



DEAR PARTICIPANT,

Inside Hamlet is just around the corner!

This letter contains a schedule, some practical information, and a longer section about the interaction rules that you should study more carefully.

You can find this letter and a lot of other good links on our website [here](#).

Remaining Characters & tickets

Some last few of you have yet to fill in the casting form and should do that directly. The casting form is [here](#) and the list of remaining characters is [here](#).

Run 1 is now entirely sold out (but some last minute re-sales of tickets are still happening); Run 2 can accommodate some very few more players. If you have a friend who is looking for a good last-minute deal on a ticket, ask them to join [Inside Hamlet Community](#) on Facebook.

Schedule

Friday

- 09.00-10.00 Breakfast for Hostel guests who arrived Thursday
- 10.00 Earliest check-in for hostel rooms (some might not be ready)
- 12:00 Check in start at Kronborg Castle.
- 12.45 **Latest arrival time for participants.**
 - **When you arrive at the castle, tell the guard you're there for the larp or for Inside Hamlet. You do not pay the entrance fee.**
- 13:00 Workshop start at Kronborg Castle, in the Throne Room.
 - **A person from our staff will be in the courtyard to point you in the right direction.**
 - **Remember to eat lunch before you arrive!**
- 16.00 Short break for final costume prep.
- Approximately 16.45 Play start, Act 1. Starts in the Throne Room.
- 19.15 In-game dinner.
- 23.40 Act 1 ends.

Saturday

- 09.00-10.00 Breakfast for Hostel guests.
- 11:00 Workshop start. At Kronborg Castle in the castle basement.
- 12.00-13.00 Out of character lunch and calibration time.
- 13.00 Play start, Act 2. In the Throne Room.
- 18.00 Play end, Act 2.
- 18.15 Break and out-of-character dinner. Castle basement.
- 19.30 Play start, Act 3.
- Approximately 23:00 "Go bid the soldiers shoot" – the ending starts
- 23:30 End of larp.
- Afterparty in nearby hotel bar
 - **It's a bar; don't bring your own drinks.**

Sunday

- 09.00-10.00 Breakfast for Hostel guests.
- 11.00 Last checkout Hostel.
- 11.00-13.00 Optional de-role workshop at Castle Elsinore.

The Castle and the Larp

This is what Wikipedia has to say about our location: “*Kronborg is a castle and stronghold in the town of Helsingør , Denmark. Immortalized as Elsinore in William Shakespeare’s play Hamlet, Kronborg is one of the most important Renaissance castles in Northern Europe and has been added to UNESCO’s World Heritage Sites list (2000).*”

We are thrilled to stage *Inside Hamlet* right where it belongs! Naturally this choice comes with certain limitations. First, a museum custodian will be present in the rooms where you are playing, at all times. Please ignore them. They are there for your safety and will not interfere with our actions unless someone asks them to. What they will do however, is anything to protect the castle from harm. **Don’t harm the castle.** Don’t drive your sword into a wall, don’t throw a wine bottle into a 400-year old pillar, don’t paint your House heraldry on the floor. If you screw this up, you will be gone from the game in minutes, our insurance company will crucify us, and larp will look really bad in the newspapers.

Secondly, **any open flame is absolutely forbidden in the castle.** If you light a flame, a halon fire extinguisher system will kick in and end *Inside Hamlet* then and there. Let’s not do that.

There are two designated smoking areas outside across the yard and outside the wall from where we are located in the castle. All smoking, weather vaping or normal tobacco, must be done in the designated smoking spaces. The smoking areas will be in character during the larp – this is important, since your voices will carry.

During daytime from 11.00-16.00 there are other visitors at the castle. They are barred from the rooms where we are playing. Please be polite and awesome to your fellow visitors and don’t go all in on the darker themes if you risk encountering non-participants.

Alcohol at the Larp

Alcohol will be served At *Inside Hamlet*. There will be non alcoholic options too, and all the water you can drink. During this time of war, the alcohol is rationed by the King himself and you will have to get ration cards to be able to get a drink at Elsinore. At the check-in you will receive a ration card with 5 rations. You can use a ration to get a glass of bubbles, a beer or a glass of rosé (with or without alcohol). Soft drinks are free. If you would like more drinks, you can buy 10-ration cards from the organisers. 10 rations will be DKK 150,- / EUR 20,-. Please bring cash. Any unspent drink tickets are non-refundable.

We're all grownups, and a small buzz from your wine is fine; it makes it easier to play intoxicated. But **do not get actually drunk** – it will make you bad at listening to the other players. When in doubt, always choose the alcohol free options or a soft drink, and PLEASE REMEMBER TO DRINK PLENTY OF WATER.

If you realise you are more buzzed than you thought, you should step into the Out of Character room across the yard to take a moment.

Please do not police each others' drinking. If you are worried a player is not just portraying intoxication, for instance because they are responding poorly to the interaction rules, you can discreetly point them out to a staff member so we can check in with them and take appropriate action.

Out of Character Room

Across the yard, close to the bathrooms, you will find the Out of Character room (sometimes referred to as an "Off-Game Room"). Here you can always find a team member, a cup of coffee, or a cookie. If you need to sit for a while with your phone or noise-cancelling headphones, this is the place.

You should visit the Out of Character Room if...

...you need a break. Overstimulated? Everything getting a bit too much? Too many people and emotions? Real-life worries distracting you from play? Stepping out of character for a bit will help you regain perspective.

...you feel disconnected from the story. Is your character isolated? Are you struggling to see where their narrative might be heading? Did you randomly end up with a weird dynamic with a co-player that now affects your experience? The team member will be able to help.

...you are bored. First double check – is it you or your character who are bored? If it's your character, you might still find staying in the story meaningful. If it's you, step out of the fiction for a while to reload and gain a new perspective.

...you notice you're getting a bit drunk. You have two glasses of wine, but pretend you've had six, lose track of what's what – and suddenly feel rather woozy when you stand up. Then it's time to take a break, to make sure you're making good choices.

Interaction Rules: Introduction

On the following pages are the rules for how we play together! We will practice the interaction system together in the workshops before and during Inside Hamlet, so it becomes a fluid part of the experience and a framework for our tragic fun. You don't have to memorise this – you'll learn it at the larp – but do read it carefully!

When we are on site at the castle, we will be focused on the experience we are creating together. Before and after the game, and between the acts, you will be your real-life self: an interactive actor staging an ambitious interpretation of Hamlet.

During the acts, while we are playing, everyone is their character. If you want your character to do something in *Inside Hamlet*, you simply do it (with some important limitations, see below). **Action is the core of both acting and participation, so keep making active choices.** Is your character hesitating about something? Hesitate actively, visibly! Or demonstratively go do something else while pondering your choice.

All our participants are grown-ups and we fully expect you to be cool with in-character shouting matches, various exposed body parts, cruel jokes and gruesome scenes. After all, this is a decadent drama about deception and death in a world of privilege.

However, we will NOT ALLOW negative comments about the participant's bodies, including racial slurs.

Given that gender presentation at Claudius's court visually runs the gamut from very conservative to mixed or androgynous, and that not all players come from language areas with gendered pronouns, you might sometimes accidentally misgender someone. **If anyone corrects you about their pronouns (he/she/they), whether in or out of character, the correct response is always "thank you"**. You don't need to make a big deal out of it, just continue the conversation.

Responsibility

We expect all participants to take responsibility for shaping their own experience. To remain in a situation is always your choice. You can resolve this either inside the fiction - for instance by making your character bored by the situation and leave - or by choosing to use a signal to gesture that you as a player are uncomfortable, or both. We'll all practice together how this is done.

Just to be entirely clear, at *Inside Hamlet* you will not be expected to participate in or stick around to view anything that makes you uncomfortable in your real life, whether sensual, violent or any other kind of content. **You can never be forced to do anything for reasons inside the fiction, not even if King Claudius demands it.**

“What Happens in Elsinore Stays in Elsinore”

This is our way of saying that the experiences at *Inside Hamlet* are private and only for the participants. You are **not allowed to take photos** or **describe the actions of other participants after the game**. You are of course free to talk about the larp in general and your experience in particular. **But do not describe specific scenes of a sensitive nature to people who did not participate**. Never tell a story that could seem like gossiping about your co-players.

What happens at Elsinore stays at Elsinore is a reminder that we are here to play, and while play can be silly or challenging or dark, in this space you will not be judged or ridiculed for our actions. You are always in charge of your choices, and by trusting they're not discussed outside of the participant group later, that choice can be more free.

Only you can know what's best for you and your experience of these characters and this story. We want to create an atmosphere where you would not be judged for taking off your clothes or licking a stranger's boots – but neither would you be judged for choosing to remain fully clothed and interacting with the shenanigans only through a slightly raised eyebrow over a civilised teacup.

We put this trust in each other – that we will create something amazing together, and save it as a special memory that only we who were there will ever fully know.

Photo Policy

You can take pictures of yourself and your co-players (with their permission) before the larp and during the act breaks. Always ask permission of everyone in the picture before posting anything on social media.

During play, our in-character photographers will be taking pictures, and we will try to offer the opportunity to pose for a portrait. There will be certain times where the photographers are not allowed to take any pictures at all. These times will be announced at the workshop. You can always say no to a photographer by looking at them and doing a thumbs down sign.

Some weeks after the larps, all pictures will be available to the participants in a closed forum where you can request pictures to be removed if needed. You will have 14 days to go through the photographs – keep an eye on your email so you don't miss the link.

If you have questions about the pictures, do not hesitate to email us at contact.insidehamlet@gmail.com or talk to us on location.

Opting in and Opting Out of Situations

The person in charge of your experience is you. Only you can communicate your boundaries and what kind of experience you want to achieve. Take responsibility for your experience and actions, and be attentive to your fellow participant's signals to ensure an amazing experience for all.

You create your own situations and go as all-in as you want, but be prepared that everyone plays differently. When it comes to exploring story with other players, a set of rules is a good thing to have. We want you to be able to clearly communicate your limits and set the level intensity of play towards yourself without breaking the flow of the story.

Opting in and opting out means choosing to participate in something or to not participate in something. Your character can always choose not to enter a scene or a situation. But sometimes you may be playing in a scene that takes an unexpected turn. There are two mechanisms that create space to leave easily in the middle of a scene.

1) Tapping out

If someone comes on too intensely in their play, or the play goes in a direction you're not comfortable with, just tap the person twice, as gently or roughly as is needed to get their attention. They will step back and tone down their play, giving you the choice to stay and play on, or to walk away. If someone taps you, step back and act in a manner that gives that player the opportunity either to stay or walk away. If they stay, keep the interaction at a slightly lighter level. If they choose to leave, don't ask why, or comment on them leaving.*

2) The look-down

If you would like to remove yourself from a scene, and for some reason feel it might not be immediately natural for your character to go, you can also raise your hand in front of your eyes, look down, and move away. The look-down is like a tap-out, except you don't need to be able to physically touch another person, and it works well in groups. If someone uses the look-down, don't ask why, or comment on them leaving.* The rest of the group can continue the scene.

***Inside the fiction, at the court of King Claudius, it is always OK for your character to turn their back and walk away.** Walking away can express arrogance, or defeat, or rebellion, or panic, or any number of dramatically appropriate emotions. But these hand signs allow you to move away without thinking about a fictional reason – self-care comes first.

Calibration tools: Escalating and Levelling Out Intensity

While you are playing, you might want to invite other players to escalate the intensity of play towards you. At other times you might want to level it out or take it down a notch.

We will practice this together at the workshop before the game, so it will feel quite easy to remember.

3) Stepping it up: **ROTTEN**

In any scene you can use a distinct code phrase to signal that you would like to step up the physical and social intensity of play directed at you.

If you are in a situation where you feel comfortable and want more intense play aimed at you, you use the word “**Rotten**” in a sentence. You could say: “There is something **rotten** in the state of Denmark”, “Here is your **rotten** food”, “Please don’t hurt a **rotten** fool like me” or “Are you so **rotten** you cannot kiss me?”

This indicates to the participants around you that you are up for more intense play. This is an open invitation to escalate that other participants might take you up on. They are just as welcome not to accept your invitation, as they might already be at the level of engagement they prefer just then.

A good idea is that when you hear a **rotten** being spoken to you, are OK with stepping it up, you should answer back with a **rotten** too. This way you both know you have heard the code phrase.

4) Levelling it out: **PURE**

If you have reached the level of interaction you are comfortable with, you can use the code phrase “**Pure**”. You can use it in a sentence just like Rotten: “My soul is **pure**”, “That was a **pure** kiss”, “You are a **pure** bastard!” or, “You can torture me all you like, my intentions were **pure**.” This tells the participants around you that you are at your comfort level and they should not escalate the scene further.

To de-escalate the scene, you can always **tap out** or use **the look-down** (see previous page). You then have the choice of staying in the scene at the slightly lighter level, or leaving the situation for the moment. You can always return to those characters and that storyline at a later time!

Intimate Interactions Between Characters

Since the participants decide so much of the content, we cannot entirely predict what will happen in the story or how it is played out. All participants are likely to see some burlesque performance, possibly nudity, and realistic-looking but simulated “theatre sex”.

Participants are allowed to take physical character interactions of a sensual nature - flirting, touching, kissing and so on - as far as they mutually choose. Before the game, we will workshop **rotten/pure**, the **look-down** and the **tap-out** and to smoothly convey the participant’s wishes even when they are different from the character’s.

Participants will never be asked why they have used the signals. The reason could be a whim, a religious conviction, bad breath, just not feeling like it, or a partner at home who’d mind – no-one will ever know. Participants are free to use these signals at any time. Always check. Even if you have interacted with a character before, the participant’s comfort level might now have changed.

The baseline for simulating sex in *Inside Hamlet* is theatre sex – “dry humping” in your underwear. We expect everybody to make sure the person or persons they interact with are comfortable with the interactions. Please take extra care to use the interaction mechanics described above with content of a sensual or sexual nature.

If it makes sense for your character, you are allowed to take your clothes off during the larp – perhaps someone goes mad and runs around naked. **But you are not allowed to play a sex scene naked.**

Almost everyone at the court of Claudius are truly horrible people, and scenes of sexual abuse or sexual violence might occur. Remember to escalate very slowly into that kind of content, to allow both the people in the scene and the people nearby to make active choices.

This is a larp where the characters make terrible choices, and the players make excellent choices.

General Rules

The Acts

The rules of interaction are different in the three acts. This is because we would like the intensity of conflict to rise through the acts, culminating in the middle of Act III, where death and murder take center stage and the old feudal world collapses in a tide of blood.

Act I: This is where the stage is set, relations are built and blossom. The court is still a place of façades and everyone wears their best smile, even in front of mortal enemies. To lose control is to lose face. In this act **no violence** other than petty fights and playful duels are allowed. None of the characters are seriously hurt; any damage can be shrugged off as bruises. Confrontations are also mostly ignored by the other characters. It will not ruin the party.

Act II: Here the intensity rises, plots are prepared, relationships turn ugly and revenge is planned. In the second act **no public displays of violence** occur except the violence from the play. Out of sight, dissidents can be tortured and knives pressed against throats. Use blackmail, threats of violence and scorn more than actual violence. In this act, insults and acts of violence will lead to emotional outbreak and plans of revenge. The only two characters who die in act two are Ophelia and Polonius.

Act III: The spiral of death will soon begin. The first hours of the act are the same as Act II, except even grimmer. As the sirens wail in the middle of the act and news of Fortinbras's betrayal hits home, everything changes. **From this point on, any violent conflict will end in death** of one or all of the involved. Duels, murders and suicides cascade through the castle. The Royals are blind to all the death, since they are preparing the final duel. Violence, blood and dead bodies are the symbols of personal tragedies, madness and longing for death.

Manners, Outfits and the Passage of Time

As your character you start the **first act** ready for a party at Elsinore. You are psyched, energetic and ready to put on the smiling mask of courtly socialization. Your dress is eccentric evening-wear in burlesque-inspired early to mid 20th century wear. The [first player letter](#) and the [pinterest board](#) give more guidance on the state of fashion in Hamlet's world.

The second act begins after you have been isolated in Elsinore for three months. You are worn, broken and your facade is crumbling. You may have changed clothes to more practical gear, torn your dress to filthy shreds or kept your evening-wear as immaculate as you can in a desperate attempt to cling to hope. You may no longer bother too keep up appearances and many of you will have developed some serious issues from being isolated with the most dangerous women and men in Denmark for months.

The court still functions, obsessively clinging to tradition, but things get progressively weirder as bored courtiers invent high-stakes games and debaucheries to keep themselves distracted.

In the **third act**, a day has passed since Act two. You should be prepared to die in your clothes.

Simulation Rules

The following rules are for things we cannot do but need to simulate for safety or legal reasons. You do not need to learn them all now since we will repeat them in the workshops.

Drugs

Drugs will be simulated by **dextrose sugar for snorting and sugar or calcium pills for ingestion**. For the first act you can bring your own. After Act I you will be all out and your character can only score more of it at the court. If your character is an addict, failure to score drugs is not an option. Make it your their first priority and let them debase themselves as much as they need to. We have some dextrose but please bring your own containers to store it in.

When your character buys, the dealer will tell you what type of drugs you are getting, and that is what the prop then represents. If your character fails to score they may resort to desperate measures, snorting or popping whatever they can get their hands on to numb the cravings. Overdosing on "rat poison" is an appropriate way for a weak-willed courtier to end their days.

Poison

In the play, King Hamlet, Prince Hamlet, Laertes, Gertrude and Claudius all die of poison. In our reading the relationship between Gertrude and Claudius poisons the whole kingdom of Denmark. Poison is a bitter medicine that kills the corrupt heart of Denmark and frees the masses. Of course, poison needs to be present in the game!

Poison will be simulated by **adding vinegar to food and drink**. When you clearly taste the vinegar you are poisoned. Poison works differently in the three acts:

Act I: Poison is an aphrodisiac. Your character gets aroused; or overly, annoyingly friendly; or falls far too easily in “love”. You decide yourself for how long-lasting and how intense the effects of the aphrodisiac is – what will create the most interesting play.

Act II: Poison is a strong sedative and a truth serum. Your character gets tired and mellow and tell the truth about everything. You decide for yourself how long and intense the effects of the sedative is and exactly how well the truth serum works.

Act III: Poison is an actual poison that kills. You decide for yourself how slow and how painful your character’s death will be, but you cannot escape it.

Guns

There is no explicit mention of handguns in the play, but since we are in the 1930’s, some of you are probably aiming to bring your own firearms. Guns at the court are seen as an uncivilized way of dealing with things and not something a courtier would ever use on a peer. That would simply be rude. A sword is always the honorable thing.

For you who are considering bringing guns, Danish gun law is very strict. By law you are **not allowed to bring guns that can be loaded with anything bigger than the caps you find in toy guns**. If a gun is drawn it will have different consequences in the three acts:

Act I: No guns are drawn in the first act.

Act II: Guns can be drawn to threaten with but will never be fired. And as all violence in Act II it should be done in secret.

Act III: If you draw a gun at someone you own them. You are in control of that person and can kill them in any way you choose. Actually firing the gun will be a bit disappointing dramatically (“pew, pew”). Strangling, poisoning, or stabbing someone while they are owned at gunpoint will be a much uglier and rewarding method of murder. If more guns than one gun are involved in a situation, the side with the bigger gun or the most guns wins.

Swords and Knives

Swords, rapiers, sabers and the like are meant for show and not for fighting. You should be careful waving them around. We expect you all to be responsible adults and not use them at all if you do not feel in absolute control. **Confrontations between sword-wielding gangs should be avoided**, but if they happen the rules are the same as for firearms. And please do not bring any boffer weapons – it is not that kind of larp. **The only time swords are actually used for fighting are in duels, and then only with duelling swords in protective gear.** This duelling equipment is provided by us. “Protective gear” means kind-of-period-fencing masks and rapiers, sabres or foils meant for sports.

You can bring ritual knives, Khukuri, honor daggers and the like **if they are not sharp.** And please show same caution as with swords. And again no boffer knives.

Duels

Duels are an integral part of the Hamlet story and a core part of the court of Elsinore. Duels can be held by sword (foils, rapiers or sabres), but just as importantly in wrestling, chess, riddles or anything else competitive you can come up with.

You can **settle any dispute with a duel**, weather it is about honour or a business agreement. The result of the duel ends the dispute and if you question the validity of the result you will be seen as honorless. In the first two acts the duels do not end in death, but in the second half of the third act death is certain for at least one of the duellists. If you, in the third act, choose a form of duel that is not deadly, the loser will commit suicide.

Fistfights

How fistfights are acted out is up to the participants. It can be anything from marked fighting to close-to-full contact. If you decide to do fistfighting, expect it to be very physical with a lot of pushing. Always make sure the person you are fighting is ready for the same level of contact. If at all possible, we recommend a discreet out of character negotiation – leaning into the other person and quietly asking “HOW WOULD YOU LIKE TO PLAY THIS”. Even if you have negotiated out of character, the intensity and opt out mechanisms still apply and should be used to regulate.

When you chose how to fight, remember that it is often much more powerful to really slap someone, or inefficiently but actually wrestle with them, than it is to half-heartedly pretend-act a full fistfight. (But check in first – your co-player might have a bad back).

Which ever interaction you choose, make sure to believe in the fight yourself, or nobody else will. Try to make visible to others what’s at stake.

Death

When people begin dying in the third act, please collaborate about move the bodies into the chapel. The dead should then stealthily find their way to the organizers via the back stairs in the chapel. Here you can get coffee and wait for the final scene of the play, where the dead will participate as ghosts to bear witness to the fall of the court at Elsinore and the destruction of Denmark. More info about the logistics of this will be given at the workshop.

Money, Bonds, Stock and the like

You are very welcome to bring any valuable with you that fits your character or House. We will also provide bonds you can use to barter with – but if you want to be filthy rich, make sure to prepare and bring your own valuables as well. You are welcome to trade in foreign currency, stock options, land, titles or anything else you can come up with. And you can always **call your stockbroker** to get the latest info on their value. If you run into someone else with a deed to one of your locations it is obviously a fake. A Danish crown is worth approximately a present-day dollar at the start of Hamlet.

The Companions

The Companions, a kind of royal courtesan, are a unique function at Elsinore. Everyone at the Court knows about them and they are treated like celebrities. Their tradition dates back hundreds of years and has stayed more or less the same since the beginning. They are trained from an early age, essentially never leave the castle and are highly respected and coveted as company. The rules of the Companions are:

A Companion's client is called a Host. They are responsible for hosting the Companion and making sure the Companion has everything that s/he needs for her duties.

A Companion chooses his/her own Hosts. No one can force a Companion to spend time with them.

A Companion only offers the services that are agreed upon. Anything beyond the agreement will be subject to Punishment, as arranged between the Lead Companion and the Stormguard

A Companion owes their life to the Royal Family and to the institution of Elsinore.

If a guest to the castle does not respect these rules, they can be punished. However, since the Companions are, in the long run, at the mercy of the Nobles and the Court, it is praxis that the favors asked by the powerful members of the noble Families are very rarely rejected, and most Companions would find themselves harshly punished if they angered a particularly powerful Host.

The Government of Denmark

For you who are members of the Patrician Council or interested in the Government of Denmark, please [follow this link](#) to learn more.

House Armies and Troops of Denmark

For you who lead troops for your Noble House, Command troops for Denmark, are in the Patrician Council or are interested in the strategic situation of Denmark in Inside Hamlet, [please follow this link](#) to learn about how the ongoing war will be simulated and how your character can take part in it.

The relevant participants will be taught about the War Board during the workshop.

Playing Shakespeare at *Inside Hamlet*:

Inside Hamlet is of course based on Shakespeare's Hamlet. This will be visible in many different ways in the larp. The following four are extra important for your experience of the play.

The scenes

To connect the larping experience to the original Shakespeare script, there will be 3 scripted scenes from Shakespeare's Hamlet in each act. At the beginning and end of each act and one in the middle. These scenes will be a chance for you to reflect on your character in relation to themes from the original script and to give all players a shared reference point grounded in Shakespeare's Hamlet. These scenes are mandatory. The musical score of the larp will sound through the larp area and you will pause your play and join with your fellow participants to see and reflect what you see and hear and use it in your own story. More on this at the workshop before the larp.

For anyone interested in reading the script for the scripted scenes, [it can be found here](#).

The Royal Characters

The scripted scenes will be performed by players cast as characters with a key role in the plot of Shakespeare's Hamlet (Hamlet, Gertrude, Claudius, Ophelia, Laertes and Polonius).

When not performing scenes, these participants will be playing the larp as everybody else. They can't be killed or captured because of their function in the story, but they can definitely be interacted with, and can function as a way for you to relate your character to Shakespeare's Hamlet. The fate of these characters will be known from the beginning, so investing in them can help you to lead your character to wonderful heartbreaks or glorious defeats.

The Symbolic Universe

The world of Shakespeare belong to the realm of theatre. Reality is not as important as interpretations and the symbolic meaning in actions or interactions can often be more important as the logical understanding. In the workshop leading up to the larp we will prepare you for this special state of mind, and start to focus on looking for symbols, interpreting meaning into the smallest details, and take in the emotional nuances in the experiences of your character.

The Tragedy

Shakespeare's Hamlet is a tragedy. It is designed for you to be the main character in the tragedy that you yourself are part of creating. Make things (or people) important to your character, so that you have something to lose. Invest your time and efforts in things you (as a player) think will fail. Enjoy all the details in your character's way to

success, and the nuances in the failure and downfall. Your story will be an epic tragedy.

The Scenography

Another element supporting the theatrical vision and symbolic universe of Inside Hamlet, is the scenography. The set is not meant to be realistic, but rather meant to create spaces for the kind of interactions and atmosphere we want for the larp. For your characters, of course, this is a magnificent place and as real as everything (or nothing) else.

Remember to ask!

Ask away! Rather one question too many of your co-players and the team than one too few. Communication is essential to avoid unnecessary misunderstanding. There will be time between the acts to talk to your fellow participants and make fiendish plans for the coming acts. You can always find a team member in the Out of Character room.

Addresses

Kronborg Castle (Castle Elsinore)

Kronborg 2 C
3000 Helsingør

[Link](#)

Hostel Helsingør

Nordre Strandvej 24
3000 Helsingør

[Link](#)

Hotel Skandia

Bramstræde 1
3000 Helsingør,

[Link](#)

How to contact us

We will soon be off preparing the last minute production on site! From Wednesday October 23 we will be in location at Elsinore and might not be able to answer emails about details in characters, relations and so on – we will do our best though. The Facebook groups are a good backup.

On the Friday when the larp starts you can call us, but please only do so if you're delayed or have other urgent business. Otherwise please write an email **with a clear subject line**. We will answer you asap.

The email is, as always, contact.insidehamlet@gmail.com

Phone number:

Production Lead : Kasper Sjøgren +45 5122 9212

Larp Lead: Bjarke Pedersen +45 2860 0521

See You in Elsinore!

Bjarke, Daniel, Johanna, Kasper, Nina and Simon
The *Inside Hamlet* Team

