

Contents

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

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The Production

Overview

1000 (Millennia) is the final part of the Islington Trilogy. It is a community play about Islington, told in episodes across 2,000 years, from the early naming of the place to imagined futures on land, underwater and on the moon.

The play moves through different time periods and styles, returning again and again to the same place as people arrive, leave, survive, argue, dream, remember and rebuild. It asks whether a place shapes the people who live there, or whether people shape the place.

The production is performed by a large community company, with busy ensemble scenes, music, movement, and ghostly echoes of earlier characters appearing in later scenes.

Content Guidance

1000 (Millennia) contains:



Strong language



Depictions of gambling



Haze



Blackouts



Flashing lights



Sudden loud noises including sirens



Discussions of sexual content, violence against women, murder, religion, displacement and war.

The Production

Performance Conditions:

Relaxed Environment Performances

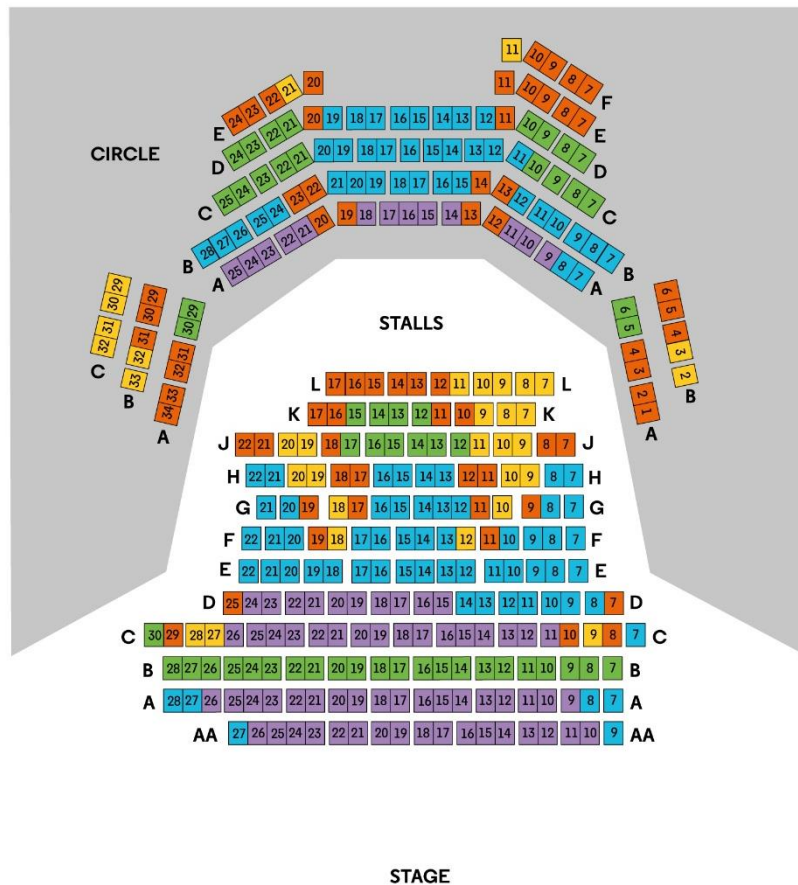
The duty manager will make an onstage announcement before the performance begins to explain what a Relaxed Environment performance is.

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.

Seating

In this production, the stage is straight across like in a traditional proscenium arch theatre. The seats in the stalls are arranged in rows, with aisles either side. Further seating is available in the Circle level above. There is no step free access to the Circle.



Running time and interval

The running time of the play is 2 hours and 45 minutes. There are two acts with an interval between act one and two. The first part is 1 hour and 20 minutes and the second part is 1 hour and 15 minutes.

What Happens in the Play?

Setting

The set is a large playing area about 12 metres wide and 8 metres deep, backed by wide ramped walkways a couple of metres wide, that span the full width of the space, creating different levels.

Sensory Overview

This is a large ensemble show – with 80 people in the cast. Some scenes involve lots of people on stage and overlapping movement, from one scene into another.

Sound and Lighting

Sound

There are sudden sounds, including loud banging, air raid sirens, bombing rumbles, bomb blasts, rubble sounds, screams, phone alerts, and crowd noise. There is music, chanting, singing, a jig/dance, rap/spoken rhythm, and a final company dance.

Lighting

There are two full blackouts at the end of each half of the show. Other lighting changes include low light, flashing, and flickering light.

Thematic Content

This production contains:

- References to illness, plague, pox, starvation and people dying.
- References to raiding, burning homes, kidnapping, sexual threat and revenge poisoning. These events are described rather than shown directly.
- A bow and arrow are aimed at a character in the first scene.
- References to execution, hanging, highway robbery and murder stories in the tavern scene. The tone is comic and bawdy.
- Ghosts, séances, religious visions and prayers are included.
- The Angel Underground scene includes war, bombing, fear, evacuation, anti-German suspicion, antisemitism/xenophobia and a frightened child.

- There are references to climate change, flooding, displacement, leaving Earth, and anxiety about the future.
- There is strong language throughout, including fuck, fucking and shit.
- There are references to sex and bawdy humour, but no explicit sexual action.
- Family breakdown and separation from children

Staging

- There are ghostly appearances and moments where characters from earlier scenes are seen or heard again.
- There will be some audience interaction in the tavern scene, including a request for a coin and encouragement to respond as part of the wager.

Please Note: On Friday 10 July the cast will be joined on stage by a British Sign Language interpreter, signing for deaf audience members.

On Saturday the 11th the matinee will be audio described for blind and partially sighted audiences with a touch tour at 12pm. This performance will also be captioned for audiences who are deaf/hard of hearing, the captions will be visible to the whole audience displayed on a single central caption unit.

Plot Synopsis

ACT ONE

Gisla's Hill - 1000 AD, Northern Outskirts of Lundenburh

Content Warnings: Violence and violent imagery, references to genocide, abduction/kidnapping, sexual violence, references to death by poison, references to death and grief, illness/sickness, animal death/hunting, threat of warfare/raiders. Onstage fire. Descriptions of violence and reference to fatal poisoning.

Short synopsis: A band of weary Anglo-Saxon travellers meet a mysterious survivor whose tale of sickness, raiders and vengeance leads them to stop running and found the settlement that will become Giseldone.

Scene Detail: Travellers Godwin, Merrie, Wyn and Ivar sit around a fire beside a road. They are frightened of illness and raiders. Gisla arrives, hungry and exhausted, after running from an attack on her village. Gisla describes raiders burning homes, kidnapping her, and her revenge: she cooked poisonous mushrooms for the men who captured her and escaped while they were dying. The group decide to stop running and name the place Gisla's Hill. Gisla performs a ritual with soil, well water and a wooden spoon, then buries the spoon in the ground.

Brother Michael's Angel - 1537 AD, Charterhouse Monastery Refectory

Content Warnings: Religious persecution, references to violence, including beheading and trampling, death and plague, implied imprisonment/torture, supernatural themes, mild sexual references, bodily functions. Sudden persistent banging, rising tension, blackout.

Short synopsis: In the Charterhouse refectory, a young monk longing for a divine vision finally hears a mysterious spirit - just as the King's men arrive to seize the monastery, forcing the brothers to face the danger they feared.

Scene Detail: Monks talk over breakfast in the Charterhouse refectory. Brother Michael is anxious because he has not yet had a religious vision. The monks discuss visions, plague, pox and the danger of Henry VIII's men attacking religious houses. Michael hears Gisla's voice naming animals and believes he has received a vision of the Angel of Isledon. The scene is interrupted by loud banging from offstage signaling the arrival of the King's men. The monks huddle together and pray. **The scene ends in blackout.**

The Ballad of the Hangman and the Landlady - 1670, The Angel Inn

Content Warnings: Violence and death, references to execution, including hangman, gallows and executed criminals, references to murder and poisoning, alcohol use, mild sexual references, religious themes. Loud raucous atmosphere, possible audience interaction.

Short Synopsis: In a bawdy 17th-century tavern, a flirtatious rivalry between an executioner and an innkeeper sparks a storytelling wager that reveals their hidden affection.

Scene Detail: The Angel Inn is busy with drinkers, gamblers and tavern staff. Jack the hangman and Moll the landlady argue and flirt while Bess and Will try to push them together. A wager is set, Jack and Moll compete to tell the best story about how The Angel Inn got its name. Moll tells a story of female highwaywomen called the Angels of Islington. Jack tells a darker story about a monk poisoning the monastery to make martyrs of them. The crowd chooses Jack as the winner, meaning Moll must dance a jig with him. The scene ends with music and dancing.

Pepper's Ghost - 1862, Islington Literary and Scientific Society

Content Warnings: Supernatural themes, discussion of apparitions, séance, spirit communication and ghostly figures, war and death references, references to violence, religious themes, spoken prayer/exorcism-style language. Lowered lighting, ghost illusion, table knocking, sudden appearance, scream, blackout.

Short Synopsis: At a Victorian scientific society, a staged séance meant to expose trickery spirals into terror when a seemingly real apparition appears and defies rational explanation.

Scene Detail: A medium appears to contact a dead soldier in a séance. Sir John Pepper exposes this as a theatrical illusion using glass, light and an actor. When Sir John tries to demonstrate the trick, Brother Michael appears instead of the expected volunteer. The men panic, scream and run as the ghostly figure turns towards them.

The Angel Underground - 1940, Angel Underground Station

Content Warnings: Depiction of war, references to bombs and loud bombing sound effects, references to a real tragedy, the Balham tube tragedy, references to death, injury and trauma, references to emotional distress, references to racism/xenophobia and prejudice, religious content. Air raid sirens, repeated bombing rumbles, loud bomb blast, rubble sounds, darkness/smoke/dust, panic, prayers, lights flicker, blackout.

Short Synopsis: During a wartime air raid in an Underground shelter, a group of women must confront fear, prejudice and uncertainty as they band together to escape through the darkness.

Scene Detail: Women and children shelter on the platform during an air raid. Viv sings a comic music hall song to keep people's spirits up. Sara is shaken by her experience helping after the Balham bombing. Claudette and Bernadine remember sheltering from a hurricane in Saint Mary. A frightened child, Dot, comforts herself by naming animals. Tension rises when Helene is suspected because she is German. She reveals she left Munich in 1938 and later says a Hebrew prayer for protection. A bomb hits nearby. There is noise, falling rubble, lower light and screams. The station exit is blocked and everyone must leave through the dark tunnel. Another bomb blast happens as they move away.

Millennia - New Year's Eve 1999, Almeida Theatre

Content Warnings: Apocalyptic themes, supernatural elements, references to fatalism, mention of a play about a woman killing her children, strong language, blackout.

Short Synopsis: On New Year's Eve 1999, a group gathered at the Almeida Theatre await the Y2K apocalypse and confront their fears and secrets - only to face the uncertainty of continuing life when the world does not end.

Scene Detail: A group meet in the Almeida because they believe the Y2K bug may bring about the end of the world. They introduce themselves and talk about fear, the future, relationships and things left unsaid. Marcus is an actor who thought he was attending a play reading. Jess encourages people to say what they would say if they only had minutes left. Marcus phones his mum to say he loves her. Other characters confess things they have been holding back. The countdown reaches midnight. Nothing happens. The group realise they have to carry on. Interval follows.

INTERVAL

ACT TWO

Fast Road - 2200 AD, Upper Efficiency Street

Content Warnings: Depictions of coercive authority, depictions of medical intervention, with chips added to the head (depiction does not use stage blood).

Short Synopsis: In a hyper-efficient future Islington, a state-imposed no-sleep technology is unveiled - until a quietly rebellious librarian reminds a community of the power of rest.

Scene Detail: A street party marks the renaming of Upper Street as Upper Efficiency Street. A Productivity Tsar celebrates speed, work and efficiency, while the Saxon ghosts watch and comment. Five people receive phone alerts selecting them for the Sandman chip, a device designed to remove the need for sleep so people can work constantly. The selected people are pressured to accept. Harry, a librarian, begins talking about sleep and dreaming. The crowd gradually yawns and falls asleep, including the Productivity Tsar. The trial is paused, but Gisla says the world is still speeding up.

Dreamcatcher - 2400 AD, Charterhouse College

Content Warnings: Depiction of removal of chips implanted in multiple girls' heads, with no blood, references to bodily development, references to dystopian control.

Short Synopsis: In a future classroom driven by relentless optimisation, a group of 14-year-old girls briefly rediscover imagination - and risk everything to reclaim the lost ability to dream.

Scene Detail: A group of fourteen-year-old girls have twenty minutes while their robot teacher is away. They try to plan a leavers' celebration but gradually realise that generations of Sandman chips have removed sleep and dreaming from their world. They talk about old ideas of sleep, days, nights and dreams. Sasha tries to imagine the future and sees a young woman from a later scene who is swimming and choosing her own way. The girls begin trying to pull at their chips because they want to dream too.

The Last Supper - 2600 AD, Frying Nemo Restaurant, Islington-under-the-Water

Content Warnings: Climate catastrophe, intergenerational conflict, references to environmental collapse and displacement, themes of grief and loss.

Short Synopsis: At a farewell dinner in a flooded future underwater Islington, a family fractures over whether to leave Earth for the Moon - while a daughter chooses to stay and fight for what remains.

Scene Detail: A family meet for a meal in an underwater version of Islington before most of them leave for the moon colony. They swim into the restaurant and are served by a swimming waiter. Daughter challenges the family for leaving Earth behind. She wants to stay because water levels are falling and she believes Islington can be remade. Ghosts of Jack and Moll from the tavern watch the scene and dance a slow underwater jig. The family toast a new life and long-distance love.

Through the Black Hole - 2800 AD, Upper Street, Third Colony, Islington-on-the-Moon

Content Warnings: Themes of displacement and exile, dystopian control, loss of home and identity, references to environmental destruction, cultural erasure and emotional distress, including longing and isolation.

Short Synopsis: On a lunar colony built as a replica of Islington, new arrivals discover a seemingly perfect society haunted by homesickness - and the fragile memory of the world left behind.

Scene Detail: A tour guide shows visitors around an Islington moon colony. The visitors from Earth meet residents of the moon, who are suspicious but curious about them. The scene is playful and episodic. There are introductions, stories, movement in low gravity, a short rap, and letters home to Earth describing what people miss.

Slow Road - 3000 AD, Slow Road, Islington-upon-Earth

Content Warnings: Themes of historical violence and loss, references to death and human suffering, environmental change, reflective discussion of collective memory and human experience.

Short Synopsis: On a restored Islington-upon-Earth, three inhabitants rediscover the layered history of Islington - recognising that every life, past and present, leaves its trace in the ground beneath them.

Scene Detail: Earth has dried out and nature has returned. Ash, Rowan and Birch plant carrots and talk gently about returning from the moon and learning to move more slowly. Ash finds Gisla's buried spoon in the earth. They do not know what it is, but imagine it as many possible things: shrapnel, scientific equipment, a love token, a religious icon or a weapon. The company return as layers of Islington's history appear together. Ash speaks about all the lives lived in this place: people

arriving, leaving, loving, dying, resisting, rebuilding and telling stories.
The show ends with the company gathered together to dance.

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

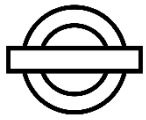
to the

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.

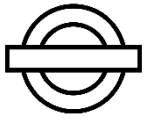


This is Islington Town Hall.



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



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.