

M I C H A E L O M O K E

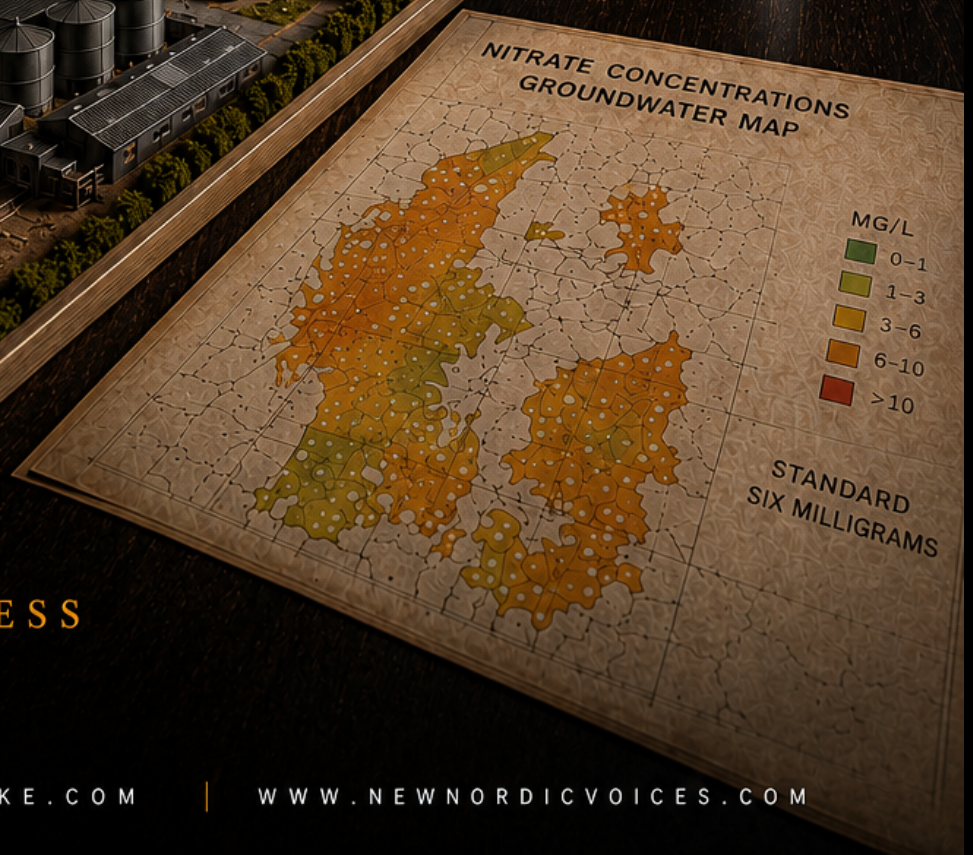
SIX MILLIGRAMS

The Water Beneath Denmark

AN ENEMY OF THE PEOPLE

After Henrik Ibsen's
An Enemy of the People.

*The water meets the law.
The law no longer meets the science.*



WORK-IN-PROGRESS

SIX MILLIGRAMS

PREAMBLE

For generations, Denmark has been recognised as one of the few countries in the world whose drinking water comes almost entirely from groundwater. Clear, untreated and trusted, it has become both a national resource and a source of public pride.

Today, that certainty is being questioned.

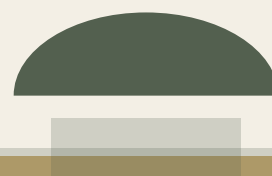
Recent scientific research suggests that long-term exposure to nitrate in drinking water may present health risks at concentrations well below Denmark's current legal limit. While the water continues to comply with existing legislation, the scientific debate has shifted, placing public health, intensive agriculture and political decision-making into direct conflict.

Six Milligrams is not a documentary. It is a contemporary reimagining of Henrik Ibsen's *An Enemy of the People*, relocating his central conflict from contaminated baths to the groundwater beneath modern Denmark.



*When does water cease to be safe?
When the law changes, or when the science does?*

The play is fictional. It is inspired by publicly documented scientific research, policy debates and reporting concerning Denmark's groundwater and nitrate pollution. The work is intended for further development through dialogue with scientists, farmers, public authorities and theatre practitioners.



SIX MILLIGRAMS

SYNOPSIS



The water remains clear. Certainty does not.

Present day, rural Denmark. The hottest day of the summer. A small municipality prepares a nationally televised celebration of its "pristine" groundwater. The pride is real: this water has always been safe. Then a new scientific report lands. The water still meets every legal standard, but the science has shifted. Water long assumed safe is now scientifically disputed. Crisis hits.

The waterworks director wants full disclosure. The mayor fears panic, loss of trust and enormous costs. Farmers push back. "We have followed the law," they say. "Do not make us the villains." Scientists, journalists and citizens all insist they are defending the public good, even as they accuse one another of ideology, fear or self-interest.

As the story goes national, the argument shifts again. The question is no longer, "Is the water clean?" It becomes, "How should we live with uncertainty?" Should the country act now on evidence that is worrying but not absolute, or wait and risk future harm?

By the final act, the town is no longer arguing about chemistry. It is arguing about democracy. Who decides when evidence is strong enough to change course?

In the end, the water is still clear. It is certainty that has turned toxic.

Who decides when evidence is enough to change course?