagination, or does he ultimately choose to help a psychology student in Rudkøbing with a nudge in the right direction, no matter how difficult it might be? The choice was his, but now it's yours. Make it and drive like the wind. Dad's waiting for you.

We'll see each other soon.

Let them pick a scene and get going..



ACT 1



1.1A The Fake Tattooist of Kalundborg



Ingeborg is scared of needles but wants to draw on people. Dad tells her that she can use magical Permanent Markers. But as the trio arrives, she's running out of markers, and dissatisfied customers are starting to pound on the doors.

Kalundborg according to Grampa:

Kalundborg's a funny place. They've got churches with five steeples playing weird tunes, and then they have square roundabouts. Square! Or, well, they used to. Think they changed it. And then they speak Jutlandic, which is rather odd since we're on Sealand. And I dunno what makes politicians so opposed to ferries, but there has to be something, 'cause Kalundborg used to have three ferry routes. Several departures for Århus every single day. By the way, Bille, Århus has Å in it. Not that double AA, that's cheating. But anyway, ferry routes for Århus and Juelsminde and Samsø. Now there's just that one ferry for Samsø. That's kinda sad.

Ingeborg the tattooist.

In Kalundborg a woman named Ingeborg lives, and she just wants to draw on people. She loves it. Creating art on naked skin is a calling to her, something she's been drawn towards since she was a little girl. And she's good at it. She can draw anything, from dragons and demons to flowery fields and forests. It's just that.. she's scared of needles, so working as a tattooist is really not in the cards for her.

Trying to live her childhood dream, Ingeborg opened a shop where you could "get inked", as she wrote in her ad in the local paper. Unfortunately, people quickly got angry and disappointed as they found out she used ink markers. Trying to placate them, she offered to use brushes and paint instead, if they preferred? Using ink wasn't that important to her! But it was no use. Kalundborg just had no market for painting on bodies with ink markers. At least, not until Dad showed up.

Dad dropped by Ingeborg's little basement shop, and ordered a huge pretty monster on his arm. As she was happily painting Dad, he and Ingeborg had a long chat, and she told him that business wasn't going that well. People wanted to be decorated, but they wanted real tattoos, not temporary decorations. And when the sight of needles makes you pass out, it's pretty hard to become a tattoo artist. Dad saw the point, but he told her that he could help her out and that he knew just how to. He ran out of the shop and came back half an hour later with a present for her. Ingeborg opened it, and it was filled with markers. *These aren't just normal markers, Dad had said. These are Magic Markers! They stay on the skin as long as the owner wants them to. Look for yourself - it says **Permanent Marker** right here!* He'd been thrilled with his find, and she loved the new markers.

Sille, Bille and Grampa arrive

For the last week, Ingeborg has been drawing on a lot of people who are now convinced that their new artwork will last for as long as they want it to. As Sille and Bille and Grampa arrive, she's doing a massive samurai on the back of a huge biker, or, as he prefers it, motorcycle enthusiast. As they know Dad, she really wants to talk to them, because she has a huge problem: Her magic markers are running out of magic ink. Whatever will she do?!

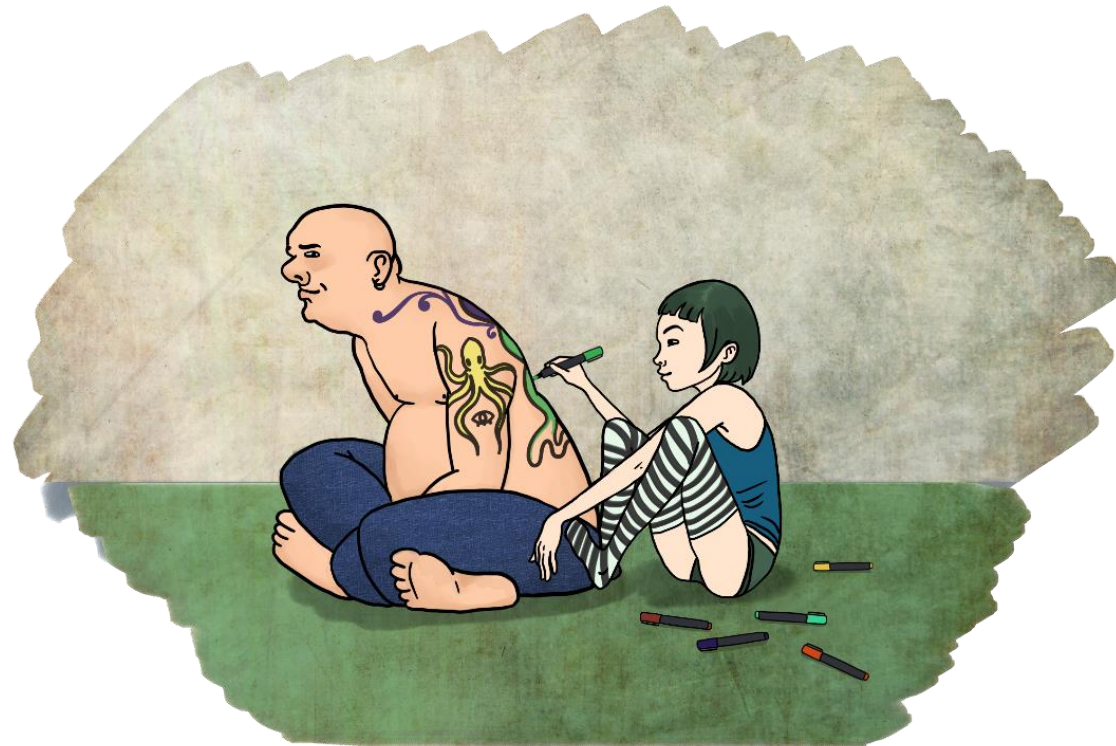
At the same time as the trio visits Ingeborg, another motorcycle enthusiast, Ole, enters the shop. He's vastly enormous and has a huge lumberjack beard. He's extremely unhappy that his new work of art only lasted for four days. He was planning on keeping it for four years. You can let the kids chime in here.

Or Grampa, who's a bit of a motorcycle enthusiast himself. Ole is very impressed with the Nimbus parked outside the shop, so cheap points can be scored right there.

It's quite up to the players what to do to help Ingeborg. They can find new Permanent Markers easily in the local Brugs (Co-Op), or convince her that she can use anything to draw. Or that once her Magic Markers are used up, the magic is gone and she should do something else. Maybe she'll become an artist and do temporary artworks on people and travel with her living exhibitions to the museums of the world. Sille and Bille could also explain away Ole's missing artwork with the fact that since it's disappeared, he obviously didn't want it. They're magic markers! Let the players be creative.

What she can tell about Dad

As things quiet down in the shop, and Ingeborg has found out what she wants to do in life, she's happy to tell more about her time with Dad. He was very nice to talk to. He listened when she spoke, and when he said something, it was really deep, like he really had some things on his mind. They talked a lot about what it means to have an inexhaustible love for something or someone. *What is done for love can't be altogether bad*, he said. She definitely had the feeling that what he did, he did for love. Ingeborg isn't completely sure where Dad went, but he either went to see: a motorcycle mechanic in Brenderup, who loves his motorcycles; a Sønderborg accountant in want of excitement in his life; a goody-two-shoes in Fredericia who never does a thing wrong; or a man who wants to die in Tønder.



1.1B Rudkøbing's First Student of Parapsychology



Dennis is bored with his psychology studies, but Dad tells him about PARAPsychology. Dennis wants a sign that it's the right choice for him, and puts the trio to a test.

Rudkøbing according to Grampa:

Langeland, and Rudkøbing in particular, is filled with local crazies living in tiny houses and all making some sort of useless art, except the ones who run flower shops. But it's very pretty, and once a year they hold a Meatball Festival. We like that. And there's not a single traffic light. We like that, too.

Dennis, psychology student.

Dennis used to study psychology. He'd picked that because of a long-time interest in what the human mind is actually capable of – and he'd also heard that psychology had a lot of cute girls. Well, they were there, but he wasn't prepared for psychology students' vast capacity for cringe-worthy navel-gazing. Quickly, he grew absolutely sick of his fellow students and their manic downturns, or depressive optimisms. No matter which theory they were reading, they had to self-examine with it, and suddenly were entirely floored by internal conflict. Everyone needed a psychosomatic moratorium at regular intervals, and of course, it was all their parents' fault. The parents had been too laissez-faire in child rearing. Or something had gone completely wrong in the anal phase.

Dennis was in a bind. How could he relate to and wallow in all this annoying *weltschmerz*, when he'd grown up in a completely normal, average family, and had gotten plenty of love and care, nobody had divorced, and he had no personal trauma? After a year of studies he was ready to give up. But then he met Dad.

Dennis had gone home to his parents' in Rudkøbing to think about his future, and had reached the conclusion that psychology wasn't really his kind of thing. He got to chat to Dad sitting on a bench, and Dad reminded him that psychology could be many things. Dennis knew this, of course, and started listing all the great thinkers of psychology and their theories. He might as well have read aloud from one of his course texts, and Dad told him that. But what about PARAPsychology? Dad asked. Well, that, Dennis didn't know. Dad told him that it was a form of psychology, but it wasn't about endless self-reflection. Rather, it dealt with the unexplored powers of the mind, supernatural phenomena, and questions such as "Is there life after death? Is the future fixed, and can it be predicted? Is it possible to read minds?"

Since talking to Dad, Dennis has taken out all the books on the subject he could find in the local library, to find out if this was what he really wanted, or if he should just give up.

Sille, Bille and Grampa arrive

Our trio finds Dennis sitting in the garden with his parents. They quickly ask Grampa, Sille and Bille to come in and have milk and cookies. Dennis is busy reading, but once he hears they're looking for Dad, he's eager to talk. He tells them about his situation and how Dad put this idea into his mind that he isn't sure will work. He can't deny that it's exciting, though. *Extra Sensory Perception. Telepathy. Hypnosis. Ghosts. Precognition. Psychokinesis. Clairvoyance. Life after death. The thought that there's something that's just that much greater than us, and not necessarily divine – but I'm talking my head off, here! Wouldn't you like to try?*

Dennis takes out five cards. Each has its own symbol – three waves, an X, a circle, a square and a star. Now, he wants to test if any of the three has extra sensory perception. Grampa's first. Dennis takes out five cards, looks at them, one after the other, and thinks of the symbol on the card. Grampa now has to read Dennis' mind and tell him which symbol he's thinking of. Run this with Grampa's player. Let him try to guess/read your thoughts, and he'll probably give up after a few tries (unless he's right, of course!) Bille can try as well, he probably won't have much luck either. But when Sille is up, you let one of the other players play Flupsi. Flupsi gets behind Dennis and looks over his shoulder. Now is Sille's chance of becoming Rudkøbing's first mind reader!

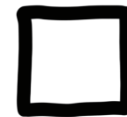
If Sille gets all the right hints from Grandma, Dennis is ecstatic. *This is amazing! It really work! Dad was right!!* And if she tells him that it's really her invisible friend giving her the answers, it's even better: *Strange entities! This is the very matter of parapsychology!* Now Dennis is sure what to study, and he has peace of mind.

If none of the trio impresses him with their great parapsychological skill, he's rather put down and mumbles something about this whole thing being a bad idea anyway.

What he can tell about Dad

No matter the outcome, Dennis is happy to talk about Dad. He liked Dad; he wasn't afraid of talking about life's great questions. Why are we here on Earth? What are we meant to do, now that we're here? Did we forget the spiritual in our constant hunt for efficiency and digitalisation? What would a modern person do if they suddenly awake to their own spirituality?

Dennis isn't sure where Dad went, but he either went to see: a motorcycle mechanic in Brenderup, who loves his motorcycles; a Sønderborg accountant in want of excitement in his life; a goody-two-shoes in Fredericia who never does a thing wrong; or a man who wants to die in Tønder



1.1C The Great Sausage War of Korsør



At Dad's initiative, sausage makers Jensen & Son split up the company and start a price war – on who has the highest prices! It's up to Sille, Bille and Grampa to teach them a little about supply and demand.

Korsør according to Grampa:

Korsør used to be a great and important city. It had ferries, you see. If you needed to go from Sealand to Funen, you took the ferry from Korsør. But then, the politicians suddenly decided that we had to have bridges everywhere, and then they shut down the ferry. What's wrong with ferries if I may ask? But at least Korsør still has the world's oldest cinema, over a hundred years old. Politicians haven't managed to shut that one down yet. They've showed Olsen Banden there a lot!

Jensen & Son Sausages

In the middle of the town's busy pedestrian street, two sausage maker stores face each other. One store has the sign "Jensen Sausage Maker", but it's clearly visible that it used to say "Jensen & Son...", with "& Son" having been recently removed. The other store is called "Jensen Jr. Sausage Maker". The windows of both stores are full of price tags saying, for instance, "pork sausage 215 kr", "hot dog sausages 300 kr", "Chorizo sausage, 720 kr". Both stores' prices are hopelessly steep, and largely the same with a 5-10 kr difference. Neither of the stores has any customers.

When Dad arrived, there was only one sausage maker's in Korsør, called Jensen & Son. It was renowned far and wide for its amazing sausages, but unfortunately also for the loud arguments between Jensen and Son. They argued about everything – from how to make sausages and how to price sausages to store decoration and what to put on the signs. Dad told them that they might need some time apart. Maybe Jensen Junior should start his own business if he wanted to prove that there was another way to go about things than that of Jensen Senior. Senior got mad and told Junior

that he could just buy the store across the street if he was so eager to start out on his own. Dad thought that was a brilliant idea – and a little price battle every now and then never hurt anyone.

Now, the two competing sausage makers do exactly as Dad told them to – they're waging a price war. Unfortunately, they've gotten the concept completely wrong, thinking that whoever has the most expensive goods earns the most money, and so wins the war. Therefore, in the past week, the price of pork sausage has gone up from 15 to 215 kr – and so forth. Both want their goods to be the most expensive and thus earn them the most money. And both have been so focused on selling at the highest price, and changing their price tags, that neither has realised that customers have disappeared.

Sille, Bille and Grampa arrive

Enter our dynamic trio. No matter which store they enter, they'll be received by a sausage maker eager to make a sale and express his contempt at his rival across the street.

The store smells heavenly, of newly-smoked sausages and fried pork. Every dream come true for a little dog – so unless the players say they're doing something to restrain Bull, he'll go hunting for sausages, quickly scarfing down one or two. Yum! That was so good that Bull wants more right now, and he needs to be stopped or he'll wolf down the entire store. This might quickly turn into a debate on how much that sausage was really worth. After a little while, the competing sausage maker will get in on the argument: he's kept an eye on his rival suddenly having customers.

Both of them clearly remember Dad, but they aren't quite sure whether his methods work. Now, it's up to the trio to explain to the two sausage makers how the free market works. Supply and demand, competition versus monopoly capitalism. They need to learn that it's not about whose goods are the most expensive, but that a price war is about selling your wares at a lower price than that of the competition.

Of course, this will escalate quickly, since both still want to do better than the other. There'll be talk about surpassing each other in discounts and price reductions and buy-one-get-one-free. They might also agree on who sells which products at the lowest price: "*...but remember, it's five for the price of two, or, maybe, ten for the price of three, that's even better!*" and so on.

What they can tell about Dad:

He was there and seemed to be in good spirits, but also in a hurry. He didn't stay for long, but long enough to have a pork sausage. He said he needed to move on. They're not sure where he went, but he either went to see: a motorcycle mechanic in Brenderup, who loves his motorcycles; a Sønderborg accountant in want of excitement in his life; a goody-two-shoes in Fredericia who never does a thing wrong; or a man who wants to die in Tønder.



1.1D Placebo Panic in Nyborg



A petrol station attendant is scared of everything and everybody, and Dad gives him a button to push if he needs help. He pushes it just before the trio enters the petrol station.

Nyborg according to Grampa:

I don't know a lot about Nyborg, except they have an old castle that burned a lot of times, and a big prison, Nyborg State Prison, that people keep escaping from. Oh, right, they also do some kind of theatre thing on some castle ramparts, but I don't know how they get the guts for that – there are genuine tarantulas on the ramparts! Apart from that, it's just as boring as every other countryside dump. Only, it has tarantulas.

Erling of the Petrol Station

At a petrol station just outside Nyborg, Erling has his day job. Erling suffers from a very overactive imagination, which would be great if he was an author, artist, or something like that. Unfortunately, Erling works at a petrol station and is quite content with that, and unfortunately, he is also very nervous by nature. Therefore, Erling usually thinks the worst about people. Not out of spite. It's not about The Foreigners or special groups in society. It's more like.. everyone he doesn't know. And sometimes, those he knows as well.



If someone buys washer fluid, Erling is convinced it's the last ingredient of a deadly bomb. If a customer likes him and asks him out for coffee, he's sure she'll poison it with hemlock juice, and if a man comes to fill up his car, he's definitely got his wife in the boot, cut to pieces. But Erling is way too much of a coward to ever actually check if he's right, because deep inside, he knows he's not and that his fears are irrational. Nevertheless, it comes back again and again. Some days are better than others. After he started taking these new pills he got from Dad, things have been particularly good. Their name is Placebo, and he's very happy with them.

Dad came by the petrol station and saw that poor Erling was going off the rails. After having a chat about fears and facing them, which Erling in no way saw himself fit for, Dad decided to try a different course of action. He gave him a glass of pills. He'd put a new label on them and written "Placebo" in marker. Under this label is another, which says Laxolose. Dad asked him to only take one if he got really anxious, and that they might have some stomach related side effects – he didn't specify which. The first day after Dad's visit, Erling had 5 bikers as customers, which made him so nervous that he scarfed down 7 pills at once. He went to the loo a lot that day. Apart from the pills, Dad also gave Erling a big button. He taped it under the counter and said that if Erling pressed it, help would arrive straight away – but it'd only be good for one use. But he was only to push it if he was scared. Really, really scared.

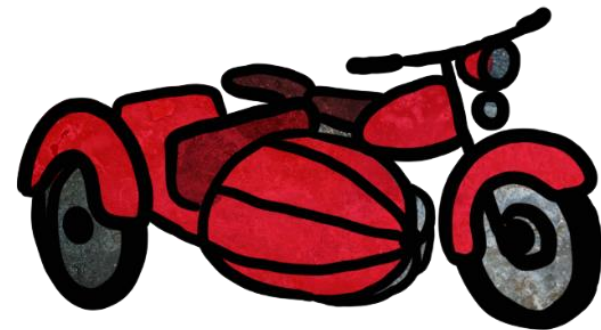
And now, he is.

Sille, Bille and Grampa arrive.

A gaggle of old ladies have just arrived at the petrol station, and Erling is convinced it's a coven of witches come to turn him into a toad as soon as he looks the other way. He pounds the button, and in that very moment, Sille, Bille and Grampa step in the door. He's convinced that they're supposed to be helping him. Whether that is by getting a flock of aging witches out the door, or convincing him that people aren't really as bad as he imagines, is up to the players. Maybe he needs to learn to use his brilliant imagination for something positive. Maybe Sille gets in on the imagining, and they come up with the craziest, most wonderful stories, which make him realise that you can view the world in other ways than extremely dangerous.

What he can tell about Dad.

After they've helped him, he's happy to talk about Dad. Dad was cool. Really relaxed and chill. Erling couldn't even imagine anything bad about that man. As long as he was in the room, Erling wasn't nervous at all. Of course, the moment Dad left, the anxiety came back. Erling isn't sure where Dad went, but he either went to see: a motorcycle mechanic in Brenderup, who loves his motorcycles; a Sønderborg accountant in want of excitement in his life; a goody-two-shoes in Fredericia who never does a thing wrong; or a man who wants to die in Tønder.



1.2 A talk with the police

Simply read this scene aloud to the players:

- Is this the police?

*- Oh, definitely, most definitely. If there's anything we are, it's the police.
How may I help you?*

- My children are gone.

- Why, I've never! Did they simply vanish into thin air?

*- Oh, no, not at all. Their Grampa is looking after them, and now they're
not answering the phone.*

- Well, unfortunately we can't arrest people for not picking up the phone.

*- I'm scared that Grampa has taken the kids with him on his motorbike
and just left.*

*- Say what? He took the kids against their will? Kidnapping of younger
family members is a crime of a particularly heinous and serious nature!
We'll start a large-scale investigation and search immediately. You can
trust in us!*

*- But can't you just drive by the house and see if they're there or if they left
a note or something?*

*- No, we'll put the entire force on this case! They must be found, no matter
what!*

- But...

Click.

ACT 2



2.1A Motorcycle love in Brenderup



Ole is a skilled mechanic, but he has troubles with the ladies - including his wife. He misinterprets Dad's advice and leaves his wife, and then his everyday life falls to pieces. The trio has to help him back on track, whatever that might mean. As a thank you, Ruth II can receive nitro boost.

Brenderup according to Grampa

Brenderup is very small. Like, really tiny. But trailers. Boy, do they know how to make those. Brenderup Trailers... that's quality. It's a shame they don't produce them in Brenderup anymore.

Ole and Brenderup Motorcycle Mechanics

Brenderup Motorcycle Mechanics is situated in Brenderup, in a old, white building with a large garage and a farmyard in front. There are a great deal of motorcycles in the yard, mostly older models, but also some new ones. In the middle of the yard a large man is repairing a motorcycle. He looks very focused. He does this every day, all day.

Five days ago, Dad had had a chat with Ole, the mechanic. Ole was sick and tired that his wife was not as predictable as a motorcycle. She was a really complicated person. If she said yes, she mostly meant no and vice versa (as in "no, I don't want the last piece of cake, but I'll get angry if you eat it"). And why must she always have an opinion on everything, and why did she interfere in all his affairs? Like, every day she asked him how his day had been!?! Now that was a weird question, as he spent all his days fixing motorcycles. That was kind of his thing. Well, motorcycles were so much easier to relate to. They are logical. Transparent. And they don't ask questions all the time.

Dad had tried to talk to him about love. There had to have been a reason why Ole and his wife had chosen each other back in the day. She had been in need of a car repair. He did not like to fix stuff besides motorcycles, but she had promised to pay him in meatballs and if there is something Ole really likes it's meatballs. Actually, she made the town's best meatballs. And she was great with the laundry, which comes in handy for a mechanic. And of course she was sweet and didn't ask about everything.

Dad had told the mechanic that he should consider what love meant for him. It's important to be aware of what one wants with life and then go for it. Right there and then Ole wanted nothing more but to get some peace and quiet. When Dad continued on, Ole had thought about his life and had decided to move in at the garage and here he lives now. But he's not quite himself. He's hungry and dirty and he can't figure out what is missing.

Sille, Bille and Grampa arrive

The moment our trio arrives, Ole can hear that it is a 4 cylinder Nimbus 750 from 1953, which he comments on almost before even turning around. He is very excited about motorcycles, and talks about how it's purring like a cat, growling like a bear, has got 22 horses and can do a top speed of 120 km/h in a sprint. That is to say, not all the time. In general he is very keen to speak about motorcycles and not so much about why Dad was actually there. But he gives in if they push a little (which the kids probably do). He moans about why you can't just marry a motorcycle. That would be so much easier. They don't complain and they are very predictable. Now is the time for the trio to remind him that it takes two to love, and that motorcycles can't make meatballs and other such little musings over the concept of love. They must convince him that it is about time to move back home. Eat meatballs, get some laundry done and listen a little to the wife. Maybe even tell her about his day.

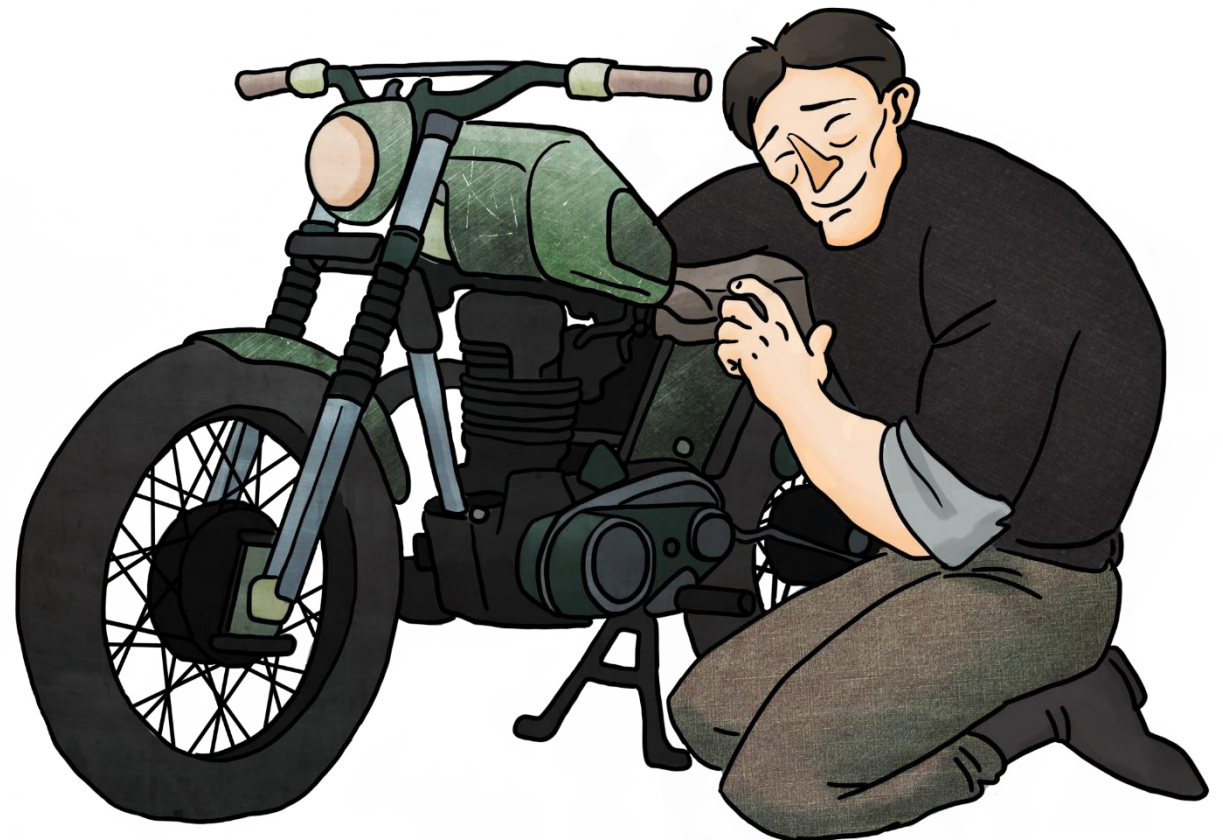
If they convince him that love is worth saving, he suggests that maybe he could add a sidecar to his own motorcycle so that they might go riding around the countryside.

As a token of thanks he offers to install an extra little Turbo on the old Nimbus. It must of course be used with caution, because that nitro thingy is a little unstable and there probably isn't enough for more than a boost or two. But boy, will it go fast.

What he says about Dad

Ole can say that Dad seemed worried and talked a lot about love between people. That if you have found it you need to hold on, or things will go wrong. And that he was afraid that he had made a mistake and that it would cost him dearly.

Dad had also said that he would now either go to Randers to put a way too sullen teacher in his place; to Herning to help an ornithologist find the coolest and craziest birds; to Esbjerg to help a rich man become a tramp; or to Holstebro where they have the most haunted house in Denmark.



2.1B The Dying Man in Tønder



Fate is out to get Otto, and in response to that he has attempted suicide several times. Dad stopped him, and now Otto has found out that he has terminal cancer and is going to die. Sille, Bille and Grampa talk with Otto about life and death before Otto dies.

Tønder according to Grampa

Tønder is lovely. Not particularly big, and the way they speak is a little weird, but they know what they are doing down there. They have the Tønder Festival every year with good, old-fashioned jazz and some folksy stuff, and a big Christmas market. But why they have Tønder in one place and then five km. away a town called Møgeltønder, I never really understood.

Otto and the fickle Fate

There is a man in Tønder. He is going to die. There is nothing special about that as such – we are all going to die at some point. But this man knows when. Give or take a few days. The doctor told him. And the man is quite happy with that. The man is called Otto, and he has tried to kill himself for quite some time now. He just wasn't very good at it.

Otto has never been what you would call lucky. Ever since childhood, it was like fate carried a grudge against him. If he got an ice cream, he could be sure he would drop it. If he got a new bike, he would be in an accident the next day, destroying his new bike. If he got a girlfriend, she would fall in love with his best friend. Over the years it got worse. Only, for a while it went alright. He found a nice wife and a good job. He was maybe even happy. But then it began all over again. Fate had saved up. First they couldn't have children. They wished so fervently for that. She wasn't fertile enough, at least not until she had an affair with the fertility doctor, who then proceeded to get her pregnant. Otto got a divorce. Then the

company he was working for fell into some sort of trouble and had to make the company more efficient, so he was fired. As the only one.

That was when enough became enough for Otto and he started dabbling in suicide. He tried hanging himself, but the rope broke. He went into the water to drown himself, but floated. He tried swallowing a lot of sleeping pills, but fell asleep before he had taken enough of them to be dangerous. He went to the top of the tallest building to throw himself off of the roof. That was where he met Dad. Otto doesn't know why Dad was up there, but he was, and they talked for a long while. Otto told Dad about the curse Fate had cast upon him, and about all the failed suicide attempts. Dad said that he probably wasn't supposed to die by his own hand if he hadn't succeeded yet. It would be alright. As for Fate, sometimes it was just an incredible bitter pill to swallow. *Life is one tough teacher. Someone once said that in a movie. I think that is true*, Dad had said.

Otto didn't jump off any building that day. However, he felt like he had a bit of a stomachache, so he went to the doctor. The doctor examined him, and sent him to the hospital. Here they found out that Otto had terminal cancer and had less than a week to live.

Sille, Bille and Grampa arrive

It has been almost a week now, and Otto is sitting on a bench in front of Tønder churchyard when Sille, Bille and Grampa find him. He is just staring into the air and does not make contact himself, but reacts immediately if they do. If they ask what he is doing, he simply says, *I'm waiting. You are welcome to wait with me*. He doesn't mind explaining that he is waiting for Death. And that Fate is an asshole. And he also happily tells why.

He would like to talk about death and where they think people go. Nobody really seems to want to talk about it. It is uncomfortable to them. Doctors only talk about death in statistics and not about the big questions like where we go, if we do go anywhere at all. Sille may choose to bring up her invisible friend. If not, Grandma may talk to Otto through Sille.

Tell him that it isn't all that bad being dead. There is something afterwards. Only it is a little up to yourself what it is. Whether you want to go on or to connect yourself to something or someone down on earth.

Let them talk. About Death. About Life. About Fate. About what they think their fate will be. The longer they speak the paler Otto looks. He smiles. *I see her now*, he says. Finally he closes his eyes, and does not open them again.

What he says about Dad

Sille sees him standing beside his own body. He looks at her. *By the way*, he says. Dad said that he would now either go to Randers to put a way too sullen teacher in his place; to Herning to help an ornithologist find the coolest and craziest birds; to Esbjerg to help a rich man become a tramp; or to Holstebro where they have the most haunted house in Denmark.

A sharp light appears from above. *That was about bloody time*, Otto says and slowly floats up towards the light and disappears.



2.1C The Effing Coolest Bookkeeper in Sønderborg



The boring bookkeeper, Berthelsen, wants some adventure in his life and Dad gives him a die to throw with different choices on each side. Berthelsen is now letting the die control his life completely. He needs help to regain control of his life.

Sønderborg according to Grampa

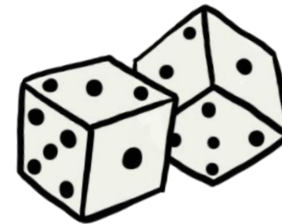
Sønderborg is actually located in two places. On the island Als and on the mainland, only connected by a bridge. It is a little silly. Couldn't they just have turned it into two cities like Aalborg and Nørresundby? And then they don't really do names well here. All names in this area ends in -bøl. Oksbøl, Ukkebøl, Ragebøl and so on. But then again, they do have a place called Ballebro (literally meaning buttocks-bridge in Danish, but feel free to go with liberal pronunciation as "ball-bro" to maintain pun in English). Teehee. But they do like their annual ring jousting competition which is every summer. Big town festival. Good food.

Bookkeeper Berthelsen

In a second-floor flat in Sønderborg lives a Bookkeeper called Berthelsen. Berthelsen has always wished life had more excitement to it, but he has never dared do anything about it. It is not something you simply rush into when you are a bookkeeper. As such, you need to keep everything systematical and in order, and excitement is something that you are allergic to at best. No, order and control. Control and order. Keep everything in order and controlled. Berthelsen wears boring grey suits and never eats anything that might be too new and interesting. *Familiarity is a virtue*, as he likes to say. That was until Dad met him. In a moment of weakness Berthelsen confided in Dad, and told him that just once in a while he would like to have something unpredictable happen in his life.

Some excitement. That everything wasn't exactly as it used to be. Dad gave Berthelsen a die and said that whenever he felt like some excitement, he should give himself six different options and then roll the die for the answer. He could start with the little things. What would he like for dinner? 1) Leftovers 2) potatoes and meatballs 3) sushi (Berthelsen wasn't even sure he liked it) 4) Indian (Berthelsen was certain he didn't like it) 5) a burger (extremely dangerous for his blood pressure) or 6) cake and ice cream (as the main course!). That was the beginning of a dramatic change for the poor bookkeeper.

In the days following Dad's visit the die has gotten the better of the bookkeeper. It has reached a point where he can't make an independent decision without offering six options and roll the die. It has resulted in him wearing a much too big striped suit and two different colours of socks today. His apartment has recently been painted in orange, blue and green stripes – even the dinner table, the chairs and the couch have been painted. The fridge is full of different kinds of sodas and candy and generally the kind of food and drink that a common bookkeeper would consider outrageously adventurous.



Sille, Bille and Grampa arrive

When the trio arrives they will see a clumsy, handwritten "Sønderborg's Effing Coolest" above the regular "Bookkeeper Berthelsen" on the door label. Berthelsen opens the door when they ring the bell, but has some trouble making any big decisions without his die, which he doesn't hesitate explaining to them. He was yearning for excitement, but now he has too much of it. He has completely lost the ability to make a decision on his own and he is worried that it will impact his work soon. It is actually very difficult to be a bookkeeper when everything is decided randomly. Which book should he keep today? Or does the die decide that he should bike through the woods instead? Is he having red soda or tea or orange juice when he is thirsty?

How to help him is entirely up to the trio. The die could be thrown away, restrictions could be made, or something entirely different. As long as he somehow regains some control over his everyday life, Berthelsen is happy.

What he says about Dad

He can tell them that Dad talked a lot about free will, about independence, about the ability to make choices and choose to do something good for other people. And that it is important to make those choices while you are still capable of doing it. Suddenly it is too late.

Dad also said that he would now either go to Randers to put a way too sullen teacher in his place; to Herning to help an ornithologist find the coolest and craziest birds; to Esbjerg to help a rich man become a tramp; or to Holstebro where they have the most haunted house in Denmark.



2.1D The Biggest Goody-two-shoes in Fredericia



Hannibal has been living an overprotected goody-two-shoes life. Dad teaches him that rebellion is healthy. Can the trio teach Hannibal's parents that rebellion is natural and that it is okay for him to be with other kids?

Fredericia according to Grampa

I don't think I have even been to Fredericia. But I do actually believe that it is mostly known for being part of the "triangle area". The triangle area is what the area between Fredericia, Vejle and Kolding is called because they are super good at working together. Later a lot of others joined the cooperation so I don't really get why it's still called the triangle area. Who's ever heard of a triangle with five sides?

The brat

In Fredericia there's a very fancy family. It is the Bernshoff-Degn Mikkelsen family, and it is fancy because the father, Regnar, is key account manager in the family business BDM Global Marketing Investment. Regnar's father, Hubertus Bernshoff-Degn Mikkelsen, is the CEO, and Regnar is expected to take over in due time.

And Regnar is only waiting for his own son Hannibal to get a job in the family firm. Hannibal is 8 years old. Hannibal's mother, Stella Sofie, is good-looking and spends a lot of money. That is her job, she says. Hannibal has always been a goody-two-shoes, and absolute model child. He has always done as he was told, always been meticulous with his homework and never contradicted an adult. He has never said a curse-word and he speaks veeeeery correctly. The queen herself would envy him. Hannibal has never played with other kids because he's always been homeschooled, so there has been no games in the school-yard during recess. Only the boring room painted in broken white. He has never

stained the knees of his trousers green with grass, because he has never had any friends, and mom and dad hold the opinion that clothes should not be worn out, and that friends are something you can buy when you have landed a nice job. And Hannibal hasn't yet.

Hannibal is not a happy boy. But then he met Dad.

Dad met Hannibal on a bench in Fredericia where Hannibal was waiting for his mother, who was spending a lot of money in a jewelry store because she was bored. Hannibal was just sitting there with his well-combed hair, wearing his best outfit, and more than anything else looked like a boy on his way to a funeral. Dad told him as much. Hannibal said he wasn't allowed to talk to strangers and particularly not *individuals* who were below *their* station. That sounded fair, Dad said, and asked if there were other rules he ought to know before he sat down on the bench. And then Hannibal proceeded to tell him all the things he is not allowed to do. Which was a lot. Hannibal mustn't play soccer, well, actually he mustn't do any activities involving a ball. Or interact with other children (who might be contagiously ill and/or give him bad habits). Dad shook his head and said that that was the worst case of a robot he had ever seen. Hannibal asked how he knew that Hannibal was a robot, and Dad explained that a robot only does what it is told to do. It follows a program, a set of rules, and can't act outside them. It can't think for itself. Hannibal got scared. He didn't want to become a robot. Dad said that the only way to avoid it was by breaking the rules. If one dares, that is.

Hannibal dared.

Sille, Bille and Grampa arrive

Now, Hannibal is once more sitting on a bench where Sille, Bille and Grampa meet him. His fancy clothes are wrinkled and his hair is a mess. Stella Sofia is at the shrink to hear the psychologist's assessment of her little Hanny-Banny-Boy. Why has he suddenly turned so horrid? Regnar is standing nearby and is on the phone with an important business associate.

Hannibal has turned into a real brat. He does not at all do what Stella Sofia and Regnar says anymore. All rules must be broken. Everything confronted. Even Sille, Bille and Grampa. And Hannibal speaks very badly too now. Words like bumfluff, cheeseburp, slaphead, butt-trumpet, fartface, snotbucket, uglypants, droopydraws, boggle-eyes, shortarse, gnasher, dinosaur, coffin-dodger, numbskull, boogerbrain, poop-head, jerkface, spasmogriph, liarhead, turdbrain, stupidhead, bugface. Right up Sille's alley.

It is more than welcome to quickly turn into a competition about making up the craziest nicknames and curse words. It is funny and Hannibal laughs when Sille makes up a good one. And Hannibal loves Bull. And Bull likes him. After a while Regnar interferes. Regnar is very strict and speaks condescendingly to his son, who immediately forgets that he is supposed to break the rules. Regnar asks who they are and why on earth they are talking to his son. They are not fancy enough to do that. They should take their proletarian opinions and bad influence and be gone. It is probably their fault that Hannibal has become like this in the first place.

Bull doesn't like Regnar Bernshoff-Degn Mikkelsen who does bear an uncanny resemblance to Hallandsen from the Olsen Gang, which you are encouraged to remind Grampa of. And if he doesn't take the bait, you can make it even clearer. Regnar tells Grampa that *you are probably the kind of people who watch the Olsen Gang, I bet. A disgrace to Danish Film history.* When the discussion reaches a peak point, Regnar's phone rings again and he raises his finger to indicate that they should be quiet, and then proceeds into a steady flow of words on marketing analysis and maximising profits.

Hannibal isn't much of a brat now. He talks of his meeting with Dad. Hannibal is worried that he will become a robot again if he doesn't keep breaking the rules. Now is the time for them to help forming some kind of plan. What should he do, or how can they help poor Hannibal to not become a robot, or how can they help him to become a normal boy?

Stella Sofie comes down looking confused. The psychologist has said a lot of things that she didn't understand. The psychologist believed that Hannibal was a completely normal little boy who had a strong reaction to an over-use of restrictive rules. Maybe it helps if Grampa explains it. Can they make a compromise? Maybe he can start in a normal school? Or perhaps a fancier private school? Could he meet other children? Get a friend? Perhaps a dog? It is possible to convince mom as long as it is a solution they can pay their way out of. And once she is convinced she will go to Regnar, and while they talk, Hannibal explains about Dad.

What he says about Dad

Hannibal is convinced that Dad is a superhero. But he didn't wear a hero costume, which was a little disappointing. But he must have been undercover. Anyway, Dad told him that he was out to save the world, so that must have meant saving the world from being taken over by zombie robots that can only follow rules. And in such a case, it may be necessary to be undercover. But he was in a hurry. At least that's what he said. He only had one week to save everybody. He didn't say why.

Dad also said that he would now either go to Randers to put a way too sullen teacher in his place; to Herning to help an ornithologist find the coolest and craziest birds; to Esbjerg to help a rich man become a tramp; or to Holstebro where they have the most haunted house in Denmark.

2.2 The trusting policeman

A policeman stops the trio and tells them that he is looking for a granddad who has kidnapped his grandchildren against their will. That wouldn't happen to be them?

While Grampa, Bille, Sille and Bull drive on towards their next destination, they suddenly hear the sound of a police siren.

DIIIDUUUDIIDIUUU.

It is an old police car trying to catch up with the Nimbus, which isn't particularly hard since the maximum speed of the Nimbus isn't much more than 72 km/h.

The police officer turns off the siren now that he's caught their attention and waves them over. They are supposed to pull over, so describe it very undramatically.

The officer, like his car, is an older model who has seen better days, and if you felt like it, it probably wouldn't be very difficult to outrun him. The police officer walks over to the motorbike and speaks to Grampa. He pauses between each sentence to give Grampa occasion to respond. It is a technique he has found saves him the trouble of asking too many questions. People have a tendency to answer before he asks.

Hello, I am from the police and I am here concerning a very serious affair. (pause) We, the Danish Police, have heard that two children, most rudely and against their will, have been kidnapped by their unscrupulous granddad. (pause) I should also mention that they are said to be driving a vehicle not unlike yours. (pause) Is this something you know anything about?

The police officer is very trusting by nature. He believes in the good in all people, and one thing he can't stand is people lying to him. It doesn't make him cross. It makes him sad. That is why he needs to ask Grampa if he is telling the truth.

You are not lying, my good man? (pause) It is very important to my further investigation that you speak the truth. (pause) If not I will be terribly sad. (pause) What would the world be coming to if people just went around lying to each other. (pause) Horrible thought.

If the players tell that they certainly haven't been kidnapped against their will, the police man concludes that it must be some sort of curious coincidence. *It must be another grandfather with his two grandchildren driving on a Nimbus with a sidecar on the roads of Jutland. And may I compliment this motorised vehicle? I still fondly remember the many years when the Danish Police utilised the very same motorised vehicle. Those were the days.*

If the players admit that it might in fact be them after all, the police man becomes very serious. *Are you absolutely certain that you have kidnapped these two grandchildren? Because if it is true, I must arrest you on the spot for kidnapping of the most dire kind and send you to jail, presumably for life, and the little grandchildren must be sent to an orphanage until a suitable alternative has been found.*

Hopefully the trio do not volunteer for all of that. The police officer lets them drive onwards on their quest.

ACT 3



3.1A The Smiling Ornithologist in Herning

After Charlie meets Dad he wants to be an ornithologist, but he doesn't know the names of the birds. So Charlie makes up his own names for the birds, annoying the ornithologists' association greatly.

Herning according to Grampa

Herning was long known for nothing in particular, but then they built a stupidly big box and called it "The Box" where they keep doing concerts and exhibitions and such. So now it is widely known for that. Good on them. But I've also heard that in Sunds, not far from Herning, wolves have been spotted. Så maybe we'll see one of them. That could be interesting all right.

Ornithologist Charlie Bimmersfeldt

Charlie Bimmersfeldt is an ornithologist, an amateur ornithologist stressing the "amateur". He considers himself a mighty fine ornithologist, but truth be told he is probably the absolutely worst ornithologist in all of Denmark. He has absolutely no idea about what any bird is called or what they eat. But he *has* also only been professional amateur ornithologist for less than a week. It was Dad's idea and Charlie loves it.

What Charlie lacks in knowledge he makes up for in enthusiasm and inventiveness. He loves watching the birds and makes eager notes in his notebook. He writes page upon page about the amazing new kind of bird that he has just "discovered." He calls it the Brownchirp, but others would probably call it a (house) sparrow. The next day it might be the Blackruffle (the crow), the Cockadove (the cuckoo), the Paddlesmacker (duck) or the King Screecher (sea gull).

The discovered kinds of birds then get each their own fantastical background story, partly written based upon lengthy observations. The primary food of the Cackleking is soft ice, for example.

Charlie isn't exactly the sharpest spoon in the forest. But on the other hand he smiles a lot! He has been living most of his life isolated in a social housing project for people who need to be shielded a bit from the surrounding society that is too busy for the inhabitants to keep up. Here they watched television most of the time, but now it's broken and because of budget cuts they can't afford a new one.

Charlie met Dad when Charlie was standing outside the local convenience store looking at a couple of black birds who were fighting over some old bread. He had to look at something, and he'd also heard this really nice song about looking at birds. He started chatting with Dad who suggested that he could become a professional amateur ornithologist. Charlie knew what an ornithologist was – he'd seen it in a movie. He thought it was an incredible idea. Imagine spending times looking at birds. That was so much better than looking at the tellie.



Sille, Bille and Grampa arrive

Charlie is now spending every single day on a hill outside town looking at birds, observing, noting, drawing. He is not very good at drawing, but he likes colouring the sketches. And this is where Bille, Sille and Grampa find him. Charlie is very open to strangers and loves to talk about everything he's doing and what he's seeing. He is like a little child who has just learned something new and recounts it enthusiastically without considering whether the listener is interested at all.

Sille, Bille and Grampa now have two options. Either they can correct Charlie's observations or they can play along. Make up new names and alternative background information. Draw and colour.

Another ornithologist arrives on the hill. His name is Rudolf Hessminster and he is one of Denmark's leading professional amateur ornithologists. He knows everything about birds and most definitely does not think it is acceptable to just make up everything along the way. Rudolf observes and takes notes and scouts on not only the birds but also the trio and their

interaction with Charlie. Actually he has been keeping an eye on Charlie the last couple of days. After a while he approaches Charlie.

My name is Rudolf Hessminster and I am the president of Professional Amateur Ornithologists' National Association of Denmark – PAONAD. On behalf of the National Association – PAONAD – I would like to inform you that we neither can nor will accept that you waddle around observing our birds without calling them by their right names, and just make things up. Birds must be taken seriously!

It is now up to the group to either convince Rudolf that he is wrong or convince Charlie that of course he can do it anyway. Or make up another solution. Maybe found a new association for alternative bird observations where Sille, Bille and Grampa can be honorary members? It is up to the group how to solve it, but Rudolf is not a monster. He just has his professional pride which he protects. He is willing to listen to sense or to what can be accepted as reasonably logical logic.

What he says about Dad

Once things have calmed down again Charlie says that Dad seemed happy/glad but also melancholy. Sad. Like his heart was hurting. He also said that he would continue into the world. There were lots of people who needed his help. He had a wedding in Hanstholm to save, a girl in Vodskov who needed to touch the clouds, a priest who could talk to the dead in Nykøbing Mors (he just didn't know it yet) and the poor city of Vrå that needed a library. Where he went was unknown.



3.1B The Most Haunted House of Holstebro



Dad has promised a realtor that an unsellable haunted house can be sold, so Dad has commissioned two ghost hunters to come. They arrive at the same time as Grampa, Sille and Bille. The ghost hunters accidentally vacuum up Grandma and the trio now needs to save Grandma and make sure that the house isn't haunted anymore.

Holstebro according to Grampa

I am pretty sure that Holstebro is one of the most average cities in Denmark. I don't think we'll miss anything by not going into the town.

The ramshackle cottage

Well outside Holstebro there is a small house, a ramshackle cottage that for some reason has never been cleaned or repaired. But it is for sale. Still.

Dad had heard about this unsellable house and was convinced both that he could figure out what the problem was and that he could help. Dad's concerns were confirmed when he visited the place. A ghost was making sure that nobody wanted to buy the house. It made noises and scary sounds and made things move and slammed the doors. Very frightening. Dad promised that he would fix the problem, all the realtor needed to do was to show up at the house three days later. Then someone would come to fix the problem. Next Dad called the Ghost Hunters Bitten and Nitten and asked them to show up at the house three days later, the same time he had asked the realtor be there, and the time he knew Grampa, Sille and Bille would come by.

Sille, Bille and Grampa arrive

As the trio approaches Denmark's maybe most haunted house, the weather is busy turning dark and cloudy, and a wind is rising. It is tugging at the old trees that suddenly look scary and foreboding. The same can be said for the house which is best described as old and gloomy. It is very rickety indeed, and in front there is a "For Sale" sign that has obviously been there for a very, very long time.

Before they get a chance to explore the area and the house, a new car arrives. It is a fancy two seat sports car with those lights that pop up when you turn them on. And it's red. Out of the car steps a younger man dressed in a suit, a big smile and way too nice shoes to be standing on this gravelly road. Out of sheer habit he begins his sales speak (yes, it's the realtor) – *The house is very unique, it has a soul of its own so to speak, and great location, undisturbed and rustic, it is great for the handyman buyer, a real fixer upper, and it is of course cheap, very cheap.* He doesn't want to elaborate on exactly how cheap it is because he believes that a thing is worth what people will pay for it, so if he can sell it at a higher price he will, but unfortunately it goes both ways. But the price can be anything between 10.000 and 5 millions. He'll be able to tell that he met Dad who asked him to show up at this day and time, so how exactly is an old man and two children supposed/expected to help him get this house sold (they cannot make him admit that it is haunted).

As they speak a third vehicle arrives. It is a black van saying GHOST HUNTERS in large letters on the side, and then there's a picture of a ghost (one of those wearing a white blanket) with a big, fat X across it. From the car jumps a slightly overweight couple. It is Bitten and Nitten, ghost enthusiasts extraordinaire. They are both dressed in orange coveralls with supercool glares in all the right places. Bitten and Nitten open the side of their van to reveal a rebuilt Nilfisk vacuum cleaner that is now capable of vacuuming up ghosts and trapping them. The only problem is that ghosts typically are invisible, but on the other hand Bitten and Nitten have a geiger counter that registers when something supernatural is near. Bitten and Nitten take everything very seriously in spite of the fact that they have never managed to neither see nor catch a ghost. But they know there is "more between heaven and earth" which they often mention.

Bitten og Nitten really want to show off their fancy gizmos. But if the geiger counter is turned on, it immediately registers Flupsi and they will do all they can to vacuum up Grandma. And it is very okay if it succeeds, much to Sille's horror. Bitten and Nitten are exhilarated that they finally caught a ghost, and now the rest of the world is going to see, and the other ghost hunters in the Ghost Club are incompetent amateurs. As if an EMF detector is better than a home built geiger counter!

This would be a good time for Grampa to step it up if Sille is out of it. She might even reveal that it is Grandma who has disappeared into the vacuum cleaner. But Bitten and Nitten do not yield easily and insist that if they are to give up their only hard evidence of a life after death, they need some other hard evidence that there is life after death. And that might be in the House.

Inside the house there is a 300 year old ghost called Hansen. He is pretty good at saying UUUUUUUUUUUUUUUUU and slamming the doors. Only Sille can see him. Bille can hear him. The adults can do neither except the frightening UUUUU. If Hansen finds out that Sille can see him, he is thrilled and wants to chat! He hasn't talked to anyone for many, many years. He explains to Sille that he is bored and would like to experience something else, to get away. Just once in a while. He also says that the grown ups can learn to hear him. They just need to think like a child. If

they want to learn to listen, he recounts through Bille and Sille, they must close their eyes and imagine that they are kids again, standing by the lake with their favourite toy in their hands. They need to keep that image in their hands (eyes closed) and as long as they do that, they can hear what he says.

Maybe the trio can arrange for the Ghost Hunters to become Ghost Transporters and turn the house into a tourist attraction. Or maybe he goes to a new house or becomes a scientific sensation or something entirely different.



What they say about Dad

If everybody's happy, Bitten and Nitten are in the mood to talk about their conversation with Dad. They tell that Dad was very intent that they should treat the dead properly. Including those who still hang around and insist that they aren't going anywhere. We all have a place in the big cosmos, and one day it might be yourself being sucked up into an old Nilfisk vacuum cleaner. One day time will run out, and some of us have less time than others.

He also mentioned that he wanted to continue into the world. There were lots of people who needed his help. He had a wedding in Hanstholm to save, a girl in Vodskov who needed to touch the clouds, a priest in Nykøbing Mors who could talk with the dead (he just didn't know it yet) and the poor city of Vrå which needed a library. Where he went was unknown.

3.1C King of the Tramps in Esbjerg



A wealthy man is tired of being busy and decides, after meeting Dad, to become a tramp. But he is, however, a little tired of not being able to afford food and other common necessities.

Esbjerg according to Grampa

Esbjerg has always been a fishing town. It used to be Denmark's biggest fishing harbour, but that has gone downhill since then. Now it's all about ferrying and that kind of thing. Probably the whim of some politician. Esbjerg also isn't a town where you should flash that you are from Copenhagen unless you wish to be returned home in fish crates. Other than that they're nice enough people.

Lars Kronfeldt aka King Carrot

On the road to Esbjerg there's a man with a pram. He is dressed in fancy dovetailed tuxedo and a black top hat. The clothes look a little worn and his gait is relaxed and untroubled as he pushes the pram in front of him. As if he is king of the world. The man calls himself King Carrot, but his original name was Lars Kronfeldt and he was once a veeeeerrry rich man.

Lars Kronfeldt was director of Kronfeldt Industries Enterprise Incorporated A/S and worked 80 hours a week, had meetings all the time and a constantly ringing telephone. He thought he was happy until one day he actually had half an hour to himself where the phone battery had run out and he had forgotten his calendar. It was a crazy experience. Half an hour without knowing what to do. First he got scared. Then euphorical. And then he happened to meet Dad. They had a nice long chat about what's important in life. About the freedom to do what you want, or having the responsibility for everything. About the ability to say no. Or to say yes at the exact right moment. About being tied up. Dad told Lars that maybe he needed to say "no" a little more. And then he went.

Lars Kronfeldt took Dad's advice and said no. He said no to everything. He sent a mail to his entire gigantic corporation saying. "I say no now. Bye-bye." No more, no less. Then he threw his phone into the toilet, put his favourite book in his bag alongside a couple of extra socks and boxers, put on his fanciest set of clothing and started walking. On the way he found an old pram missing a wheel. He named it "Lopside" after an old book he knew. And this road is where Sille, Bille and Grampa meet him.

Sille, Bille og Farfar arrive

Lars has been King Carrot for three days now, and he loves it. And he'll happily tell Grampa, Sille and Bille all about it. *No one has any say over me. I can do whatever I want. Drink beers. Smoke a cigarette. Pee in a flowerbed. Pick boogers. Roam around the country. Cappa Dimme and all that.* The only problem is that he is actually pretty hungry, and he doesn't have any money. He left those in his old house. His stomach is rumbling and it is a brand new feeling to him. *Damn, it'd be nice to have a good steak every now and then. But FREEDOM, dammit. It has its price to be 100% free.*

The trio's task is to help him a little along the way. Perhaps they'll give him a meal and he stays King Carrot. Maybe he finds a compromise where he can be Lars some days and King Carrot the rest of them. Or perhaps he now has a better understanding of other people's need and donates money to people in need or reduces working hours or something else entirely. The aim is to find a balance between freedom and responsibility, leisure time and work, individuality and society.

What he says about Dad

Dad talked a lot about freedom vs. responsibility. That his whole journey was because he had a responsibility towards his children to make the world a better place before he went away. *As a wise man once said, a good politician is one who plants trees that he knows he will never himself be sitting in the shade of.* And one way to make it better is to show people that there are other ways to do things than the one we are used to. That being happier can change your life.

He also mentioned that he wanted to continue into the world. There were lots of people who needed his help. He had a wedding in Hanstholm to save, a girl in Vodskov who needed to touch the clouds, a priest in Nykøbing Mors who could talk with the dead (he just didn't know it yet) and the poor city of Vrå which needed a library. Where he went was unknown.



3.1D The most sullen teacher in Randers



Lektor Poulsen believes that school should be strict and disciplined, and Dad talks him into retiring. Poulsen has already regretted that and is sullen.

Randers according to Grampa

Randers Randers Randers... hmm, what do I actually know about Randers? It is located in what is called the Crown of Jylland which sounds like something some desperate tourist guide once came up with. Randers is the sixth biggest town in Denmark and has a pretty ugly dialect, people say. But it's not too bad once you've gotten used to it. And then they have a rainforest in the middle of everything. I mean, it's sort of inside two domes, but a rainforest none the less. And that is where we are going. But before you run amok inside the rainforest, you must promise me to keep your hands off of the frogs. They have the world's most poisonous frogs in there, so no licking on frogs, Sille!

Lektor Poulsen

On a bench in the Rainforest of Randers an old man is sitting, and he is sullen. He is sullen because he's been cheated by Dad. The man is Lektor Poulsen, or rather, that's who he used to be. Now, to his great regret, he is just Poulsen. And he is in the middle of the Rainforest of Randers, not because he is on a school excursion as usual, but because he didn't know where else to go. He's hoping to meet Dad here again.

When Dad met Lektor Poulsen he knew exactly where and what he was supposed to be. He was supposed to be at the school, teaching the kids in the only proper way – with lots of discipline and seriousness. *Humour and laughter does not belong in the class room*, according to Poulsen. And if only they could reinstate the right to corporeal punishment. Those were the days. He died a little inside when they abolished the cane circular in 1967. If there's one thing the youth of today could use, it's a rap on the

head now and then. That is an opinion he holds to and also one that he happened to mention when he met Dad on a school trip in the Rainforest of Randers. He got into chatting with Dad and railed about the children and their lack of education and skill. He spoke of a drastic drop in the quality of Danish education and PISA tests and all that was better in the old days. Dad asked him, if he was so fed up with the whole school system and really believed they had failed – why didn't he just retire, then? He had certainly deserved that. A man like him had definitely done his duty by the Danish school system. Poulsen was inclined to agree. The very same day he went to the principal and quit his job without notice. The principle didn't even get mad. The following day he had regretted it, but by then it was too late. The principal had already hired a new employee and smiled. He smiled! Poulsen could reach no other conclusion than that Dad had set up a trap for him. He had wanted Poulsen to quit. Perhaps he had conspired with the principal?

Sille, Bille and Grampa arrive

Poulsen is not an evil man. He is just an old man who has fallen behind the times and who needs a little help to find his new place in society. Maybe find some likeminded people somewhere? When he meets Grampa, Sille and Bille he does not at all understand that the twins are allowed to be on this trip with their granddad. They ought to be in school! (yes, also in the weekends). Do they learn anything at all on such a trip, perhaps!? This is a chance for Sille and Bille to shine with exactly what they've learned on such a trip.

Other than that, Poulsen says boring things like *Children should be in school – all the time! No laughing in the classroom. The classroom is a sacred place of contemplation! Humour is vastly overrated! Children must learn to take things seriously! And I met a man. He said I should retire. So I did. And I have regretted it ever since! I think I have become allergic to youth. Wasn't everything better back in the days?*

Grampa has an excellent opportunity to recruit a new member for Nostalgics Anonymous. Here he can meet likeminded people, for it sure is hard times for being an old asshole.

There's also an opportunity for Sille to talk about robots. Because school is turning children into robots, says Dad. Poulsen is pretty excited about children becoming robots in school but he doesn't understand that Sille has a real fear of children turning into actual robots over at the school. So he is happy to enter a discussion with her where she can be utterly frustrated because he can't see that turning children into robots is wrong.

What he says about Dad

If they convince Poulsen to be a little more positive, Poulsen reveals that he actually did like Dad. He listened and contributed when it was fitting. He knew the rules of the noble art of conversation, which is rare these days, and that should be treasured when encountered. He did also say some silly thing about being out to save the world, but that must have been his idea of a joke. *Not particularly amusing, but since I don't really have any sense of humour myself, what do I know? But he said that time was running out. I could only agree with that.*

He also mentioned that he wanted to continue into the world. There were lots of people who needed his help. He had a wedding in Hanstholm to save, a girl in Vodskov who needed to touch the clouds, a priest in Nykøbing Mors who could talk with the dead (he just didn't know it yet) and the poor city of Vrå which needed a library. Where he went is uncertain.



3.2 Missing persons report on TV

Sille, Bille and Grampa find out that they are wanted and will (perhaps) try to contact Mom.

You are staying at a motel. You have spent the night there and are now having breakfast in the canteen. Above the desk there's a TV going with the sound off. Some news channel is running. The host looks very serious and there is a picture of Grampa. Allow the players some time to discuss what that might be about. The host folds his hands in front of him and looks determined and professional as the text prompt reads: WANTED. GRANDDAD KIDNAPS GRANDCHILDREN. HUGE INVESTIGATION. SILLE AND BILLE. POOR KIDS. NASTY MAN. Then there's a picture of Sille and Bille. In the picture they are 5 years old and adorable. The host almost has a tear in his eyes. It is evident that he takes his job very seriously.

What the group does now is mostly up to themselves. It is a question of time before they will be recognised, sitting right beside the TV as they are. They can choose to continue on their journey, and this scene is over. Or they can try to contact Mom to tell her that they actually haven't been kidnapped. But they need to get hold of a phone for that.

At the back of the motel there is a payphone, but it only accepts cards. It is now up to technology-frightened Grampa to solve the issue, or to give his honest opinion to the poor receptionist, a 16 year old girl who looks more interested in her fashion magazine than in serving the customers. She does not in the least understand that there are still people out there who don't have a cellphone.

Grampa, Sille and Bille may also attempt to borrow a cellphone from a stranger. It will of course be a particularly fancy model that the owner is very proud of. *It has an awesome camera. And the touch function is incredibly sensitive. Sweet interface, but it needs an update.* Or whatever else you can come up with to piss off Grampa.

If they manage to get hold of Mom, she says that she knows very well that Bille and Sille have not been kidnapped, but the police misunderstood her and now she doesn't really know what to do. But she hasn't heard anything from Dad and that worries her. *Find him. Find him for me. Promise?*

ACT 4



4.1A Wedding in Hanstholm



Sanne's car has broken down and she is on her way to her own wedding – a wedding that Dad has played some part in. Sille, Bille and Grampa must take her to Hanstholm and join the wedding.

Hanstholm according to Grampa

Hanstholm is a lovely place, especially because this is where they shot the scenes for "The Olsen Gang in Jutland," the one with the bunkers, remember. But it wasn't just one bunker they filmed in, it was three different ones! And then a studio back at Nordisk Film. They've got something about it at Museum of Hanstholm. They've got some very nice beaches up here, and The Olde Smokehouse offers the best Shooting Star open sandwich. Oh, Hanstholm is a lovely place.

Sanne the bride

While Grampa, Sille and Bille drive along the road to Hanstholm they suddenly see a peculiar sight. On the right side of the road, a woman with full bridal gown and veil is waving her arms. Her name is Sanne. Behind her there's an old car. The hood is open and smoke is drifting up from the overheated motor. The car has obviously known better days.

Sanne talks. A lot. The poor bride explains that she was on her way to her own wedding but the car broke down and now she's afraid that she won't make it. Her beloved and a churchful of people are waiting for her at Hansted Church. She is already half an hour late because of the stupid car. Can they help her? Please? For love, crying out loud!

Two days ago, Sanne didn't even believe in love. She was unhappily in love. Completely enamoured of unobtainable love, but then she met Dad who said that true love doesn't wait for anybody and that you can feel love right away. It hits straight at the heart and almost hurts. Of course it is all a little easier if the one you're in love with feels the same. But there

is only one way to find out: Ask. Declare your love. Say what is in your heart. So she did. And it turned out they had both been unhappily in love with each other for years so now they were getting married. And Sanne didn't want to wait one moment more than necessary. Off to the church!

The car is dead. Utterly. She can jump up behind them but probably needs to take care of the long train of the dress. She's happy to talk about Dad. Or about how big the love is that she carries inside. It is big. Huge. Larger than large. Gigantic. So big that it shouldn't even be able to fit inside a body as small as hers. She refers to her future spouse as *my love* or *the love of my life* and stuff like that. She is very romantic. She does *not* refer to her beloved as 'he'. Mostly because it isn't a he. Sanne is marrying her oldest girl friend whom she has known for 15 years, and at some point in her long tirade about love she happens to refer to her friend as *she*. She isn't embarrassed or afraid to say it. She's just been so busy saying *my beloved* that she often forgets that people might have an opinion on that kind of thing. Not that their opinion about her love is important. If they have something negative to say, they should keep it to themselves, she says. But she is happy to discuss being girl and girlfriend with the children. It's just love... Maybe it can be explained in a way that they understand, or give them the opportunity to explain it in their way.

Sanne would like Grampa to walk her up the aisle and Sille and Bille to carry the train. She doesn't have a family of her own and it would make her immensely happy if they would do that for her.

The Nimbus goes as fast as it can and they drive through beautiful Hanstholm city with the gorgeous view over Vigsø Bay. The sun is high and it is the most beautiful summer's day. In front of the church a white bride is waiting, all alone. When she sees the motorbike coming towards the church, she waves and beams happily. The bride points to the church and rushes in. The motorbike is parked in a jiffy and they all run towards the church.

They enter the church to the tune of *Love you Forever*. The church is full of happy faces and by the altar a redhaired woman is radiant in her bridal gown. It is a lovely ceremony with laughter and smiles and tears in all the right places. Even Grandma sheds a tear.

After the ceremony, Sanne and Hanne can't thank the trio enough. They hug everybody and say that without Dad this would never have happened. They owe him their happiness. He was amazing, but he also seemed tired and sad.

Like something was weighing him down. At one point he had to sit down. Sanne remembers that she promised to give an important letter to some "Marshmallow"?

The letter says, *"Thanks for all your help, Marshmallow. I'm sorry I couldn't be there myself, but if you go to Skive you will see why. Hugs, Dad."*



4.1B The Dead Congregation in Nykøbing Mors



A priest sees dead people and Dad makes him realise that they are all deceased parishioners who just want to go to church. He also sees Grandma, and Grampa gets an opportunity to come to terms with his loss.

Nykøbing Mors according to Grampa

Nykøbing Mors is an old, smallish town here on the island of Mors. I think it's mostly known as the town that Aksel Sandemose wrote "The Law of Jante" about. That's some kind of weird law that you mustn't think you are something and such. A real silly law.

Priest Balthazar

There is a church in Nykøbing Mors in which a priest is working who has recently been reconsidering many things about his faith. Balthazar, as the priest is called, was afraid of the dead. Not death as such, but those transparent beings you may sense in the corner of your eye when you are tired and the light is low enough that you never really find out if it was actually there or just a figment of your own imagination. Balthazar did what he could to keep the visions out, but still they crept in when he least expected it. More and more frequently. It troubled the soul of the poor priest who was losing it. Until he met Dad.

He and Dad had a long talk about Death. What it was. What you could expect. And how we think about it. Because even though the Bible says that you go to heaven if you have lived a good life, some people might not be in too much of a hurry to get there. And if they keep milling about on earth it seems reasonable that some people should be able to see them. It is a gift. Not a curse.

Dad spoke of his daughter who had that particular ability, and how envious Dad was. What he wouldn't give to see Grandma again. But at least he could say hello to her again after he had left the physical world. Dad helped Balthazar open his eyes, and suddenly he could see. All over the churchyard were scores of dead parishioners. They had never gone on beyond their graves. Maybe they were waiting for company. After his talk with Dad, Balthazar started making extra sermons behind closed doors. They are not for the living. They are for the dead. They discuss the big questions, about death and the afterlife, about god and heaven, about hope and daring to let go.

Sille, Bille and Grampa arrive.

Grampa, Sille og Bille meet Balthazar outside the church as he is about to hold such a sermon. He is happy to talk about Dad who has made him a better person. He has understood what is at stake. Balthazar looks at Flupsi standing next to Sille. *Welcome, Ruth*, he says. *You must be Sille*, he goes on to Sille. *Dad spoke of you*. This may cause a range of reactions, particularly from Grampa, so let that roll out before Balthazar continues.

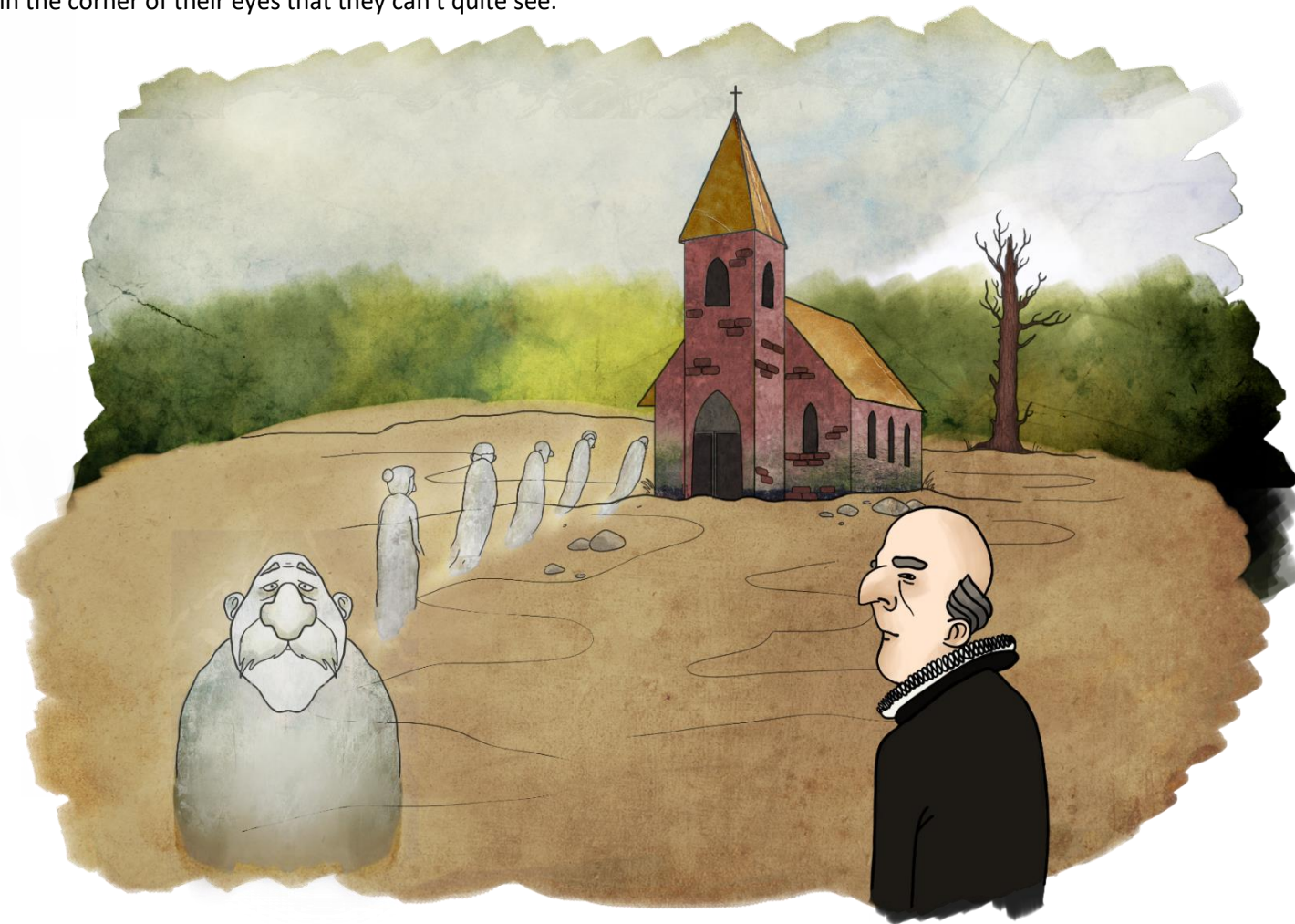
Balthazar would like to talk to Grampa about Grandma. He tells that she misses him. She is waiting for him and she is proud of him. He is a good man, even if he is a pigheaded old fool sometimes. *Enjoy life while you have it. There is no rush for you to join Ruth. At least that's what she says.*

Balthazar says that Dad was a big person and that they can be proud of having known him. If they ask him why he speaks in past tense, he corrects himself and says that he could be wrong. But Dad seemed like a man who had accepted his fate. He says that the two of them discussed such things as serenity and what awaits us in life after death.

But if they will excuse Balthazar, he has a sermon coming up, and as they stand in front of the church deceased parishioners begin to swarm into the building. Sille can see them. Bille and Grampa have a feeling that there is something in the corner of their eyes that they can't quite see.

Balthazar smiles. *Yes, they usually fill up the entire church. And if the living aren't attending church anyway, one might as well keep it open for those who wish to use it.*

By the way, I should remember to tell you that you must hurry down to Skive. You will understand as you get there.



4.1C The Balloon Skipper in Vodskov



Amelia is in a wheelchair and loves heights. Dad helps her buy a hot air balloon and that is what the trio sees her set up as they drive by. They help her on her first trip.

Vodskov according to Grampa

Vodskov is located just by Hammer Bakker (Hammer Hills) which are not only hills but also lots of wood. So you have to be a little careful not to get lost in the forest, because it's a big one. But in return it is filled with all kinds of cool animals like deer and foxes and badgers and such. Apart from that there's probably not much to say. Vodskov is small. Hammer Bakker are big. Yes, that pretty much covers it, I think.

The hot air balloon captain

Amelia loves heights. The higher the better. Up where you can see things. When she was little she would use to stand at the top of a ladder and look into the neighbour's garden or she would build huts in the top of the trees to be able to see even farther. But it was never quite high enough. She always wanted to go higher. Get a better view. Her dad, Ingolf, was afraid of heights, which made their relationship a little complicated. However, they quickly discovered that a walkie-talkie was a brilliant invention. With it she could tell him about the view and the incredible feeling she got from being up high. Free as a bird. So close to the sky that all you really needed to do was to flap your arms a bit to be a bird.

Amelia once tried jumping down from the garage roof with an umbrella to see if she could fly. She had seen it in a movie. They hadn't made it either, though. Amelia broke her spine and lost mobility from the waist down. She has been in a wheelchair ever since, dreaming to go up again. Up into the air. Her dad has tried to compensate by moving with her into a tall apartment building, but seeing the sky through a window wasn't the same.

Amelia is older now. Worn. Sad. Still tied to her wheelchair and still dreaming of being carried by the wind, like a bird above the clouds. But she has given up on that dream. Until the moment she meets Dad. Dad and Amelia strike up a conversation and she tells him of heights and air and freedom and old walkie-talkies. He listens and nods. And then tells her that she can do that, even though she's in a wheelchair. All she has to do is become a balloon skipper.

Sille, Bille and Grampa arrive

With Dad's help Amelia buys herself a hot air balloon and now she is in a field outside Vodskov where she's trying to get ready for her very first balloon ride. She is sitting in her wheelchair while her own (now old) dad readies the hot air balloon. Bille, Sille and Grampa arrive by the road running next to the field.

Amelia's balloon is a nice balloon. Lots of colours and a big braided basket beneath, where several bags of sand have been fastened. There's also thick ropes leading down to big pegs in the ground. It is almost ready for take off. All that is left is for Amelia to get up and enter the basket where she has a steep, nailed down chair that allows her to stand and enjoy the view. Not that Ingolf is going to enjoy any view. He will stay on the ground where it is nice and safe. But in return he has retrieved their old walkie-talkies.

Sille, Bille and Grampa gets a unique chance to join the balloon ride. Amelia needs all the help she can get. And she promises to talk about Dad if they come with her. Let them debate. Is it dangerous? Where should we go? If you fall down, do you get as flat as a pancake? Who will be steering? Who gets to hold the walkie-talkie? Is there a hot air balloon code lingo? Let the players come up with any kind of safety measure if it makes them feel safer. Amelia has a parachute in the balloon.

If they ask why Amelia is in a wheelchair, she's happy to share.

On this balloon ride the only goal is that Amelia wants to go up. As high as she can come. As a safety measure Ingolf has tied a safety line from the balloon basket to his car.

The sun is high in the sky with only a few clouds above them. When they are ready, Ingolf loosens all the pegs. The balloon rises. The higher it goes, the bigger the smile on Amelia's face gets. It is like she is awakening from a long slumber. She breaks into a gigantic grin and shares her happiness.

It is amazing. You can see everything for miles. You are so high up you can touch the clouds. The balloon stops its ascent. It is anchored well to Ingolf's car, but you can feel that the wind wants the balloon to go higher.

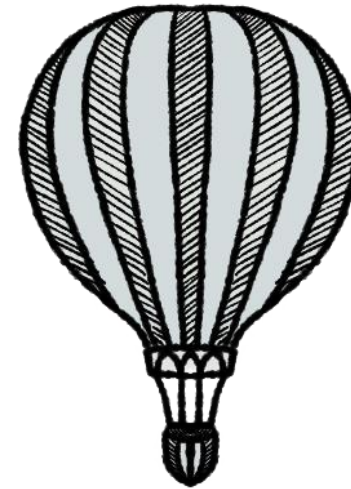
Remember that Ingolf has one of the two walkie-talkies and he uses it frequently. He likes to hear what is going on up there and is also happy to give intel from ground level.

If they want to talk about Dad, now is a splendid time for that. She's happy to talk about her meeting with Dad. That there was something special about him. Like she had finally found a soulmate. Someone who understood her goals. That 'ordinary' wasn't good enough. How can you say that you have lived life if you haven't truly felt it? Dad looked like he had felt life. She doesn't know how, but something had changed him. Made him choose one road instead of another. The question is if it is possible to make him turn around now, or if he needs to follow his road to the final destination. Wherever that might be.

Ingolf warns that there is a storm coming up. A wind is growing. It blows at the balloon and tries to move it. Tears at it. The rope tying the balloon to the car has now been pulled completely taut.

The wind increases and there's gusts of gale force. The car is close to losing touch with the ground. It is way too dangerous to be in the balloon, especially when it is dragging a car along with it.

Ask them what they want to do. Cut the rope? Cut a hole in the fabric to let the hot air out so the balloon goes down slowly? Amelia suggests that Grampa jumps out in the parachute with Sille and Bille. Grampa can hold them both in his arms. Then after that she will cut the rope and stay in the hot air balloon. Enjoy wherever she is flown to.



Let them finish the scene with the choices they make. If they jump out they get an amazing and dangerous ride with the parachute towards the ground as the wind tears at them. But the moment they cut the rope, the wind settles again. She is free.

If they choose to poke holes in the fabric they fall down slowly and land where they took off. The car has known better days. Amelia smiles and says that now she'll just need to mend the balloon and then she's up for another ride. This has been a really good test. She takes out a repair kit.

Before they go their separate ways, though, she remembers to say that they should go to Skive now. *You will see it when you get there.*

4.1D The New Library in Vrå



Vrå doesn't have a library. Dad arranges for there to be one and also makes a treasure hunt for Bille who may now find The Foreign Dictionary.

Vrå according to Grampa

I think it's pretty small and doesn't have much going for it. But people living here are probably nice.

Protest Library

Vrå is neither big nor in any way impressive. Quite the contrary. Many people will probably think that it is just a bump on the road to somewhere else, but not Dad. He arrived in town and quickly noticed that something was missing.

The town didn't have a library, or, there was a library, but no books in it. The local politicians had cut spending for the books in spite of protests and petitions from the town residents. Vrå wasn't big enough to be of importance. But Hjørring got a nice statue of their mayor. Of course there was money for that. Dad agreed with a lot of the residents of Vrå that something ought to be done. He called 100 bookstores and asked if they had any books they never got sold that they could donate. Sure they did, and suddenly the town had their very own amazing library with books about everything from Absalon and Bathrooms to Yoyo and Zeppeliner.



Sille, Bille and Grampa arrive

When the trio arrives a man is busy fixing letters to the side of a house. He is just fastening the last Y in LIBRARY. He is happy and excited because the library has its grand opening tomorrow. If they reveal that they know Dad, they are allowed in for a sneak peak. It is an amazing library with hundreds of shelves with millions of books (at least in the eyes of Sille and Bille). There is an insane amount of books placed in alphabetical order, and each new letter begins with a small box with that letter on it.

The librarian also has a message to them from Dad. A piece of paper saying, "Hi Professor. Can you find Absalon?" In the A section there's a book about Absalon, and inside it there is a new note with the word Bathrooms. Inside that one a new note with the word Dragons, then Ghosts, Icemaker, Lullabies, Monster, Rocket, Umbrella, Yoyo and Zulu Warrior. In the last book about Zulu Warriors there is a page with a big F. If they find the box marking the beginning of the F-section with a big F, they find that it is indeed a hollow box and that inside it there is an old Foreign Dictionary. Inside it there is a new note saying, "Congratulations, Professor. You can read! Now onwards to Skive."

The librarian tells them that he believes Dad is a great person. He should have a statue made of him instead of that mayor in Hjørring. What has the mayor ever done for Vrå lately? But Dad was in a hurry. You could tell. But he insisted on finishing the library and the treasure hunt first. That was important, he said. *You have to finish what you started, or you will never be done with anything.*

4.2 Car chase!

The police has figured out that Grampa is the one who kidnapped the grandchildren and is trying to stop them. Time for the great escape.

DIIDUUUDIIDIUUU!

You hear the wellknown siren from the old police car approaching. He must have figured everything out and come to the conclusion that it *was* in fact the right motorbike he had stopped earlier.

DIIDUUUDIIDIUUU!

The words of the policeman rumble around your heads – *Kidnapping of most serious degree, prison for life, the little grandchildren in an orphanage*. Grandma looks nervous. Bull snarls. Allow the players time to react. What do they want to do?

Full throttle

You'll be damned if you'll let that happen, Grampa. You have been a stunt driver in way too many movies to just give up now. You are so close.

If they agree to try to escape the police there is nothing to do but go full throttle and full speed ahead. And that's alright. Let them explain what they each do to drive as fast as possible and perhaps actively try to stop the police car. It might involve throwing things at the car or smoke bombs or whatever they come up with. The police car isn't the fastest car there is and it is definitely bad for driving on anything but proper roads.

DIIDUUUDIIDIUUU!

There are ditches on both sides of the road where you can make jumps out into the fields spreading in all directions. It is incredibly hasardous to drive across the fields, but if anyone can make it look easy it's Grampa. Once again it's better to let them describe what happens. You are welcome to throw obstacles on their way while they describe – hole in the ground, cornfield, grazing cow, fence, gravelly road, oncoming tractor DIIDUUUDIIDIUUU! The police car at some point either crashes or gets stuck or is blocked by a cow or pigs or a tractor, letting Grampa, Sille and Bille escape and hurry on towards Skive.

Turbo Boost

Grampa is welcome to use the motorbike's turbo boost if they visited the Mechanic in Brenderup and he installed it for them. If he uses it, they go from 75 to 200 km/h in 10 seconds which is plenty to get away from the police car that burns down when the policeman tries to push it to tag along. Or maybe the boost is used for a jump from the ditches and you may tell them how high they fly. Up to the clouds. Flies for a brief moment, then plummet towards the ground again. If they hadn't landed on a hot air balloon on the way down before continuing their jump, the motorbike would probably have been a total wreck. If they have met Balloon skipper Amelia they just have time to wave at her and thank her for the help while falling towards earth. Let them land in a giant haystack and drive on towards Skive.

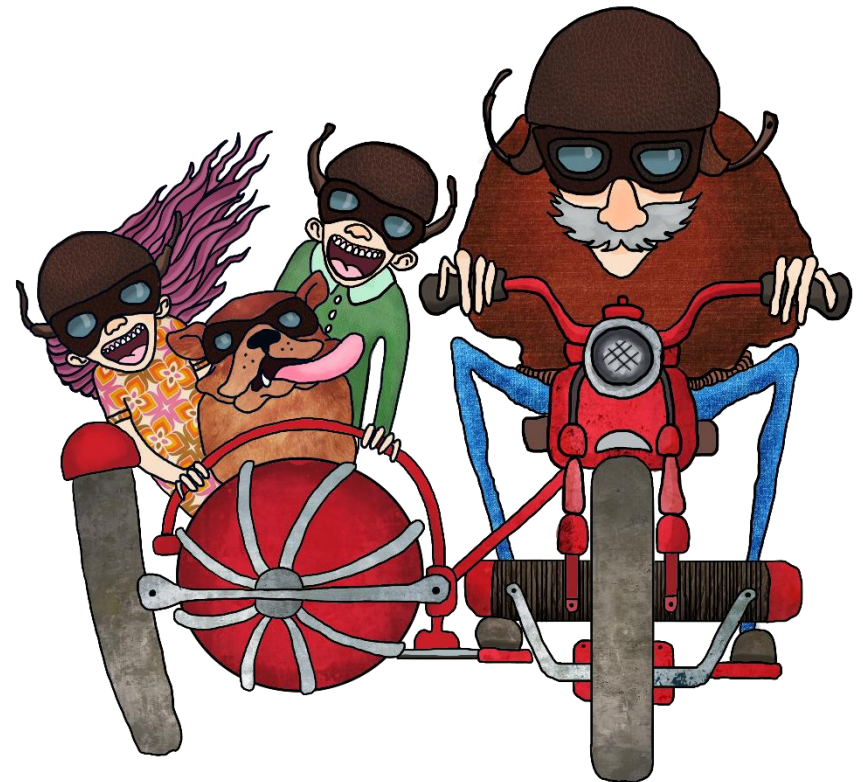
Stop and give up/surrender

The players are of course welcome to give up. If they are close to doing it, Grandma appears to all of them: *Don't stop now. You are os close.*

DIIIDUUUDIIDIUUU!

If they insist on stopping in spite of the warnings, tell them that the police man stops the car and approaches them looking very serious. *Grampa*, he shouts, *you are hereby arrested for kidnapping of younger family members*. He takes out a pair of handcuffs. They can still change their minds. Drive away from him now that he is out of his car or throw a banana at him that makes him slip and fall, or something else. But if they don't do anything, Grampa gets handcuffed and the policeman steers him into the car. The children and the dog are also put into the back seat and driven to the police station. After two days in prison and orphanage respectively, Grampa is set released from prison and the children are picked up by Mom. She has been crying.

Go to the funeral (scene 5.1B Death). Dad is dead. But read the letter at the funeral instead of at the hospital.



4.3 Return to Madame Blue

Grampa and company reunite with Madame Blue who tells them that it is up to them which Dad they will find. She sends them onto the last part of their journey.

You approach Skive, and while rushing ahead on Ruth II you notice that there are circus posters in a lot of the lamp posts. Cirkus posters for no less than Cirkus Extra Ordinary. As it turns out, Cirkus Extra Ordinary are performing today at the Cattle Show Grounds on the outskirts of Skive.

If you didn't know any better, you would think you were at the Cattle Show Grounds at Roskilde. It is the same circus set up in the exact same way in an old field surrounded by colourful portable cabins, and a little to the side is the same old red tent with the blue coffee pot on it.

Inside the small tent with the blue coffee pot is Madame Blue, ready to meet you. *You are expected*, she says with her quiet tone which indicates clearly that she knows much more than she tells you. *Have you become wiser? What have you learned?* Let the players reply and Madame Blue listen. There is no right answer, but Madame Blue would like to hear what they have learned about Dad, themselves, life. About which choices they believe they have made and who they believe Dad is. Why do they think he has done what he has? Was it for love that he wanted to save the world? Was it to show that freedom has a price, but that is okay? Was it because he had the courage where others dared not? Or was death at his heels?



Their answers will decide which ending they will get.

If they answer **love**, she says that she thought so. Dad came to her to seek answers, but before she could give them to him, he clutched at his heart and fell over. He was driven in an ambulance to the intensive care unit in Viborg where he is now. *Hurry.*

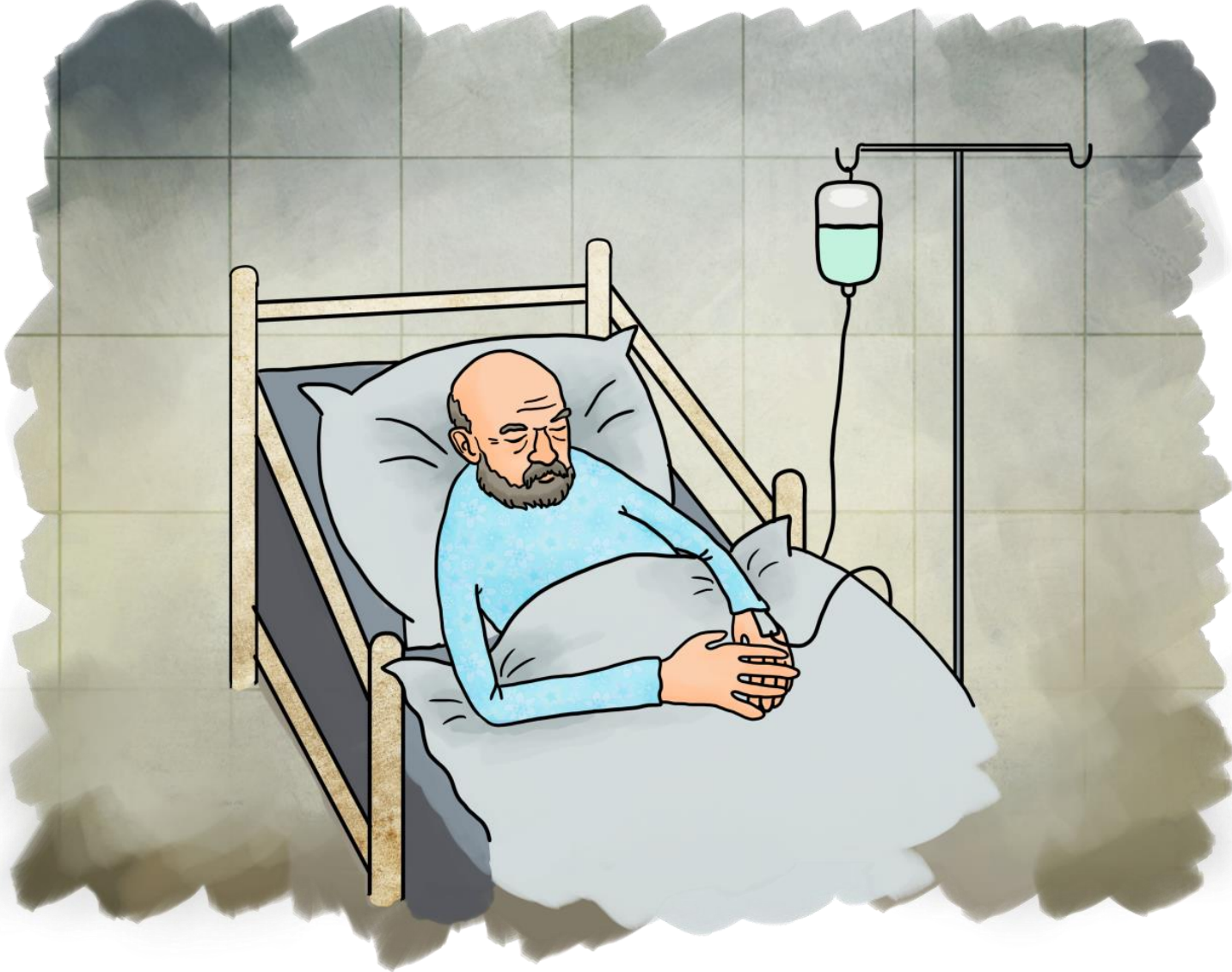
If they answer **death** she looks at them and breathes heavily. *Dad was here, but he was very ill. He went to me to be sure that you would find him. He is hospitalised in Viborg. Hurry.*

If they answer **freedom** she says that that was exactly what Dad said when he came to her. He said that he needed to move on. There were many more people to save, but he was done with Denmark. *If you are fast you can catch up with him. He is on his way to the ferry in Frederikshavn.*

If they answer **bravery**, she smiles. *Yes, he is a tough one, that Dad.* He told that he had found something that had meaning to him. Something where you need to be brave and tough. He said that he was going to be Firefighter in Viborg.

From here simply go to the relevant ending.

ACT 5



5.1A Love



Dad is in a coma because of a broken heart. Only words from his family will bring him back.

The road to Viborg is quickly laid behind her. Like a vicious animal she roars off pushing herself to make it in time. The thought of arriving too late is frightening. Even for a motorcycle.

You park right by the entrance to the huge hospital and run all the way to the intensive care unit. A nurse greets you and shows you to Dad's room. Dad is in intensive care under constant surveillance. He is in a coma and tubes go into his nose and arm. He does not look good. Mom is by his side in a chair. Her face shows she has been crying but lights up when the trio enters.

The doctor says it is the worst case of a broken heart he has seen during his long career.

Dad wanted to save the world but spent too much time away from his family. That can be disastrous for a man with a fragile heart. And Dad's heart is. Now the heart is broken and they are not sure if Dad will ever wake up again. But if they want they can talk to him.

Now is the time to talk to him. To tell him what they have experience. What they have been taught. All the crazy stuff. All the sad serious stuff. The more they tell, the more responsive Dad gets.

First it is a shadow of a smile. Then some movement with one finger, which the doctor says is just a nerve being pinched or some kind of reflex. Coma patients are like that. Their nerves get pinched all the time the doctor mumbles. But the more they tell him, the more they talk to him, the more the smile grows and the hand pinches even more and finally he opens his eyes.

Marshmallows and professor. How glad I am to see you. I never thought I would see you again. I promise that I will never go out and save the world without you again.

This makes you happy and you all look forward to saving the world together with Dad.

5.1B Death



Dad is dead. He left a letter. Sille sees him at the funeral and Grandma promises to take care of him.

The road to Viborg is quickly laid behind her. Like a vicious animal she roars off pushing herself to make it in time. The thought of arriving too late is frightening. Even for a motorcycle.

You park right by the entrance to the huge hospital and run all the way to the intensive care unit. A nurse greets you and shows you to the waiting area. Mom is in the waiting area. She looks very worried.

A doctor enters. He looks very worried. He speaks in short sentences. Controlled. Concise. *Dad is dead. The surgery was a failure. His heart was too big. I am sorry.* Mom breaks down crying hard and sincerely. Give them some time to react.

Mom hugs them and says Dad gave them a letter before the surgery. She was given strict orders only to open it if he did not survive the surgery. The letter is contained in an envelope which says *To Grampa and Sille and Bille and Mom.* In the envelope is a handwritten letter. The letter says:

Dear Grampa, Sille and Bille and Mom

All this talk about death and life made me think. Therefore I have some things I need to tell you. I saw a doctor. He told me I was very ill. And it would take a miracle for me to recover. And a serious surgery. If you read this letter it probably means the surgery did not go completely according to plan. Dammit. I was just about to save the world.

Nothing to do about that now.

Thanks for everything. You have meant the world to me.

Marshmallow, promise you will never lose that wrinkled brain of yours.

Trust me, the world needs people who regard the world differently.

Professor, promise that you will never stop writing in your dictionary. I am sure it will be much better than the ones to borrow at the library.

Grampa, promise to take care of the little idiots as long as possible.

Mom, you are my Queen now and forever.

Hugs

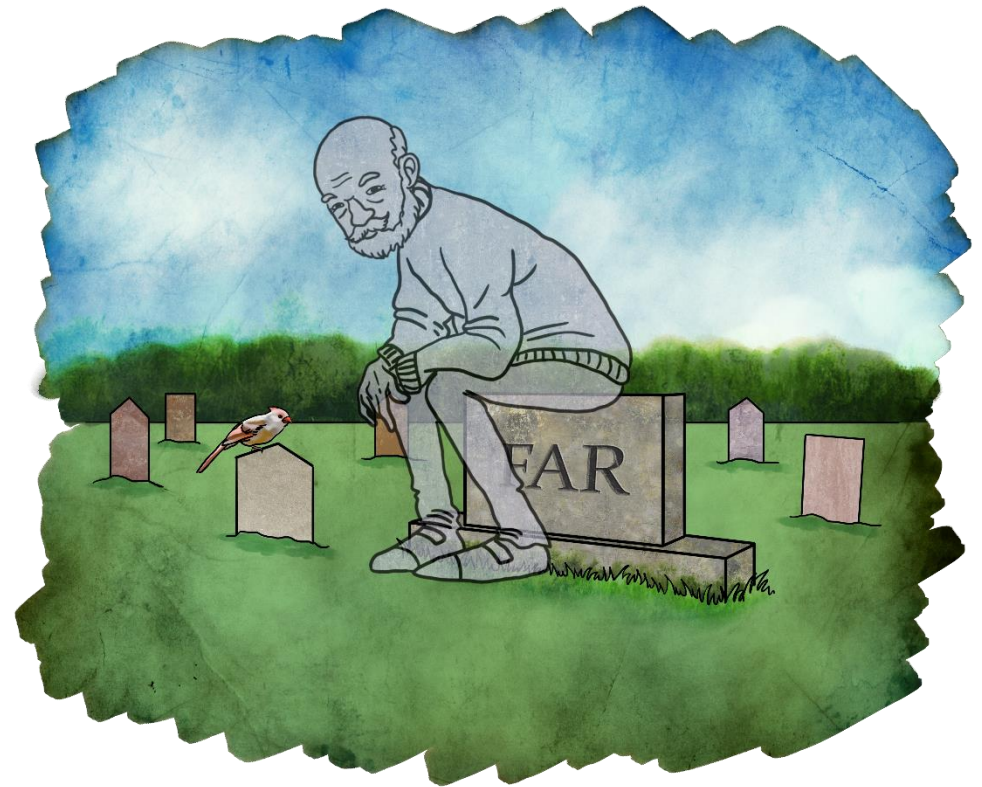
Dad

The funeral is two days later. At the pastor of Nykøbing Mors. You stand by the grave surrounded by an eclectic group of people. Those are the ones you have met on your trip and even more you have not met before.

There are the newly wed lady couple, the mechanic and his wife and their motorcycle, the birdman with all his feathery friends and the young tattoo artist with a tear-tattoo by his eye. There are the wheelchair using hot air balloon captain who has parked the air balloon up in the church tower. There are the parapsychology student, Bitten and Nitten from Ghost Hunters and the real estate agent. There are the paragon of virtue with their mom, the retired teacher, the fearsome gas station attendant and the librarian from Vrå. And there is Madam Blue, the policeman, a ferry manager and a squad of firefighters.

In one way or another, they are all people who was struck by Dad, or who is waiting to get stricken.

Sille can see Dad standing next to the pastor while the pastor throws a few handfuls of earth on the coffin and says *From dust you came, and to dust you shall return*. Dad smiles and waves. Grandma says she will look after him, but that will most likely mean she will have to stay here. The players have learned how to communicate with the dead if they have played the scene "Haunted". If they feel like it, they are allowed to use in this scene. That gives them the opportunity to say goodbye to Dad. Bille reads the headstone. There are engraved three letters. D.A.D.



5.1C Freedom



Dad is on the ferry to Oslo - it has not yet left Frederikshavn. Ruth II rushes to Frederikshavn and they make it to the boat where he awaits them.

You rush towards Frederikshavn. To the ferry. Towards Dad. Your speed is high. It is as if Ruth II understands how important it is. Getting closer to Frederikshavn you drive along the coast line. The ocean's blue-green colours extends as far as your eyes can see. And then you hear it.

DIIDUUUDIIDIUUU.

Yes, that's it. The old police car is here again. In the mirror you can see the concentrated policeman with his gritted teeth steering the car. This time he will not fail.

Here the players can come up with ideas on how they can get rid of the policeman. They are not meant to stop up and they are definitely not supposed to get caught.

You drift between the cars on the road as you rushes towards Frederikshavn. In two roundabouts you will reach the harbour. You can see the ferry there already. It is only a matter of time before it will sail offshore again.

Let the players describe the trip trough the two roundabouts. Will they drive around one extra time to lose the policeman? Does the policeman take a wrong turn? Are they close to a crash? Do they make the car jump the air through the roundabout?

Right after the two roundabouts they have to make a sharp right turn and then it is straightforward to the ferry. There are no cars. It is not a good sign. This means all the cars are aboard the ferry and it will sail any minute now. The large entry bridge is slowly being pulled away and the

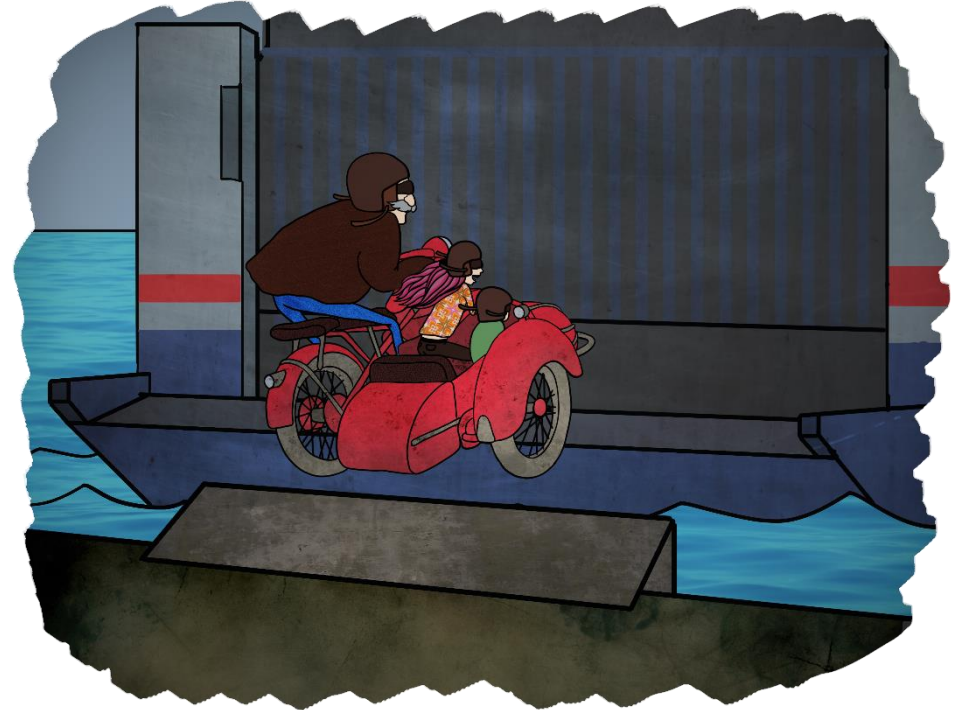
opening to the cars on the ferry is closing. It is now or never. Once a stunt driver, always a stunt driver.

Let Grampa or Sille explain what happens. Explain about their gigantic jump through the air - the jump that will be in the stories for many years to come. And about what happens with the police car behind them. And about how they are a split second from being turned into pulp.

You land on the car deck. The ferry is sailing. Now you need to find Dad.

Dad awaits them on the sun deck. He gives them a hug. They are allowed to ask him lots of questions, but he only has one for them.

Mom waits for us in Oslo. Do you want to join us in saving the rest of the world?



5.1D Bravery



Dad is a firefighter in Viborg and the trio arrives at a huge fire where Dad saves a child and a dog. Afterwards the mayor honors him with a medal and he makes the newspapers. Now they all move to Viborg.

DIIDUUUDIIDIUUU!

The sirens howl while the fire trucks rushes through the city at full blast. Huge red fire truck with ladders, fire hoses and crew hurrying towards a fire downtown. You chase them when you see them. Let them explain underway. What are they doing? What are they looking for? What do they think will happen?

The fire truck runs through a red light at full speed. It makes a sharp turn and stops in front of a big house in flames. Three floors. The upper floor has caught on fire and smoke rises from the others. People exit through the smoky front door. Coughing.

Two fire trucks are there already, the crew fighting the fire with heroism. They greet the exiting people asking if more are upstairs. Some point towards the building and nods. A firefighter runs through the front door.

The new firefighters prepare. They tighten the fire hoses to the hydrants and put up ladders to the windows.

Let Sille and Bille and Grampa search for Dad. Let them run between the firefighters and ask for Dad. They point them onwards closer to the burning house. Greeting the last people from the house two firefighter say Dad ran into the house. More people are in there. But it is way too dangerous now.

By now the second floor has caught on fire and entrance to the third floor is impossible. They can not reach Dad, and he can not get back down - if he is even alive.

Please give Bille and Sille and Grampa some time to react. To scream. To yank the firefighters for help. To come up with ideas and advices for the situation.

Crackling from a radio. *Trapped on the third floor... could you send in some water please? And make it quick, okay.*

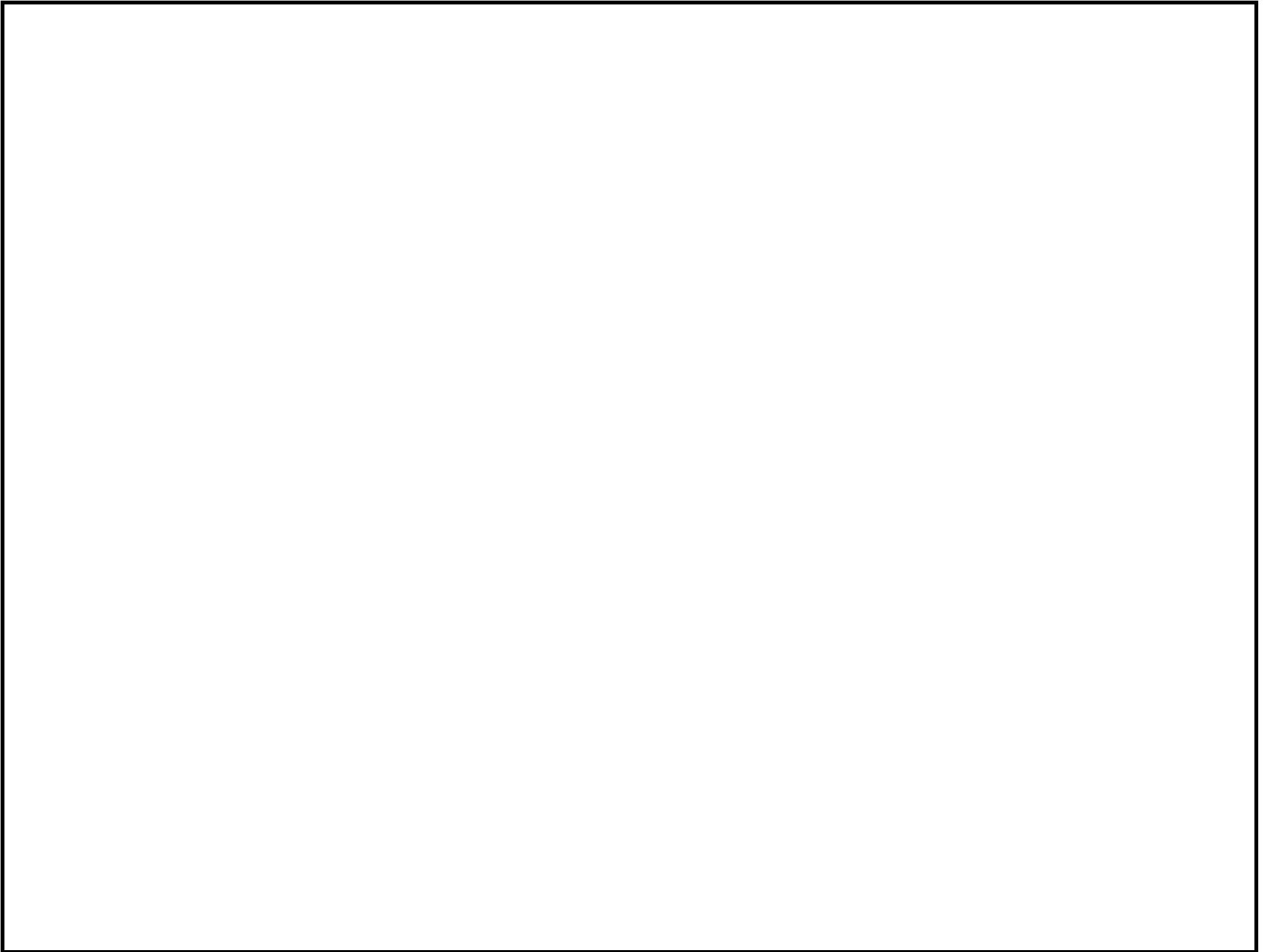
Finally, the large firetruck with the ladder is in position. The first firefighters start to crawl the ladder with fire hoses. Water starts cascading from them. Thousands of liters of water pours out towards the flames. WUUUUUUUSSSHHH!



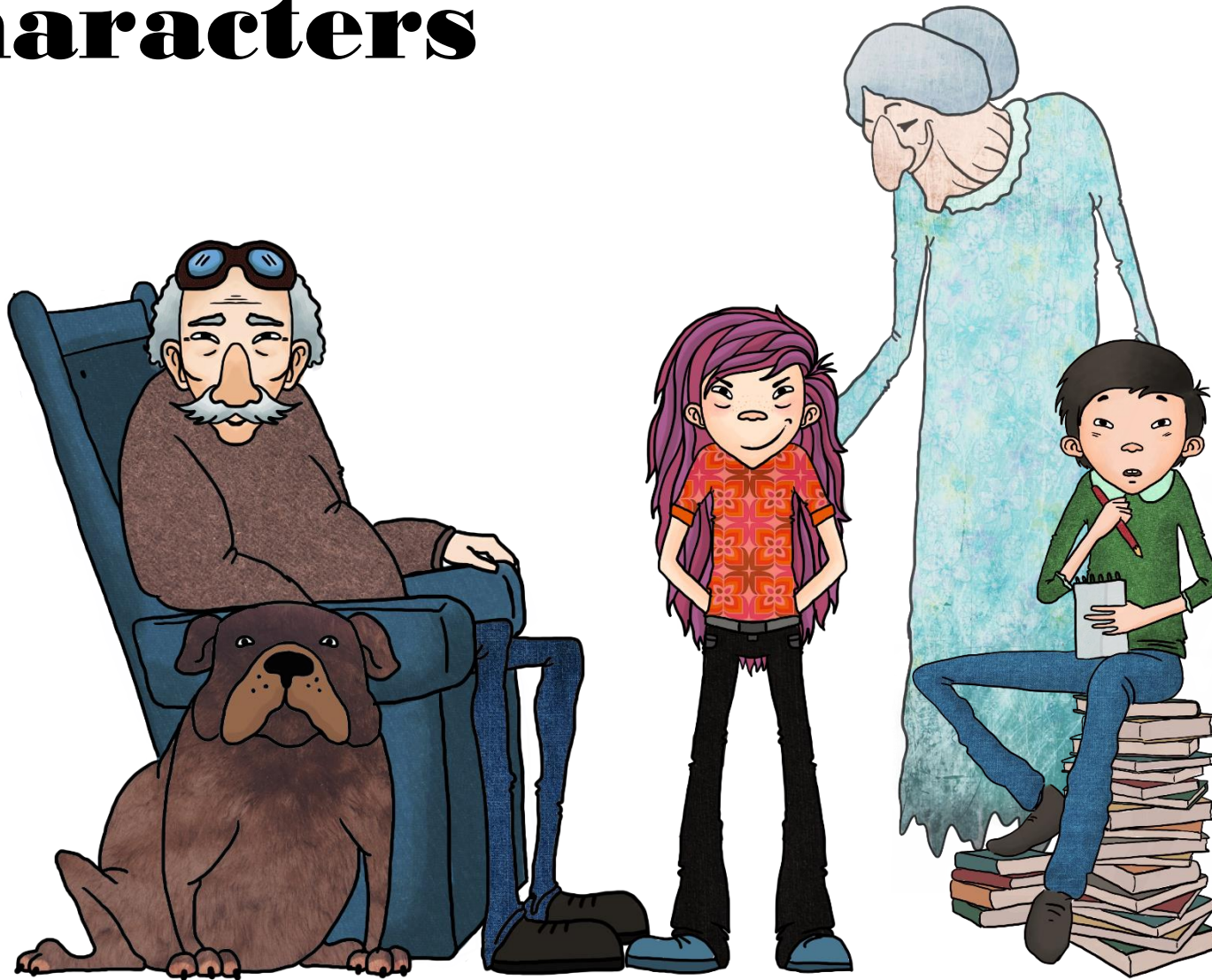
The time is almost at a stand still while steam rises and the elements fight it out. The fire by the window is put out and a firefighter with a child in his arms shows himself. He hands the child to the firefighter on the ladder and runs back in. Seconds later - they feel like an eternity - he reemerges again, this time with a dog in his arms. Down the ladder he crawls with the dog and is greeted by the people on the street as the hero he is. They all witnessed his heroism. He gets really happy when he sees Sille and Bille and grampa. They all get hugs from a soot covered Dad. Make time to hug and kiss and cry. He takes them to one of the fire trucks where they sit and watch the crew put out the fire and have a cracker and some lemonade (*you always have that in a proper fire truck, Dad says*). Dad says he always wanted to become a firefighter and now he had his chance. And then you have to seize the opportunity. He says that he had wanted to tell you where he was, but Grampa did not pick up the phone. But Mom dit and she is heading there already. You sit like that a long time.

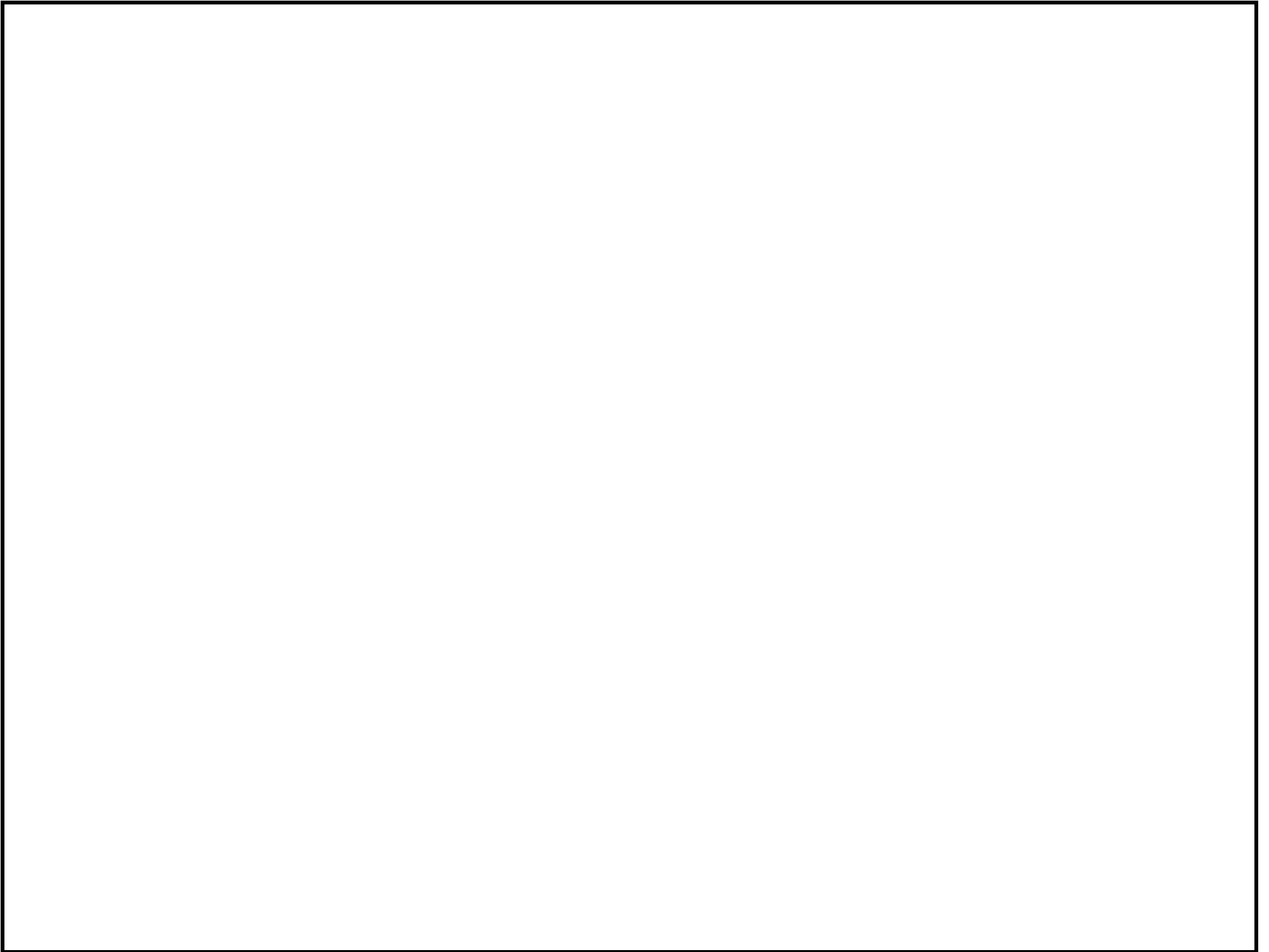
The next day you are attending a great party at the town hall. Mom arrived a few hours after you, and Mom and Dad has been inseparable ever since. At the town hall the mayor honors Dad with a Medal of Bravery for his heroism and photographs are taken of all five of you with the mayor. The photograph are published in the local newspaper - on the front page, even! The mayor offers Dad a permanent job as a firefighter and a house for the family to live in for free. Mom and Dad would like that. But only if Grampa moves in as well. Does Grampa want to move in? Soon you, Bille and Sille, are being told that you are going to be big brother and sister.





Characters





Grampa

- *Is it true that you are so old that you lived back when there were mammoths on Earth?*
- *Who says that, sweetie?*
- *Dad does.*
- *Oh he does, does he?*
- *But is it true?*
- *Yes, of course. Can't you tell from all my wrinkles?*
- *Wow. Then you're at least on billion years old.*
- *It sure feels that way.*

You're a sole surviving dinosaur who longs for simpler times with rotary phones, calculators and check books. Back when television wasn't filled with noise and the Danish Broadcasting Corporation had one channel. Back when grocery shopping was done at the local grocer's, and the shops were closed on Sundays. Back when Denmark could still win a soccer game. Back when the world made sense.

Why does everything have to go so darn fast? There is no intimacy or relaxation anymore. Everything must be streamlined and efficient, and people have to do twice as much in half the time. Being an adult and a rational human being, you have decided not to be a part of the modern digital society. No computer. No cell phone. Sure, sure, it is not entirely unproblematic down at the municipal office, but after lengthy negotiations you have reached a status quo.

They take care of everything when you get there, and you stop unplugging their computer to make them talk to you instead of to the screen. It took some time.

In protest of the rushed nature of this world, you have founded Nostalgics Anonymous, a group of likeminded people who meet once a week and talk about how much better everything was back in the days. It is nice to know that you are not the only one who is uncomfortable with the digital age. In spite of your aversion towards technology, you do have an old television and a VHS video machine. If you didn't, how could you watch The Olsen Gang? The Olsen Gang is without a doubt the most incredible movie series ever made, and anybody who thinks differently should not bother keeping you company. For they will not have it. Your love of the movies is only strengthened by the fact that you yourself are in most of the movies because you were working as a stunt driver for Nordisk Film in the years 1962-1987. Back then, they knew to make movies with meaning and soul to them!

- *I have a plan!*
- *Bloody good, Egon!*
- *Is it dangerous?*
- *It is probably the most dangerous and daring plan I have ever conceived.*
- *Is it a lot of money? Millions?*
- *Millions? Pfft. That's for sissies. Oh, no, we are looking at billions! We will empty the World Bank using an electrical toothbrush, a pink school bag, an old 20 kroner bill and a can of tuna in oil. And we need Dynamite Harry.*
- *Darn swell, Egon!*

You have at an advanced age delved into fanfiction and are writing long stories about what happened to the Olsen Gang later. You have made quite a few stories about the slightly incompetent trio, but when you lost Grandma a couple of years ago, you were in a dark place. That resulted in "The Olsen Gang and the Mincer." Egon was as per usual caught by the villainous The Slab, but instead of being saved by his two incompetent followers, he ended his life in the big mincer on a dog food factory and was sent to Hongkong in tin cans. Not a story that was received well by Nostalgics Anonymous, who after all liked everything the way it used to be, so you had to rewrite it. Egon was saved and went to prison instead as per usual, and the villain Hallandsen won. Not that that ending made you any happier, though.

- *Do you miss Grandma, Grampa?*

- *Yes, a lot.*

- *What do you do when you miss her?*

- *I eat a toffee and get a little mushy.*

- *What does mushy mean?*

- *Mushy is sort of sentimental.*

- *What does sentimental mean?*

- *That you feel a little more vulnerable and just want things to be like they used to be.*

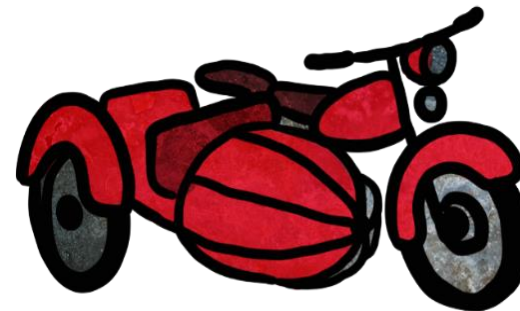
- *I had no idea you could get like that from eating toffees.*

You miss Grandma like mad. She was the prettiest lady in the entire world. Prettier than the sun, you used to say. You loved her the moment you laid eyes on her. She had a smile that could brighten an entire room, and she smelled like toffees. How could you not fall in love with a girl who smelled like toffees? You loved her so dearly that you named your old red Nimbus motorbike after her. Ruth II. Red was Grandma's favourite colour.

Sille looks just like Grandma, so much so that it hurts your very heart sometimes. Same crooked smile. Same impish twinkle to her eye. Same laughter. Add an imagination that won't stop, an invisible friend and a joy in all that is wild and crazy, and you have Sille. She is lovely, but you need to keep her on a short leash sometimes, or she'll run amuck.

Speaking of short leashes, you also have a dog. Its name is Bull, and it is a bulldog. Small and fat and impressively lazy. However, just like Sille, it loves to sit in the sidecar of your old Nimbus lolling its tongue and feeling the wind on its face.

Bille also loves your trips on the motorbike, though maybe not as much when Sille convinces you to do a jump or two with it. The old stunt driver is still alive inside you, but you always regret a moment before you land again, because what if something happened to Ruth II? So you always end up frantically checking the entire vehicle systematically while mumbling apologies to the old lady. As long as the kids get a big ice cream they promise not to tell Mom about your little adventures.



- *What happens when you die?*
- *There are many opinions on that. Some say you go to heaven and grow wings. Others that you stay on Earth and wander about.*
- *Why is that?*
- *There is something they never finished. Or perhaps they are waiting for someone.*
- *Do you think Dad will wait for us if he dies?*
- *Are you afraid that Dad will die?*
- *Yes.*

Yes, Dad has reasons to be proud of Sille and Bille. Just like you are proud of Dad. He is a good son. He always was. As a child he never spoke much. The doctors called it Elective Mutism. A muteness outside the secure walls of his home. You went to all kinds of doctors with him, but they couldn't help. They all spoke of long stays at closed wards with limited visiting hours. They were completely bonkers. Your son should sleep in his own bed. It wasn't until you happened to meet a fortune teller at a market on one of your drives that something happened. Grandma insisted that you went in to talk to her. She could feel that it was the right thing to do. You entered and The Magical Madam Blue turned out to be an old lady with a crystal ball and incense and scarves all over the place. Quite the circus. She looked at you and said, "that boy needs to learn how to read, and then everything will fall into place." The very same day you took him out of school and taught him at home until he could read. He was so excited about reading that he wanted to show everybody he met that he could read. And the only way to show it was to read out loud. He went back to school and read and read, and with time he also spoke to others when there wasn't a book between them.

Now he is a grown man with his own lovely family. And he is struggling to get Bille to read. It is the little kid's biggest dream, but it isn't easy when you're dyslexic. But you think Bille has cracked the code. At least he's writing every now and then in his little notebook that he calls the foreign dictionary. You always try to answer his many questions as well as you can. Sille on the other hand refuses to read, which Dad thinks is just fine. Instead he makes up stories with her. Now, she doesn't always know what's imagination and what's reality, but rather that than no imagination.

You are worried that your son, Dad, is ill. But you don't talk about it. You would rather that it just went away. Just like you hoped that you by force of will could save Grandma after the health system had given up. You couldn't. But you'll be damned if you are going to lose your son too.

- *I was at the doctor today*
- *Did they say anything useful?*
- *Yes*
- *Well, that's nice.*
- *I am going on a journey. Will you take care of the kids and Mom?*
- *I will. Where are you going?*
- *I am going to save the world. And then I just hope it will save me afterwards.*
- *How do we get in touch with you?*
- *If you haven't heard from me within a week then start at the showground in Roskilde. You will understand it when you get there.*

You didn't hear from dad in a week.



Grampa in brief:

Grampa hates modern technology and has in spite for the rush of the world founded the club Nostalgics Anonymous. Here they discuss how everything was better in the good old days.

Grampa is an old stunt driver.

Grampa loves The Olsen Gang and writes fanfiction for the series. If you don't love The Olsen Gang, you can't be Grampa's friend.

When Dad was a kid he suffered from Elective Mutism, and it was the fortuneteller Madame Blue who revealed what it would take to make him talk.

Sille is a wild one and a girl with a mind of her own. And she has an invisible friend. Grampa is terribly bad at telling Sille no.

Bille is a bookworm and very eager to learn. Grampa answers all his questions to the best of his abilities.

Grampa has a little, lazy English Bulldog called Bull.

Grampa has a nagging feeling that his son needs his help.

Sille

- Hey, Marshmallow, do you see that guy?
- What do you mean, Dad? Our neighbour mr. Jensen?
- No, that man is not mr. Jensen. That man is called Vladimir Potemkin and is a secret russian KGB spy pretending to be our neighbour, but in reality he is infiltrating our entire neighbourhood. And every time he goes into his garden to smoke he is actually sending secret messages through smoke signals.
- Ypu're lying!
- No, it's true. But don't tell anyone! Not even Mom.
- Cross my heart!

You did promise Dad not to tell anyone, but the next day he wasn't around and you were certain that Jensen was sending secret death plans with his cigarette smoke, so you felt you had to call the police and explain to them about the ABC agent VlibBlob Plotomkin who wanted to filter the whole neighbourhood and send death plans through smoke signals. They didn't believe you and hung up three times in total. But finally they came by. Dad came home from work and had a long conversation with the police. When they left at last, Dad went and bought ice creams for both you and your brother, Bille, and Mom and himself. He said he was proud of you. Just because the police couldn't see that Jensen was a Russian spy didn't mean that he wasn't.

Sometimes you're lucky enough to get a really cool Dad who knows everything. Your Dad knows everything. EVERYTHING! He knows who is a secret spy, that cocoa comes from a cow that has eaten chocolate and that there is in fact not really a country called India. It's just something some sneakybeak once made up and then everybody believed him. Some people even believe it so much that they think they have been there. Totally crazy. And he also says that sharks are actually nice enough, you just shouldn't let yourself be eaten by them. Because that's a really, really bad idea.

- General Dad to Marshmallow. Dad to Marshmallow, over.
- Marshmallow here, over.
- Is Queen Mom within reach, over?
- Negative, General Dad, over.
- Oh, that's not good, over.
- Why? Over.
- Because then there's nobody for me to throw these water balloons at than you, Marshmallow, over.
- What? ARRGGGHHH!!!!
- *SPLASH SQUISH*

Your teacher calls you a dreamer. Says that you have too vivid an imagination and should focus on learning to read instead. You don't feel like learning to read. The letters are jumping all over the pages, so that must mean they don't want to be read. At least that's what Dad says. To your teacher too. Dad tells your teacher that teachers don't understand anything. You are not a dreamer, you just see the world in a way that is much more interesting than through the teacher's dull and dreary glasses. And so what if you have a vivid imagination? That's far better than becoming some factory built robot just like all the other pupils in the school. This was when your teachers asked Dad to leave. From then on, Mom was the one to go

to parent-teacher-conferences. You're glad you're not a robot. And a little afraid that your brother Bille is turning into a robot.

Bille is your twin brother. He is two minutes older than you but might as well be 200 years older. He is super smart and knows all kinds of long and difficult words, and the ones he doesn't know he gets Dad or Grampa to explain to him. Then he writes them down in his little notebook that he always carries around with him. Bille doesn't really like playing soccer or making up crazy stories, but he can read. It hadn't been easy, it seemed. Dad sat with him night after night because Bille wanted to learn how to read. And as long as he wanted to, Dad wanted it too. That's Dad. He wants what you want. But you have promised Dad to keep an eye on whether Bille is turning into a robot. Dad appreciated that.

- Tell me a story, Marshmallow.

- About what?

- What about that guy over there, the one walking his dog?

- Alright, the dog's name is Bingo and the man walking it is Bertram and he's originally an Indian and according to my calculations he's just won DM in foosball for beginners.

- Cool.

- Oh, did you feel that?

- No, what was it?

- The Earth shook.

- Shit, did it?

- Yes, and I'm sure it was shaking from a mega mutated mole as big as a blue whale that is making tunnels underground. Have you heard of the town Southern Livingston?

- Nopes.

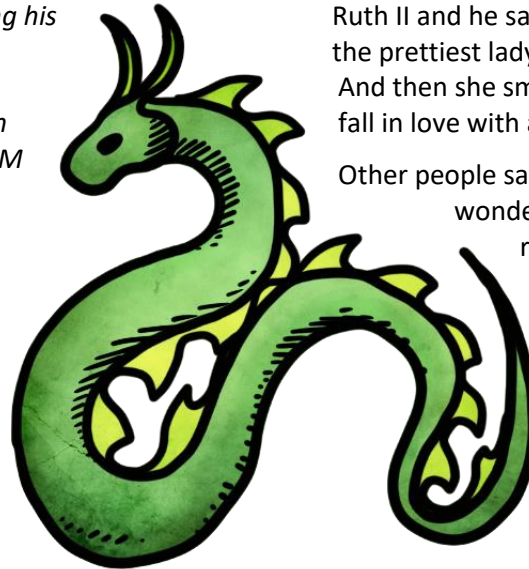
- That's because it disappeared into a giant hole when the mega mole dug under the town!

- I love your curly brain, Marshmallow. I guess it is no wonder that you have an invisible friend called Flupsi.

Flupsi is your invisible friend. Nobody else can see her, only you. She is tall and thin. Old and sweet. Sort of a little transparent, and she smells like toffees. And she says that she used to be your Granma. That was before she died. Now she is there when you need someone to talk to. You talk about all kinds of things and she often asks how Grampa is doing. You have promised Grandma not to tell others who she is. That's why you came up with the name Flupsi. She is worried that Grampa will be even more sad if he knew she kept an eye on her.

You're pretty sure Grampa is missing Grandma like crazy, but he doesn't say much. He named his old motorbike after her. It is called Ruth II and he says it is almost as beautiful as Ruth I was. She was the prettiest lady in the whole wide world. Prettier than the sun. And then she smelled wonderfully like toffee. How could you not fall in love with a girl who smells like toffee?

Other people say Grampa is a little weird, but you think he is wonderful and you love when takes you and Bille for a ride in his motorbike with sidecar. Grampa is an old stunt driver and sometimes, if you nag him enough, you can make him drive wild, you know, jump into the air wild. Then he's one big smile, but afterwards he's nervous that Ruth II has gotten a scratch or a bump or something. Then he apologises to the motorbike.



- Marshmallow?
- Yes, Dad?
- I have to go., Marshmallow, on a secret mission.
- What kind of secret mission?
- I am going out to save the world. I'll be back in a week.
- Can I come? I'm super good at saving the world!
- I'm sure you are. But I need you to stay here and take care of Mom and Bille and Grampa. We can't very well both leave, and then when we return home the Russians have taken over the neighbourhood and Bille is a robot, can we?
- No, goshdarnit! But what do I do if the Russians are coming?
- You get a secret phone number. You are the only one who has got it and you must only use it in an true emergency. Okay?
- I hope you save the world.
- I hope so too.

The next day Dad had left and you didn't hear from him for a week.



Sille in brief:

Sille is 8 years old and has a twin brother. She can't read. He can. He loves big words and writes them down in his notebook. Sille is worried that Bille is turning into a robot.

Sille has a vivid imagination and tends to believe what she makes up herself and partly also what other people say, no matter what it is.

Dad calls Sille **Marshmallow**, Bille **Professor** and Mom **Queen**.

Dad has told Sille that he is on a secret mission to save the world. Her mission is to look after Bille and Grampa and Mom. She has gotten a phone number she can call when all hope is gone, but only then.

Sille has an invisible friend, Grandma, but calls her Flupsi. She is there when Sille needs her.

She has a tendency to talk Grampa into doing things he really shouldn't because she knows he can't refuse her.



Bille



- Dad?
- Yes, Professor?
- I would like to learn to read.
- Are you sure? It will be hard. Maybe even impossible.
- Yes. Dead sure. It is my biggest wish.
- Okay, Professor. If it is your wish I will do all I can to help you. I promise.
- Thanks, Dad.

You can't read. Or, that is to say, you can't read very well. It is not your fault because all the letters are always swarming around like ants in an anthill. Impossible to keep track of, and you often become uncertain if you will be able to remember the thousand different letters that scurry around the paper even though Dad says there's only 28. At least in Danish. But oh, how you want to be able to read. You know that you can't and maybe that's exactly why you want it so badly.

"Okay, Professor." That's what Dad said. He promised. And he fought. Helped you every day. Letters. Words. Sentences. Repetition. Slowly. Never faster than you could follow. Never angry or annoyed. Always listening to your endless questions. Helping. Supporting even when the ants got the upper hand again and again and you almost wanted to just get a flamethrower and burn the study book. Dad said that unfortunately you couldn't afford a flamethrower, but he could get some gasoline for you to burn the book if you had given up on reading. You hadn't. Comforting when

you cried yourself to sleep, because those stupid letters got too difficult. But you can now. A little.

Dad told you about the foreign dictionary. This incredible book. A book containing all words. All the beautiful, difficult and long words. The ones you need to explain. Not the boring words. Only the exciting ones. You would love to have the foreign dictionary but Dad won't give it to you as long as you can't read. So until you get it you are writing your own foreign dictionary. Everytime you encounter a new word that is difficult or sounds important, you get the explanation and write the explanation down and practice using the new word. You love it when Dad takes the time to explain the big words. Because Dad doesn't only say what the words mean, but also why they are called that and where the words come from. Your dad knows everything. And once he told you why.

- Can I tell you a secret? One you can't tell anyone.
- Yes.
- And you want tell anyone? Promise?
- Promise!
- When I was a kid I could neither read nor write, and worse, I couldn't even say a word. Not a single word. I tried every day but the stupid words just wouldn't come out of my mouth. Grampa was horrified and took me to all kinds of doctors and told them to make me speak. They couldn't, and he got angry. But he never gave up. We drove all over the country on an old motorbike and met all kinds and sorts of people but nobody could help me. We were just about to give up when when we met the magical Madam Blue. The magical Madam Blue was an old lady who could look into the future and see ghosts and fix problems that no one else in the entire world could fix.
- Could she fish you too?
- Fix, not fish. Like when you repair something, Professor.
- Ahh, right. That makes more sense.

- But yes, she looked into my throat and said that it was no wonder that I couldn't speak. All the words were lying there helter-skelter, blocking each other completely. So she took a big foreign dictionary and punched me in the stomach with it and then struck me on the back of my head and said that now all the words should have been knocked into place.

- And were they?

- Yes. Suddenly I could talk. And that wasn't all. Because it was a magical foreign dictionary she had hit me with, I had gotten all the words.

It's like things such as soccer and playing at war or jumping in puddles never really got to you. But it got to your twin sister, Sille. She can pack a punch and tell the craziest stories and happily jumps into puddles with bare feet. And she has an invisible friend. Completely entirely invisible. It is supposed to be a lady, or so you think. You're not sure, but at least you know it is called Flupsi. And is invisible. But it is there. That you are certain of. You weren't always, because you can't see it. You told Dad that. He looked at you and said that just because you couldn't see it didn't mean that Sille couldn't. He tried to explain it using liquorices. Sille loves liquorice. You hate it. But still liquorice tastes in a certain way. You are just wired in a way that you don't like them and she does. And Sille is wired in a way that she can see an invisible friend, and you are not wired that way. On the other hand, you are wired in a way that makes you like books and words. And Sille isn't. Sille would definitely have found a flamethrower for those books right away.

- What does bonkers mean, Dad?

- Silly, crazy, when something is entirely off.

- Off of what?

- When you say something is off, you mean that something is wrong. It is not like it usually is.

- What do you say then, when something is in fact off?

- Then you just say that it is off.

- But how do you know, then, if it is off or if it is wrong?

- Well... I think we need to discuss that some other time. Why do you ask?

- Grampa said the other day that the world had gone totally bonkers.

- Well, there's some truth in that.

Grampa is a little weird. No, he is eggshentic, you've learned. That means that you are strange in a very special and fancy way. That fits well with the big bushy beard and his old fancy motorbike. It is red. He calls it Ruth number 2 and it has a sidecar where there's room for both you and Sille and Bull. Bull is Grampa's fat dog. It is incredibly cute and lazy, farts all the time, and it loves to ride in the sidecar of the motorbike. Grampa hates all modern things and you once gave him a cellphone for Christmas. He threw it into the lake and complained afterwards that it didn't float. It had said on the package that it could do anything. Yes, a little weird in a particularly fancy way.

- I have to go away for a while, Professor.

- When will you be back, Dad?

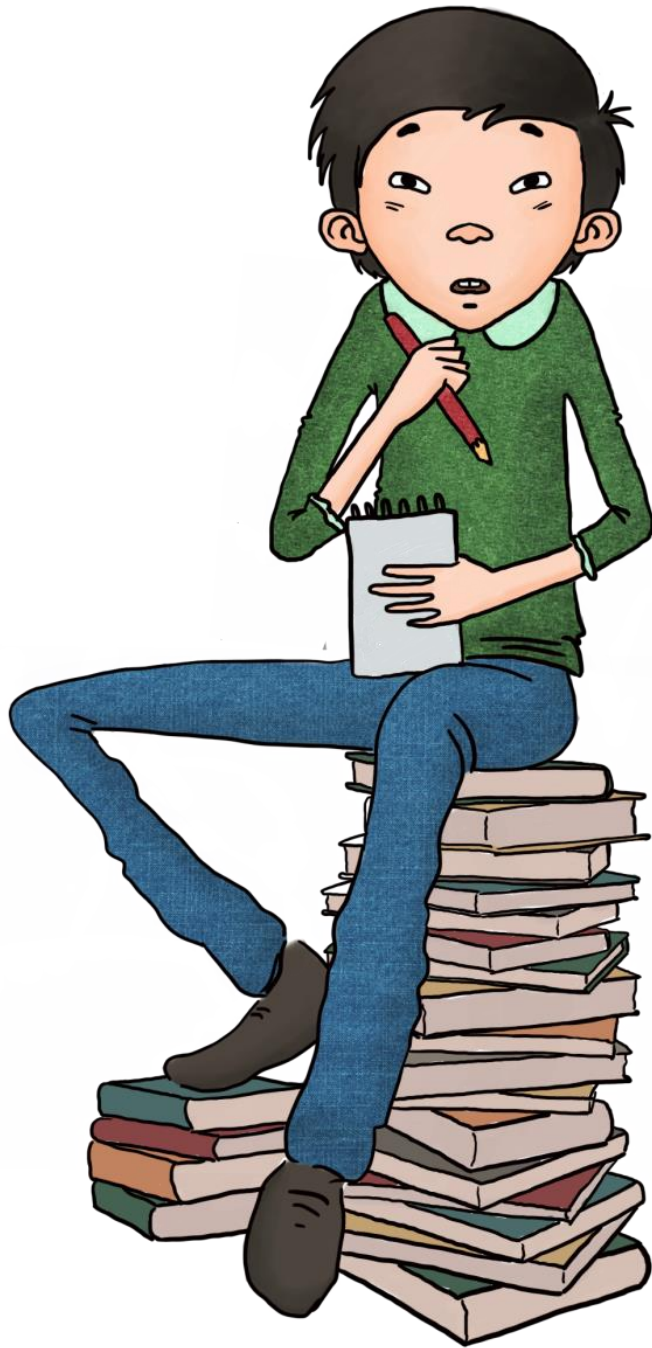
- When the world is as it should be again.

- And when is that?

- Yes, that is the question. I need to see some people. Hopefully I can help them. And when I've done that, hopefully I'll have time to help you get a little better at that reading thing.

- OK, Dad. I'd like to.

Dad left, and a whole week went by before anything happened.



Bille in brief:

Bille's biggest wish is to be able to read, which Dad has been helping with. He has almost succeeded.

Bille loves big words and writes them down in his very own Foreign Dictionary. He often asks Dad or Grampa what words mean.

Far calls Bille Professor and Sille Marshmallow.

When Dad was a kid he was a mute, but he was hit with a magical Foreign Dictionary at Magical Madam Blue and now knows all words. And he can talk.

Sille is wild and has an invisible friend who is real because she likes liquorice and Bille doesn't.

Grampa is a technology-adverse older gentleman with a motorbike with sidecar named after his deceased wife Ruth II (Grandma). Grampa has a fat lazy dog called Bull.

Billes Assignment:

Remember to write down new words as they turn up. Also what they mean (or what Grampa says they mean).

Eccentric (eggsentic)

Bonkers

Mushy (musty)

Sentimental (semtimental)

Fix (fish)

Denmark according to Grampa

Kalundborg (Act 1)

Kalundborg's a funny place. They've got churches with five steeples playing weird tunes, and then they have square roundabouts. Square! Or, well, they used to. Think they changed it. And then they speak Jutlandic, which is rather odd since we're on Sealand. And I dunno what makes politicians so opposed to ferries, but there has to be something, 'cause Kalundborg used to have three ferry routes. Several departures for Århus every single day. By the way, Bille, Århus has Å in it. Not that double AA, that's cheating. But anyway, ferry routes for Århus and Juelsminde and Samsø. Now there's just that one ferry for Samsø. That's kinda sad.

Rudkøbing (Act 1)

Langeland, and Rudkøbing in particular, is filled with local crazies living in tiny houses and all making some sort of useless art, except the ones who run flower shops. But it's very pretty, and once a year they hold a Meatball Festival. We like that. And there's not a single traffic light. We like that, too.

Korsør (Act 1)

Korsør used to be a great and important city. It had ferries, you see. If you needed to go from Sealand to Funen, you took the ferry from Korsør. But then, the politicians suddenly decided that we had to have bridges everywhere, and then they shut down the ferry. What's wrong with ferries if I may ask? But at least Korsør still has the world's oldest cinema, over a hundred years old. Politicians haven't managed to shut that one down yet. They've showed Olsen Banden there a lot!

Nyborg (Act 1)

I don't know a lot about Nyborg, except they have an old castle that burned a lot of times, and a big prison, Nyborg State Prison, that people keep escaping from. Oh, right, they also do some kind of theatre thing on some castle ramparts, but I don't know how they get the guts for that – there are genuine tarantulas on the ramparts! Apart from that, it's just as boring as every other countryside dump. Only, it has tarantulas.

Brenderup (Act 2)

Brenderup is very small. Like, really tiny. But trailers. Boy, do they know how to make those. Brenderup Trailers... that's quality. It's a shame they don't produce them in Brenderup anymore.

Tønder (Act 2)

Tønder is lovely. Not particularly big, and the way they speak is a little weird, but they know what they are doing down there. They have the Tønder Festival every year with good, old-fashioned jazz and some folksy stuff, and a big Christmas market. But why they have Tønder in one place and then five km. away a town called Møgeltønder, I never really understood.

Sønderborg (Act 2)

Sønderborg is actually located in two places. On the island Als and on the mainland, only connected by a bridge. It is a little silly. Couldn't they just have turned it into two cities like Aalborg and Nørresundby? And then they don't really do names well here. All names in this area ends in -bøl. Oksbøl, Ukkebøl, Ragebøl and so on. But then again, they do have a place called Ballebro (literally meaning buttocks-bridge in Danish, but feel free to go with liberal pronunciation as "ball-bro" to maintain pun in English). Teehee. But they do like their annual ring jousting competition which is every summer. Big town festival. Good food.

Fredericia (Act 2)

I don't think I have even been to Fredericia. But I do actually believe that it is mostly known for being part of the "triangle area". The triangle area is what the area between Fredericia, Vejle and Kolding is called because they are super good at working together. Later a lot of others joined the cooperation so I don't really get why it's still called the triangle area. Who's ever heard of a triangle with five sides?

Herning (Act 3)

Herning was long known for nothing in particular, but then they built a stupidly big box and called it "The Box" where they keep doing concerts and exhibitions and such. So now it is widely known for that. Good on them. But I've also heard that in Sunds, not far from Herning, wolves have been spotted. Så maybe we'll see one of them. That could be interesting all right.

Holstebro (Act 3)

I am pretty sure that Holstebro is one of the most average cities in Denmark. I don't think we'll miss anything by not going into the town.

Esbjerg (Act 3)

Esbjerg has always been a fishing town. It used to be Denmark's biggest fishing harbour, but that has gone downhill since then. Now it's all about ferrying and that kind of thing. Probably the whim of some politician. Esbjerg also isn't a town where you should flash that you are from Copenhagen unless you wish to be returned home in fish crates. Other than that they're nice enough people.

Randers (Act 3)

Randers Randers Randers... hmm, what do I actually know about Randers? It is located in what is called the Crown of Jylland which sounds like something some desperate tourist guide once came up with. Randers is the sixth biggest town in Denmark and has a pretty ugly dialect, people say. But it's not too bad once you've gotten used to it. And then they have a rainforest in the middle of everything. I mean, it's sort of inside two domes, but a rainforest none the less. And that is where we are going. But before you run amok inside the rainforest, you must promise me to keep your hands off of the frogs. They have the world's most poisonous frogs in there, so no licking on frogs, Sille!

Hanstholm (Act 4)

Hanstholm is a lovely place, especially because this is where they shot the scenes for "The Olsen Gang in Jutland," the one with the bunkers, remember. But it wasn't just one bunker they filmed in, it was three different ones! And then a studio back at Nordisk Film. They've got something about it at Museum of Hanstholm. They've got some very nice beaches up here, and The Olde Smokehouse offers the best Shooting Star open sandwich. Oh, Hanstholm is a lovely place.

Nykøbing Mors (Act 4)

Nykøbing Mors is an old, smallish town here on the island of Mors. I think it's mostly known as the town that Aksel Sandemose wrote "The Law of Jante" about. That's some kind of weird law that you mustn't think you are something and such. A real silly law.

Vodskov (Act 4)

Vodskov is located just by Hammer Bakker (Hammer Hills) which are not only hills but also lots of wood. So you have to be a little careful not to get lost in the forest, because it's a big one. But in return it is filled with all kinds of cool animals like deer and foxes and badgers and such. Apart from that there's probably not much to say. Vodskov is small. Hammer Bakker are big. Yes, that pretty much covers it, I think.

Vrå (Act 4)

I think it's pretty small and doesn't have much going for it. But people living here are probably nice.



Farfars Nimbus Flowchart

