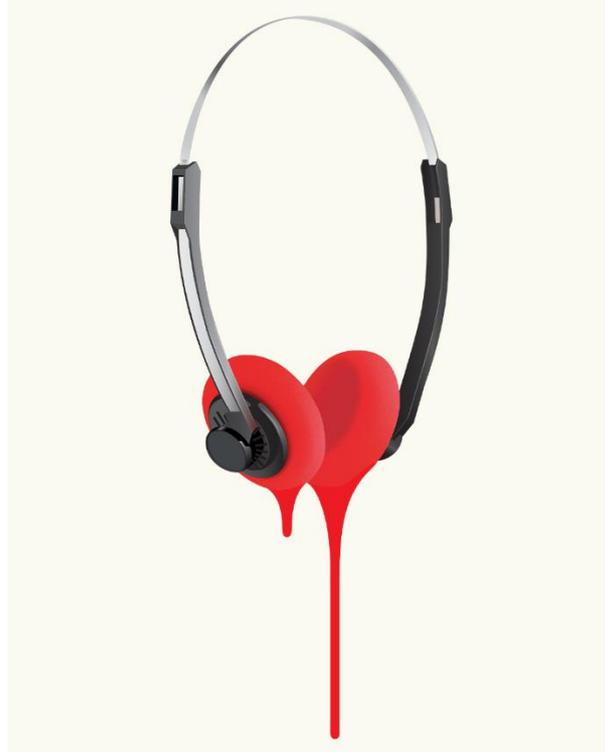


ALMEIDA THEATRE

Access Information Pack



American Psycho

Book by Roberto Aguirre-Sacasa

Music and Lyrics by Duncan Sheik

Based on the novel by Bret Easton Ellis

Directed by Rupert Goold

Contents

This document is a visual guide to support your visit to the Almeida Theatre. There are three sections:

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Information about the theatre

The Production

Overview

American Psycho is a dark musical satire set in New York City in the late 1980s. It follows Patrick Bateman, a 26-year-old Wall Street investment banker whose immaculate appearance and refined tastes mask a profound emptiness and escalating violence.

Patrick is a Vice President at a firm called Pierce and Pierce, where Jean is his secretary. Patrick and his elite 'yuppie' group of friends spend their days wearing designer labels in chic restaurants and exclusive clubs.

Whilst Patrick appears to have it all - designer clothes, art and the latest tech – his sense of identity begins to fracture when Paul Owen mistakes him for Marcus Halberstam, another Vice President at his firm. When Paul Owen secures the Fisher account instead of Patrick and is able to get reservations at the exclusive Dorsia restaurant, which Patrick can't, Patrick becomes consumed by envy and his grip on reality loosens. After failing to impress Paul at his 27th birthday party, thrown by his girlfriend Evelyn Williams, Patrick's thoughts become darker and more violent, and he fills the emotional void in his life with a homicidal rampage across New York.

The musical explores themes of toxic masculinity, consumerism, narcissism, greed, loneliness and the pressure to conform. By the end of the show, Patrick and the audience can't be sure what was real and what was imagined.

Content Guidance

American Psycho contains:

	Blood and extreme violence		Alcohol and drug use
	Loud sound effects		Bright flashing light and strobe
	Kissing and sexual content		Homophobic, ableist, misogynistic and strong language
	References to suicide		Guns and gun shots
	Smoking of e-cigarettes		Haze
	Audience interaction		Screaming and shouting

The Production

Performance Conditions:

Relaxed Environment Performances

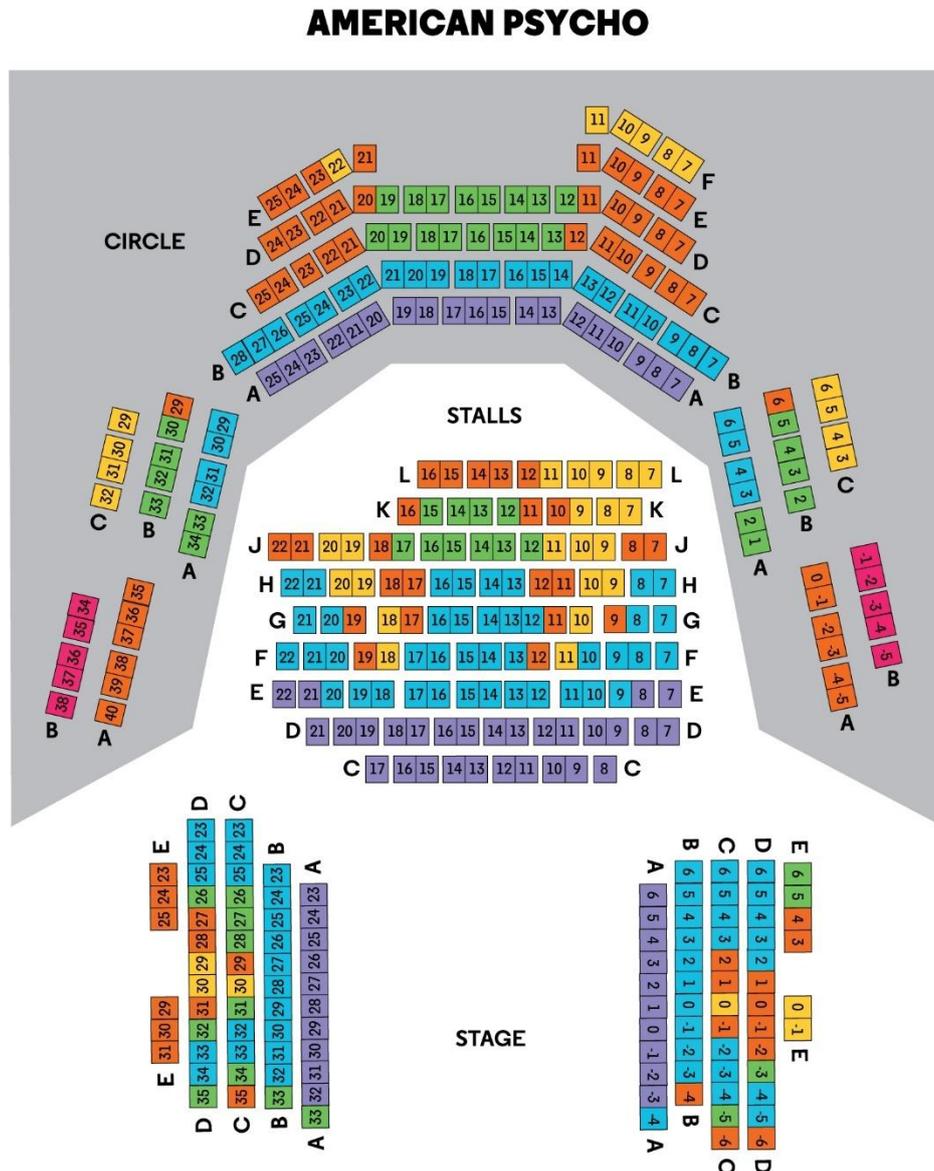
The duty manager will make an onstage announcement before the performance to explain what a Relaxed Environment performance is. They will explain:

- The house lights will remain at a low level throughout the performance.
- Audience members are free to make noise, move about or come and go to take breaks and access the facilities as needed.
- If you need to step out of the auditorium for a break, there is also a TV monitor in the foyer to watch the performance from so you don't miss **any** of the action.

Please note: If you are sat in the front row, your ability to enter and exit the auditorium may be impacted by actors using the space in front of the stage. Actors also interact with audience members in the front rows as part of the show. If you have any questions about this, please speak to a member of staff before the performance or contact Box Office on 020 7359 4404 or email access@almeida.co.uk.

Seating

In this production, the stage comes out into the auditorium in a thrust formation. There are seats either side and in front of the stage. Further seating is available in the Circle level above. There is no step free access to the Circle.



Running time and interval

The play unfolds over 2 acts and has a running time of 2 hours and 50 minutes, including an interval.

What Happens in the Play?

Style and Setting

The production is stylised and highly theatrical rather than naturalistic. With moments of heightened sensory intensity where scenes combine stylised theatricality, including choreography that references themes of a sexual nature and harm. Scenes move swiftly between locations, using minimal set and props. The style is fast-paced and satirical, blending 1980s pop music and electronic dance music with dark psychological themes.

The stage is a large raised rectangular platform that extends forward from a wide circular tunnel-like opening set into the theatre's brick back wall. The platform extends several metres into the stalls, with audience seating surrounding it on three sides. Additional seating curves around at circle level above.

The floor is used throughout to display projected imagery. Items of furniture that indicate different locations such as offices, restaurants, nightclubs and apartments, are raised through a large trap in the floor towards the back in the stage.

Lighting shifts rapidly throughout the production. At times, the stage is lit in a cool, bright white, suggesting corporate offices or clinical interiors. At other moments, abstract patterns and saturated colours wash across the floor. Scenes can move suddenly into darker states for more intimate or unsettling moments.

Some transitions are abrupt, with sharp blackouts or sudden changes in brightness.

Nightclub scenes are particularly intense. They feature loud music with heavy bass, alongside moving, flashing and flickering lights that sweep across the stage and audience.



What Happens in the Play?

Characters



Evelyn Williams



Paul Owen



Craig McDermott



Christine/ Ensemble



Patrick Bateman



Timothy Price



Mrs Bateman



Sean Bateman



Ensemble



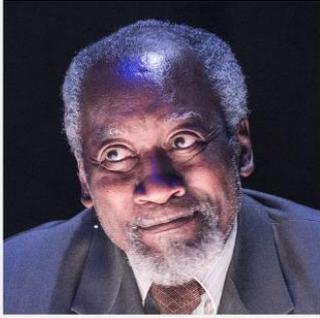
Jean



**Sabrina/
Ensemble**



David Van Patten



Detective Kimball



Victoria/ Ensemble



Courtney Lawrence



Onstage Swing



Luis Carruthers

Sensory Overview

If you are affected by any of these elements, you are welcome to take breaks at any time.

Lighting and Sound

Sound

- Very loud music, particularly in nightclub scenes
- Heavy bass vibrations
- Sudden sharp sound effects (including gunshots, knife slashes, and stark amplified impacts)
- A prolonged chainsaw sound effect
- Screaming and shouting

Lighting

- Bright flickering, flashing and pulsing lighting states
- Rapid lighting changes and blackouts
- Moments of near darkness followed by intense brightness
- Projected imagery both still and moving
- Projected light patterns used throughout.
- Prolonged darkened scenes
- Occasional use of bright light directed on the audience

Thematic Content

This production contains repeated references to and depictions of:

- Violence and murder, including multiple onstage killings
- Violence towards women
- Violence against sex workers
- Violence towards a homeless person
- Depictions of dead bodies and blood imagery

- Drink spiking (date rape drug use)
- Drug and alcohol use
- Sex work and sexual content
- Choking and unsafe sexual behaviour
- Misogynistic, homophobic, ableist and discriminatory language
- Graphic verbal descriptions of violence
- Themes of narcissism, toxic masculinity and psychological instability
- References to serial killers
- Paranoia and mental disintegration

Staging

- Actors enter and exit using the aisles throughout.
- Actors also pass across and pause in the front row, in close proximity to the audience.
- One brief instance of audience interaction in the front row as an actor enters (he briefly introduces himself to members of the audience, shaking their hands and greeting them).

Plot Synopsis

ACT ONE

Patrick's Apartment: On Being Patrick Bateman

Triggering Content: Depiction of body obsession, narcissism. Music begins suddenly, focused lighting.

Patrick emerges from a shower and meticulously describes his grooming routine. He describes his designer suit and curated New York apartment in detail.

Streets of New York

Song: 'Selling Out'

Triggering Content: Depiction of class-based cruelty. Loud music and bass vibrations.

Patrick moves through Manhattan's morning rush. He gives money to a young woman he assumes is homeless. Withdraws a large sum of cash from a talking ATM. He visits a bookstore to ask for a copy of Donald Trump's 'The Art of the Deal'. He notices the graffitied words 'Abandon All Hope Ye Who Enter Here', perfectly capturing the city's mood and his own.

Office – Pierce & Pierce

Song: 'Everybody Wants to Rule the World'

Triggering Content: Misogyny. Loud ensemble singing. Actors enter via the aisles.

Patrick arrives at his office. He introduces us to his secretary Jean, belittling her clothing and suggests she dress more attractively. Patrick's work colleagues - Tim Price, David Van Patten, Craig McDermott and Luis Carruthers arrive and compete with each other over workwear fashion whilst Patrick reads the newspaper and rails against social decline.

Restaurant – Pastels

Song: 'Cards'

Triggering Content: Humiliation, escalating anger. Audience interaction from actor on arrival (shaking hands, introducing himself).

Unable to secure a reservation at Dorsia, Patrick and his colleagues settle for the fashionable new restaurant, Pastels. When Paul Owen arrives, he produces his new business card. The men scrutinise it in detail, and break into song about how the right card confers power and status. Again Paul mistakes Patrick for Marcus Halberstam and casually invites him to Dorsia later that evening, as he can secure reservations there as a perk of handling the Fisher Account. Visibly unsettled, Patrick invites Paul to the birthday dinner hosted by his girlfriend Evelyn Williams instead. This is a commitment he cannot avoid. Still unaware he is speaking to Patrick, Paul remarks that Evelyn is attractive, but makes a negative comment about her boyfriend Patrick Bateman. They agree to meet at Evelyn's at 8pm.

Evelyn William's House – Dinner Party Preparation

Song: 'You Are What You Wear'

Triggering Content: Materialism. Stylised movement, bright lights, loud music, actor enters through aisles.

Evelyn and her best friend Courtney prepare for Patrick's birthday dinner. They focus entirely on clothes and designer brands. Patrick calls Evelyn to invite Paul Owen to dinner. Evelyn is annoyed but agrees.

Dinner Party

Song: 'The Death of Downtown'

Triggering Content: Raised voices, strong language. Loud music. Drinking alcohol.

At the dinner table, Patrick launches into a speech about global problems including the moral decay of society, whilst others mock or ignore him. He speaks in a deliberately insensitive way about political and social issues. His mounting need to impress Paul tips the atmosphere from awkward to volatile, and the dinner party unravels into chaos.

Dinner Party

Song: 'Happy Birthday'

Triggering Content: Knife on stage. Drinking alcohol.

When the birthday cake arrives without a knife, and Paul Owen once again calls Patrick 'Marcus'. Patrick pulls a knife from his suit jacket and stabs it into the cake.

Taxi Ride

Triggering Content: Existential distress. Dark lighting with flashes, low rumbling soundscape.

The guests begin to retire and Tim suggests he and Patrick go to a club they frequent downtown called Tunnel. Tim hails a taxi and as they ride through the city at night, Patrick reflects on the past and the future making him feel anxious.

Nightclub – Tunnel

Song: 'True Faith'

Triggering Content: Depiction of drug and alcohol use. Misogynistic and strong language. Very loud music, low bass, bright and flashing lights. Two actors stand in the aisle of the front row during one scene. Brief audience interaction as an actor runs along the front row.

Patrick and Tim join the clubbers at Tunnel. Patrick orders a Stoli on the rocks from the bartender, making a violent joke about stabbing her to death, which she doesn't hear over the loud music.

Nightclub Bathroom

Song: 'Killing Time'

Triggering Content: Depiction of drug use, panic, shouting. Loud sound and flashing lights.

Tim encourages Patrick to take cocaine. Patrick begins to panic. Both of them express contempt for their jobs and become attuned to the insanity of the world. Patrick expresses that he is afraid of what he might do next and Tim insists that he take more drugs and chill out. They rejoin the clubbers and sing about the end of the world.

Out of the Nightclub and into an Alleyway

Song: 'In the Air Tonight'

Triggering Content: Darkness, depiction of stabbing. Depiction of cruelty to vulnerable person. Ensemble jumps off stage into the front row to sing and exit through the aisles.

Patrick runs out of the club into an alley way. Tim runs after Patrick but misses him. Jean and the clubbers sing In The Air Tonight. Patrick stumbles upon a homeless man and throws money on the ground at him. The homeless man bends down to pick it up, and Patrick insults him. He speaks to him in a demeaning and humiliating way, before he repeatedly stabs him.

Dry Cleaners / Gym

Song: 'Hardbody'

Triggering Content: Blood, sexualised language and movement. Flashing lights, loud music, actors enter and exit via the aisles.

Patrick's colleagues sweat in their aerobics class led by an extremely attractive and fit aerobics instructor. Patrick brings his blood stained clothes from the night before to dry cleaners in the West Village run by a Russian woman called Svetlana. Whilst there he bumps into Victoria, a young, attractive city worker from his apartment building. Victoria comments on the stains on his shirt and Patrick says it's Strawberry Hershey's syrup. Victoria agrees to have dinner with him sometime.

Courtney's Bedroom

Triggering Content: Depiction of choking. Brief sexual intimacy. Discussion of unsafe sex.

Patrick and Courtney argue about safe sex after Patrick chokes her during intimacy.

They argue about Luis, Courtney's boyfriend and Patrick's colleague. Patrick asks if Courtney would be upset if Luis were to have a violent accident. She says she would be devastated.

The Gym

Triggering Content: Use of sexualised language, mention of serial killers.

Patrick joins McDermott, Van Patten, Price & Carruthers for the rest of their gym session. The boys talk crudely (in a sexual and misogynistic manner) about their instructor and mock Patrick for always talking about Donald Trump and serial killers.

The Locker Room

Triggering Content: Homophobic language. Depiction of choking. Patrick exits quickly via the aisles in the audience.

Patrick attempts to strangle Luis, who misreads the gesture as flirtation. Patrick flees.

Theatre – Les Misérables

Song: 'If We Get Married'

Triggering Content: Violent language.

Patrick attends Les Misérables with Evelyn, where they unexpectedly encounter his secretary, Jean. After dismissing Jean, Evelyn announces that she and Patrick should marry. As they sing, Evelyn imagines her wedding ring, Patrick imagines severing her hand, and Jean dreams of Patrick.

Meatpacking District into Patrick's Apartment

Song: 'Common Man'

Triggering Content: Depiction of sex workers, sexual imagery, misogyny, and stylised violence. Alcohol use. Loud music. Christine enters via the audience.

After *Les Misérables*, Patrick gets a taxi to the Meatpacking District where he picks up a sex worker called Christine. He brings her to his apartment and introduces her to another sex worker called Sabrina. He belittles them, they all undress and begin to become intimate. Patrick sings about not being a Common Man. Patrick shares details with the audience of the physical consequences of the night that the women will suffer.

Patrick's Office

Jean accidentally walks in on Patrick getting dressed. Patrick tells her not to worry and finishes dressing. They chat about Patrick's designer Christmas cards. Patrick is thrilled to hear that Jean also loved *Les Misérables*. Jean gives Patrick a Christmas present, which he immediately unwraps, a signed copy of Donald Trump's *The Art of the Deal*.

Evelyn's Christmas Party

Song: 'Mistletoe Alert'

Triggering Content: Depiction of alcohol and drug use, and violence. Bright lighting. Actors jump off the stage into the audience and exit.

At Evelyn's Christmas party, Patrick feels detached and disengaged, barely responding to his mother, Luis or Courtney, though he perks up when Tim mentions Evelyn has bought Patrick a new Burberry raincoat. When the men

bring out drugs, Patrick spirals into a paranoid fantasy in which he imagines killing the guests, and in panic, he calls Jean.

Outside Evelyn's party into Patrick's Apartment

Song: 'Hip to Be Square'

Triggering Content: Depiction of drink spiking (date rape drug). Depiction of stylised murder. Sudden loud sound and bright flashing lights. Patrick arrives and exits through the audience multiple times.

After hanging up on Jean, Patrick bumps into Paul Owen who suggests they leave the party and go to Donald Trump's Christmas party. Patrick persuades him to stop by his apartment first. Paul grows disoriented because Patrick has secretly spiked his drink. While lecturing him about Huey Lewis and the News, Patrick watches Paul collapse into a chair, then puts on a raincoat and murders him with an axe.

ACT TWO

Patrick's Apartment (After Paul's Murder)

Song: 'Clean'

Triggering Content: Use of stage blood, depiction of a battered dead body. Use of the aisles by actors.

The lights brighten on Patrick in a blood-soaked raincoat, alone with Paul Owen's body. As the ensemble sing Clean behind the blinds, Patrick calmly tells the audience that it took Paul five minutes to die, timed on his Rolex. He takes a cab to Paul's apartment and leaves a voicemail, convincingly impersonating Paul and claiming he has gone to London. Returning home, Patrick zips the body into a sleeping bag and carries it downstairs, where he

encounters his doorman, Lloyd who uncannily resembles the deceased Paul, now in a white tuxedo.

Patrick transports the body to another property he owns where he lays it in a bathtub and covers it with lime to dissolve it. On his return journey, he meets a mysterious businessman in the lift who advises him to read *The Art of the Deal*.

Escalation of Violence

Song: 'Killing Spree'

Triggering Content: Gunshot sounds, bright flashing lights. Weapons on stage.

Obliterating Paul Owen hasn't satisfied anything and Patrick's nightly bloodlust spills into his waking life. Patrick sings a song where he flirts, entices and attacks a number of strangers in a chaotic frenzy.

The Park

Song 'Beautiful Child'

Jean interrupts Patrick from his frenzy and tells him his mother has arranged lunch with him. When Patrick panics that he can't face her, Jean offers to go with him. The three of them sit in the park and Jean and Mrs Bateman chat about what Patrick was like as a little child. Mrs Bateman suggests Jean might make someone a wonderful wife and sings a song about Patrick being a beautiful child, whilst Jean sings about the idea of a relationship with Patrick being nice, but a little scary. Patrick turns around to see all the women from his life and tells the audience the only thing he can remember from his childhood is a photo of his father.

Patrick's Office – Detective Kimball

Triggering Content: Interrogation, paranoia. Unsettling moments of silence.

Jean tells Patrick of Detective Kimball arrival. Patrick becomes frantic and picks up his telephone pretending to talk to a friend called John. Detective Kimball asks Patrick a series of questions about Paul Owen's disappearance. When Detective Kimball gives Patrick his card in case any more information occurs to him, Patrick asks Kimball if he thinks there might be a connection between Paul's disappearance and all the murders he keeps reading about. Kimball is surprised but says that they are getting close to catching the killer.

The Hamptons

Song 'End of an Island'

Triggering Content: Bright lighting, snap blackout with very loud and long sound effect of scream and chainsaw.

Patrick asks Jean to call Evelyn and tells her he needs to lie low, suggesting they go away together. Evelyn proposes they visit Tim's house in the Hamptons. As they sing dreamily about beach life, Patrick confides that something still feels wrong. While others imagine bubble baths and bike rides, he fantasises about drowning Evelyn and recalls murdering Victoria after she mocked his painting. When their friends depart, Evelyn presses him for a firm commitment (to marriage in the future). Patrick agrees to the engagement on the condition they return to New York immediately by helicopter.

Patrick's Apartment

Song: 'I Am Back'

Triggering Content: Misogynistic language. Depiction of violence. Depiction of dead bodies and mutilation. Depiction of blood, loud screaming from actor running through the audience. Nail gun on stage.

Back in New York City, Patrick revels in his return to old haunts and habits. Patrick has invited Sabrina and Christine back to Paul Owen's apartment and they emerge in a tangled mess looking like they are already dead. Both women say they are afraid it will be like last time (where he hurt them both) and Patrick assures them it won't be. A woman arrives screaming through the audience and Patrick turns to face her with a torch and a nail gun, before she drops to the floor and joins a crawling pile of dead bodies. Patrick tells the audience he uses the blood from Sabrina's stumps to scrawl 'Abandon All Hope Ye Who Enter Here', on the walls of Paul's apartment and mutilates her body after she died.

Barney's Department Store

Song 'You Are What You Wear Reprise'

Triggering Content: Homophobic language. Close physical proximity. Shouting. Depiction of physical assault (neck biting). Actors enter and exit through audience

Patrick bumps into Luis whilst shopping at Barney's. Luis insists that instead of them marrying their girlfriends, they should both relocate to Arizona and buy an inn, since he knows Patrick has the same feelings as he does. Patrick can't believe Luis is marrying Courtney. Luis tells Patrick he loves him, and Patrick screams that he doesn't love Luis and bites him hard on the neck making Luis fall to the floor.

Phone Call with Courtney

Triggering Content: Homophobic, misogynistic and strong language.

Patrick phones Courtney insisting that she can't marry Luis because he is gay. Courtney says Patrick is a narcissist and when Patrick insults her she tells him not to call her again.

Patrick's Office – The Fisher Account / Invitation to Dinner

Triggering Content: Actors enter and exit through the aisles.

Jean gently tells Patrick that Tim Price has been given the Fisher account. Patrick invites Jean to dinner. When Jean chooses Dorsia, Patrick concludes she is just like everybody else. He calls Dorsia and pretends to book a table, ignoring the Dorsia host who tells him they are full. Jean mentions that Patrick forgot to give a name for the booking. Patrick responds that the Dorsia staff know who he is and tells Jean to meet him at his place.

Patrick's apartment

Song: 'A Girl Before'

Triggering Content: Tension, moments of silence, yelling. Actor exits through audience.

Jean sings of her concern for Patrick and her hope that he might need her as she needs him, despite knowing she may be deluding herself. As she sings, Patrick removes her office clothes to reveal a stylish dress beneath and takes off her glasses.

In his apartment, Jean confesses her uncertainty about the future and her love for him. Patrick claims he wants something meaningful, but when she asks if he

has ever wanted to make someone happy, he drifts into a strange anecdote about Ted Bundy's dog. Disturbed by her feelings, he warns that he might hurt her and urges her to leave. Jean kisses him; Patrick shouts at her to go.

Confession

Song 'Clean Reprise'

Triggering Content: Verbal description of violence

When Jean leaves, Patrick takes out Detective Kimball's business card. He leaves Kimball a phone message confessing to the murder of Paul Owen with an axe, and dozens more murders, mostly of women. He tells Kimball he has been using Paul Owen's apartment to store the bodies, and that he is a sick guy, who almost hurt someone good. He asks Kimball to stop him. The ensemble sing about being clean.

Patrick's Office

Jean and Patrick meet outside his office. Patrick tells her he found her confession of feelings for him inspiring, but that he thinks they should avoid any future misconceptions. Jean tells Patrick there's someone waiting for him in his office. Patrick expects it to be Detective Kimball, but it turns out to be Tim Price, who suggests they go to Tunnel to celebrate his promotion in landing the Fisher Account as well as Patrick's engagement to Evelyn.

Tunnel

Song 'Don't You Want Me Baby'

Triggering Content: Paranoia. Loud music, flashing or moving lights, Patrick & Kimball observe from the front row of the audience. Alcohol use.

All gather at Tunnel for Evelyn and Patrick's engagement party. Evelyn wants to talk about wedding venues but Patrick notices Detective Kimball at the bar and tells Kimball he had expected to hear from him after the rambling confession. Kimball tells Patrick he found the message hilarious and that he should give some thought to being an actor. Patrick is confused but Kimball tells him he can't have murdered Paul since he had lunch with him in London. Patrick asks if Kimball has been to Paul Owen's apartment where all the bodies are and Kimball says he has been there just today.

Paul Owen's Apartment

Song: 'This Is Not an Exit'

Triggering Content: Bright lighting state, snap blackout. Actor enters and exits via the audience.

Patrick arrives at Paul Owen's apartment, now sparkling clean. A real estate agent called Mrs Wolfe asks if Patrick is her 2 o'clock appointment. When Patrick asks what has happened to all the bodies and the blood on the walls, Mrs Wolfe tells Patrick to leave and to never come back. Patrick is left alone in the apartment, and calls the number on Paul's new business card. Patrick tells Paul that it is Marcus Halberstam speaking, but that he had heard stories that Paul had been murdered. Paul says that he survived and is super-duper. He thanks Marcus for checking in and tells him to wish Price good luck with the Fisher Account and give his condolences to Bateman, who he's heard is getting married. Alone Patrick sings, wondering whether the schism he is experiencing is just a symptom of late capitalism and worlds collapsing. Evelyn and her wedding guests arrive singing 'none of this is real'.

The lights fade and the performance ends.

The lights brighten and the company take a bow.

About the Almeida Theatre

How to get here

The Almeida Theatre is on Almeida Street in Islington. The postcode is N1 1TA. It is a large, white concrete building and it is situated halfway up the road.

The outside of the theatre looks like this:



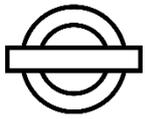
Journey to the theatre

The nearest underground stations are **Angel** on the Northern line or **Highbury & Islington** on the Victoria line, and London Overground.



You can find more information on our website here:

almeida.co.uk/your-visit/getting-here/



Highbury & Islington Station to Almeida Theatre

This is what Highbury & Islington station looks like outside.



Follow the path out of the station to the right onto Upper Street.
The theatre is about 1 kilometre down the road on Almeida Street.

On your journey down from Highbury, you will pass these landmarks:

This is Union Chapel.
It is near bus stop G.



If you don't want to walk, you can get buses 4, 19, 30 or 43 and get off at St Mary's church - bus stop N – for the theatre.

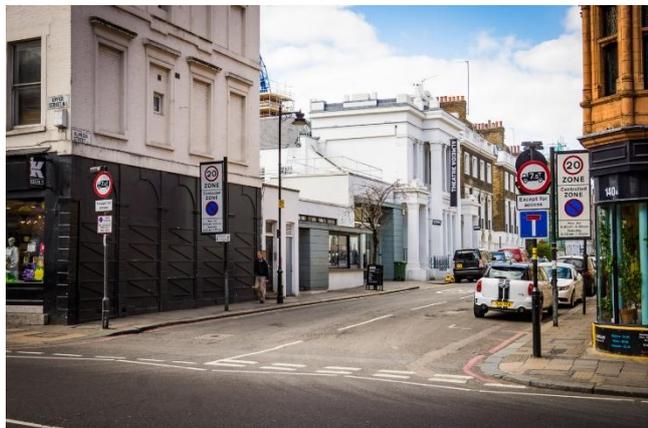
This is where Upper Street crosses Islington Park Street and Canonbury Lane.

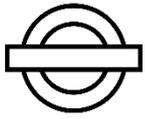


This is Islington Town Hall.



This is what Almeida Street looks like as you arrive at the theatre.





Angel Station to Almeida Theatre

This is what **Angel** station looks like outside.



From Angel station, turn right onto Upper Street and cross the busy road at the pedestrian crossing.

Continue along Upper Street for about 1 kilometre.
The theatre is on the left on Almeida Street.

On your journey down from Angel, you will pass these **landmarks**:

This is the main bus stop across the road from Angel station – bus stop Y.





If you don't want to walk you can get buses 4, 19, 30 or 43 and get off at bus stop P, opposite St Mary's church.

This is Islington Green.



This is St. Mary's Church.



This is what Almeida Street looks like as you arrive at the theatre.



About the Almeida Theatre

Information about the theatre

You can watch a video tour of the building on our website here:

<https://almeida.co.uk/your-visit/access/>

Inside the main entrance of the theatre, there is a foyer where people can wait. This is what the foyer looks like.



It can get quite busy here before the start of the play.



When you arrive, the front of house team will greet you.



There are lots of staff available in the building if you have questions or if you would like directions to your seats. They are very happy to help you.

Almeida Theatre staff wear black t-shirts with white writing.



If you need help with your ticket, you can speak to the box office team. It can be quite noisy at the box office, and you may have to wait in a queue. Their desk looks like this.



If you have a digital ticket, you can find it in your email inbox, and it will look like this.

**ALMEIDA
THEATRE**

Romans, a novel
Relaxed Environment



Performance date
Wed 1 Oct

Start time
7:30 PM

Section	Row	Seat
CIRCLE	F	12

Please use on street entrance

Mr Al Meida

Order No: 1137734

£ 0.00 Ticket type: Complimentary

Latecomers may not be admitted
[Click here to read our full terms and conditions](#)

Box Office **020 7359 4404**
Almeida Theatre, London N1 1TA
almeida.co.uk



Supported in public funding by
**ARTS COUNCIL
ENGLAND**

The Front of House assistants will scan your ticket as you enter the auditorium.



The entrance to the stalls is via the ramp to the right of the foyer.



The entrance to the circle is on the outside of the building located to the right of the main entrance.



There is step-free access to the foyer and stalls. There is one accessible toilet at the back of the foyer.

This is the café and bar, where you can buy hot and cold drinks and food.





If you have any questions or feel worried about your visit, please do contact us at access@almeida.co.uk or call our box office on 020 7359 4404.

Opening Hours

You can find our Box Office opening hours on our website here:

<https://almeida.co.uk/your-visit/booking-information/>

The Almeida Café & Bar opens two hours before every performance and remains open until 11 pm, with the kitchen closing 30 minutes before the show starts.

The auditorium opens 30 minutes before the performance begins – you are welcome to take your seats from then.