

**National
Theatre**

**Jack
Absolute
Flies Again**

Learning Guide

Index

About This Guide.....	2
Background Information	3
Teaching Information.....	5
Production Notes.....	6
Contextual Information.....	6
Key Design Elements.....	7
Performance Style.....	14
Key Moments.....	15
Plot Synopsis with Timecodes	16
Find Out More.....	24

About

This learning guide supports the National Theatre's production of **Jack Absolute Flies Again**, directed by **Emily Burns**, which opened on **2 July 2022** at the **National Theatre**.

Our packs are designed to support viewing the recording on the **National Theatre Collection**. This pack provides links to the UK school curriculum and other productions in the Collection. It also has a plot synopsis with timecodes to allow you to jump to specific sections of the play.

Here you'll find all the information you need to enable you to study the production and write about it in detail. This includes notes about all the key elements from performance style to design. You'll also find pointers for further research.

Background Information

Recording Date – 13 August

Location – Olivier Theatre, National Theatre

Age Recommendation – 14+

Cast:

Bob 'Wingnut' Acres James Corrigan

Peter Kingsmith Theo Cowan

Jack Absolute Laurie Davidson

Dudley Scunthorpe Kelvin Fletcher

Sir Anthony Absolute Peter Forbes

Flight Sergeant Sampson Shailan Gohil

Lucy Kerry Howard

Roy Faulkland Jordan Metcalfe

Mrs Malaprop Caroline Quentin

Bikram 'Tony' Khattri Akshay Sharan

Lydia Languish Natalie Simpson

Brian Coventry Tim Steed

Julia Melville Helena Wilson

Ensemble Millie Hikasa, Chris Jenkins, George Kemp, Joanne McGuinness, Geoffrey Towers.

Creative Team:

Director Emily Burns

Set & Costume Designer Mark Thompson

Lighting Designer Tim Lutkin

Composer Paul Englishby

Sound Designer Paul Arditti

Video Designer Jeff Sugg

Choreographer Lizzi Gee

Physical Comedy Director Toby Spark for Spymonkey

Teaching Information

This production is particularly suitable for:

- Anyone with an interest in the adaptation of classic plays for a more contemporary audience.
- Anyone with an interest in the staging of comedies.
- Students studying the work of Richard Brinsley Sheridan.
- Students studying the work of Richard Bean.
- Production Arts students with an interest in set, costume, lighting and sound design.

In particular you might like to explore:

- How and why the play was adapted from Sheridan's original play, *The Rivals*.
- The comedic performance techniques that are used.
- The theme of mistaken identity – you could look at this alongside other plays on the NT Collection which explore this, including *Twelfth Night*, *Much Ado About Nothing* and *One Man, Two Guvnors*.

Production Notes

The following notes have been compiled to help guide you through the significant design and performance aspects as you watch the production, or to remind you of them after you have watched it. You may also want to make your own notes and form your own opinions on the effectiveness of these aspects as you explore the production.

Contextual Information:

- As noted above, the play is based on Sheridan's comedy of manners, *The Rivals*, which was first performed in Covent Garden in 1775. In addition to moving the action of the play to the 1940s, there are other changes that have been made. For example, in Sheridan's original, Roy's character is called Faulkland and the intended boxing match was originally a duel.
- The play was adapted by Richard Bean and Oliver Chris, who had worked together previously on another adaptation of a classic comedy, *One Man, Two Guvnors* (which Bean wrote and Chris performed in). *One Man, Two Guvnors* is based on Goldoni's *A Servant of Two Masters* and is also available to watch on the NT Collection.



Production Notes

Key design Elements: Set

- The cyclorama takes up the breadth of the Olivier stage and allows for video projections during two 'dog fight' sequences. As the play begins, the 2D plane which is suspended above the stage, and on which is written 'Jack Absolute Flies Again' is flown out.
- The set is dominated by a Sussex country house that has been requisitioned by the Army.
- The house is presented in full illustrated detail, including windows and doors. It is situated towards stage left. Later in the production both the front 'door' and one window is opened to allow characters to enter the house, and to lean out of a window.
- The front of the house opens to reveal two main interior locations: Lydia's bedroom and Mrs Malaprop's boudoir. When scenes take place in these internal locations, the set trucks forward.
- A freestanding white trellis and bench is brought on manually and placed centre stage to create the location for the wooing scene between Lydia and 'Dudley' (Jack in disguise).
- Stage right features a corrugated iron hut from which Coventry coordinates his men. Details such as a telephone, a blackboard, a small table and chair, and a deckchair in front of the hut show it as a functional space. This hut also provides a point of entry, exit and concealment when necessary.
- The main entrance and exit point is upstage centre, which suggests an area beyond the house. Some characters also enter from downstage left.
- The floor is painted in vibrant swirls of green, suggesting a lush lawn (which Mrs Malaprop refers to at one point).

Mrs Malaprop's boudoir is decorated and accessorised in pink and includes a tapestry curtain (called an arras) which depicts the famous painting *The Swing* by Jean-Honoré Fragonard. The wallpaper is floral, a fringed floral lampshade

sits atop the standard lamp, and there is a blue chaise longue which sits downstage on this trucked set.

- Lydia's bedroom is trucked on. There is a single bed (with a brass bedstead) with its head against what would be the stage left wall and a dark trunk at the foot of the bed. The tops of the walls are slanted, as if it is an attic room. There is a desk and chair stage right, with two doors on the back flat. One is an entrance/exit and the other is a clothing cupboard. The wallpaper is decorated with grey fighter planes. There is a narrow fireplace and a pink wicker chair. Despite the wallpaper, this is a feminine bedroom.
- The bedroom shared by Roy, Jack and Bob is trucked on from stage left. It appears to have a parquet floor. Set dressing includes a bag, a chamber pot under a bed, and narrow bedside tables. There is a sliding door stage left which provides the entrance/exit for this scene.



Production Notes

Key design Elements: Costume

- The play is set in Sussex, England during World War 2. Men wear historically accurate Royal Air Force (RAF) uniforms.
- Lydia wears a navy RAF jacket and trousers, with a white polka dot scarf. She also wears a brown bomber jacket and brown leather driving gloves. In Act 2 she wears a blue short sleeved dress with white spots with a white open collar and red shoes.
- Julia wears an A-line skirt and belted jacket, with brown lace-up shoes. She wears a khaki shirt and tie.
- Jack Absolute first enters wearing a flying suit and a brown bomber jacket with a sheepskin collar.
- Roy enters wearing a flying outfit of bomber jacket, a brown all-in-one flying suit and black boots. When he takes this off, he is wearing a blue RAF shirt and trousers, with a navy tie underneath. In some scenes he wears a thick roll neck jumper.
- Dudley Scunthorpe wears a navy boiler suit and RAF hat for much of the play. In the dance sequence he wears cream slacks, with braces, and a grey shirt and brown tie.
- Bob initially enters wearing a brown flying suit, like Roy, with a leather flying helmet and black boots.
- Mrs Malaprop begins the play in a beige skirt, below the knee, with a white blouse with pink flowers and a tie detail at the neck. She wears a pale hat decorated with flowers, and white peep toe slingback shoes. She wears a pink silk kimono later when wooing General Absolute and towards the end of the play she wears a light blue dress over a peach and white floral blouse made of chiffon material. Mrs Malaprop's clothing is a lot less structured than most of the other characters, whose costumes are mainly formed of military uniform. Uniforms have much more structured lines to them, whereas Mrs Malaprop's clothes are lightweight and floaty.

- General Absolute wears an army-green Army General's uniform, with belted jacket, peaked cap and carries a swagger stick.
- Lucy wears a white short-sleeved dress with tiny green flowers, with a Peter Pan collar, and white sandals. She wears an apron tied at the waist which has embroidered cherries on the waist band and apron front.
- Tony (Bikram) wears a blue RAF Sikh turban, flying suit, and flying goggles around his neck when he first enters. Later he is seen in his blue RAF uniform.



Production Notes

Key design Elements: Lighting

- A bright, warm wash opens the production, and the vivid greens of the painted floor reflect the light to create a sense of lush, countryside surroundings.
- In Lydia's bedroom, lights are focussed from the front and side to light the bedroom but give the impression that it is lit from the lamps on the bedside table and desk.
- When Dudley is wandering around outside trying to find the hidden duck, a wide follow spot tracks his movement. A bright, tight spotlight then focuses on the duck that he has been looking for.
- The video projections and lighting design must be completely aligned so that the full effect of the video can be seen. The darkened stage allows the silhouette of the house to be seen against the brightness of the projections. The end of the dog fight is made more dramatic by a swift blackout.
- Shadows across the house (upstage) and the white building downstage left suggest that the buildings are surrounded by trees, which is also reflected in the way that the stage is painted.
- The naturalistic lighting that is used for most of the performance is contrasted sharply in the memory segment where Lydia and Jack discuss their award-winning dance, accompanied by the rest of the ensemble. A disco ball reflects light crossing the upper parts of the stage, and a deep blue wash, suffused with moments of pink and purple, creates the sense of memory. A chase sequence of tight spotlights on the floor enhance the sense of movement and physicality. Haze is also used to enhance the sense that this is a memory of a prior event.

Production Notes

Key design Elements: Sound

- Recorded sound effects such as car and motorbike engines are used throughout the performance.
- Patriotic orchestral music is used throughout this production. The production starts with a gramophone recording of *There's A Boy Coming Home On Leave* by Maurice Winnick and his orchestra.
- Transitions are often covered with light-hearted orchestral/woodwind music. The beginning of Act 2 begins with a sombre brass band and tremolo strings to create tension as we wait to hear if all the officers will return.



Production Notes

Key Design Elements: Wigs, Hair and Make-Up

- Wigs are used for a number of the female characters to create the rolls and waves of classic 1940s hairstyles. Look at Lydia and Lucy's hair in particular. Long hair is also kept up in hair nets (look closely at the dance section in Act 2 to see more examples of this).
- Men's hair is generally side parted and slicked down.
- Dudley Scunthorpe's snake tattoo on his left arm is vital as it is part of Jack's disguise as he tries to woo Lydia. Dudley is also often covered in engine oil.
- The female characters all wear make-up typical of the 1940s including bright lipstick.



Production Notes

Performance Style

The original play *The Rivals* is a comedy of manners. These types of plays satirise a certain type of class or character. This transposition to the 1940s highlights class as a key concern for some of the characters.

Comedy is created through a variety of different techniques including physical and slapstick comedy, direct address to the audience, disguise and mistaken identity as well as word play (puns and Malapropisms) provided in the script.

- Much of the delivery is exaggerated, including reactions (physicality and facial expression) and accent.
- Lucy's character frequently makes self-referential comments such as "THEATRE!" and "I'm a plot device!"
- Consider the use of disguise, such as a false moustache, which is visible to the audience but not obvious to the characters on stage.
- Set pieces such as Roy's physical reactions to high moments of stress when his limbs appear to lose all strength create moments of comedy.
- Mrs Malaprop frequently uses incorrect and inappropriate words. This is known as a Malapropism, coined from Sheridan's original play *The Rivals* in which Mrs Malaprop first appears. Notice the acknowledgement of, and interaction with, the audience after some of the more outrageous Malapropisms.

Production Notes

Key Moments

- Mrs Malaprop's introduction takes place between 00.01.27 and 00.05.05 and is a good example of the style of delivery that we see throughout the play. It also demonstrates her tendency to use the wrong language.
- Lydia's interaction with the RAF officers from 00.09.41 – 00.14.02. Notice the use of voice in this characterisation.
- Lucy's first monologue, delivered from Lydia's bedroom introduces us to her character, her style of address and the self-referential nature of some of her comments. This takes place between 00.14.17 to 00.18.43 when she exits from talking to Lydia and Julia.
- The entrance of Mrs Malaprop and General Absolute 00.21.08- 00.26.11.
- The physical comedy of Roy trying to leave the room whilst General Absolute blocks the door takes place between 00.34.25-00.35.15. Notice how both actors remain fully in character and General Absolute's stillness makes Roy's exit almost impossible.
- General Absolute and his son Jack speak between 00.46.03 and 00.48.29.
- The comic business of mistaken identity and concealment between Lydia and Dudley/Jack is set up from between 00.53.08 and ends at 01.09.00.
- The first projected dog fight takes place from 01.09.12 until 01.11.39.
- 1940s jitterbug dance break – a 'memory' of Lydia and Jack's dance competition can be found from 01.31.30.
- The flirtation between Mrs Malaprop and General Absolute takes place from 01.47.37 to 01.49.57.
- The use of projection and voiceover for the dog fights between 02.00.18 – 02.02.37. Notice how the lighting is once again dimmed and the audience is immersed in the airborne action.

Plot Synopsis with Timecodes

Prologue: 00:13:30

9.25am: Mrs Malaprop welcomes us to the performance. Her home, stately Malaprop Hall, is being used as an RAF base for pilots and their planes. RAF planes fly overhead. Mrs Malaprop has a tendency to mistake her words and grammar, and she likes a mature man in uniform.

Act 1, Scene 1: 00:17:29

9.30am: Mrs Malaprop's niece, Lydia Languish, is due to arrive today. Pilot Roy Faulkland is excited. His girlfriend Julia Melville has promised to visit him today. Roy is joined by two more pilots, Bob Acres and Bikram 'Tony' Khattri. They are an inexperienced young bunch, and seemingly incompetent. Finally, they are joined by their section leader, Jack Absolute. Jack wants to thank one of them for saving his life when his plane got into difficulty. Lydia Languish arrives. She is a pilot too and *she* is the person who saved Jack's life. The men each try to impress Lydia, who has no interest.

Lydia sees Dudley Scunthorpe, a mechanic who works on the planes. She is immediately attracted to the handsome mechanic. Jack realises that he is in love Lydia, though she had previously broken his heart.

Act 1, Scene 2: 00:27:30

10am: Lucy is a maid at Malaprop Hall. She dreams of her own love story and reveals that she is in love with Dudley.

Lydia arrives, with a newfound spirit of female independence and liberation. She tells Lucy that she likes Dudley, which Lucy is secretly furious about. Lucy offers to take a letter from Lydia to Dudley – but it is clear Lucy has no intention to give it to Dudley.

Roy's fiancé, Julia Melville, arrives. She is a friend of Lydia's who has also joined the war effort and is due to marry Roy.

Mrs Malaprop and Sir Anthony Absolute arrive. Mrs Malaprop is very taken by Sir Anthony. Sir Anthony proposes an alliance between their two families, by an arrangement of marriage between Mrs Malaprop's niece Lydia and his son, Jack, for a substantial dowry of land and ponies. Lydia refuses, claiming her independence as a modern woman and refusing her inheritance. She insists that she will marry Dudley.

Act 1, Scene 3: 00:40:15

11am: Jack and Roy are in their sleeping quarters on the RAF base. Roy worries about Julia's newly found women's liberation. Jack is scheming a plan to make Lydia his girlfriend. Dudley knocks on the door and tells Jack that he is to fly the new plane. Lydia has been attempting to flirt with Dudley; she has left him gifts and has asked to meet Dudley in the garden. Dudley reveals he likes Lucy so has no interest and will not go to meet Lydia. In an attempt to woo Lydia, Jack decides to disguise himself as Dudley so he can meet with her in the garden. Acres arrives and says he is in love with Lydia. Jack tells Acres that Lydia would like a present of bees.

Sir Anthony enters. He tells Jack that he has now given him Devon, to avoid inland revenue. In exchange, Jack needs to get married, at Sir Anthony's arrangement. Jack objects, as he cannot marry someone he doesn't love. Sir Anthony threatens to disown Jack if he disobeys. It is only when Sir Anthony leaves that Jack realises, he has been talking about Lydia.

Act 1, Scene 4: 00:52:05

Lucy reveals that she has absolutely no intention of giving Lydia's letter to Dudley, so that she can woo Dudley herself. Instead, Lucy tells Tony that Lydia has written him a letter. Tony is delighted and rushes off to write Lydia a poem.

Dudley arrives with a wooden duck, that Lucy had left for him. Lucy tells Dudley to go and hide the duck so she can find it – if they play three rounds of this game, it means they care about each other.

Tony gives Lucy a love letter for Lydia, which he plagiarised from all the classic poets. Lucy tells him that he needs to write his own poetry, even if the style and prose is a little unhinged. Lucy decides she will amend the letter to alter the meaning and give the letter to Mrs Malaprop instead.

Jack enters and tells Lucy that Dudley has confessed to him that he likes her. Lydia is delighted.

Sir Anthony arrives and Jack tells him he has reconsidered, and that he will follow his father's orders and marry Lydia.

Act 1, Scene 5: 1:01:50

11.30am: Lucy gives Mrs Malaprop Tony's letter. Mrs Malaprop assumes 'Tony' refers to Sir Anthony. Mrs Malaprop is overcome with excitement. Sir Anthony knocks and tells them that Jack has agreed to marry Lydia. To his confusion, she greets him as Tony, and flirts with him outrageously.

Lucy re-enters and tells them that Lydia has been writing letters and invitations to Dudley. They agree that they must put a stop to this behaviour.

Act 1, Scene 6: 1:06:30

Lucy finds the wooden duck and continues her game with Dudley. She spots a plant-covered wooden trellis decides to hide the duck under the bench.

Act 1, Scene 7: 1:07:05

12.50pm: Jack arrives in the garden, disguised as Dudley to carry out his plan to woo Lydia.

Roy and Julia are reunited but Roy reveals his jealousy of her independence without him. He questions her love for him, born out his insecurity. She runs off crying, pursued by Roy.

Jack is mistakenly identified as Dudley by Coventry and Lydia. However, there are several instances where the actual Dudley arrives into the scene, causing Jack to go into hiding, meaning wires are crossed and causing mass confusion. Sir Anthony attempts to pay Dudley (Jack in disguise) to leave, which fails. Lydia ends up kissing the real Dudley. Lucy sees what has happened and pies Dudley in the face.

Acres arrives dressed as a beekeeper. He has brought Lydia a present of some bees, which Lydia refuses. Tony then tries to read some poetry to Lydia, who she tells to go away.

Julia rebukes Roy for being jealous and possessive. He promises to be better. They kiss, passionately.

A Tannoy announcement calls the pilots into action. The camp springs into action. Roy, Jack, Acres and Tony all run off to their planes.

Act 1, Scene 7: 1:22:30

1.30pm: This section is all heard through voiceover with a projection of what the pilots see while fighting in the air. The pilots take part in an air battle with the enemy. Roy's plane is hit and goes down.

INTERVAL

Act 2, Scene 1: 1:44:55

3.30pm: Mrs Malaprop enters the stage with a cake to celebrate her "birthday", though she really brought the cake to win Sir Anthony's affection.

The pilots return from their battle. Roy is not with them. Jack attacked and shot down the plane that shot down Roy's, though he has damaged his own plane. Julia arrives and Jack tells her that Roy's plane has been shot down, and her knees give way.

A car horn sounds followed by some singing. Roy has returned on the brewery truck, and he is drunk. Roy tells Julia he wants to get married straight away. The men carry them off to the nearest village to do so.

Act 2, Scene 2: 1:51:55

4:00pm: Lucy complains to the audience about Lydia, but Lydia overhears her. Lucy pretends she was talking about her own mother. She tells Lydia about how her mother was betrayed by her employer for stealing her boyfriend.

Lucy drops the act and tells Lydia that she has no right to steal her boyfriend because she knows nothing about him. However, Lydia insists that it is not her fault that Dudley kissed her. They agree that they will fight it out for Dudley's love, by whatever means necessary.

Act 2, Scene 3: 1:54:30

4pm: Acres interrupts Tony meditating, where he is finding inspiration for his love letters for the woman he likes. Acres says that he has a rival for the woman he likes. Tony says he must challenge the rival to a fight. Tony persuades Acres to write a letter to Dudley to challenge him. He learns that Dudley was the RAF middleweight boxing champion and second-guesses his chances.

Jack arrives and offers to deliver the letter to Dudley, but decides to not deliver it, to spare everyone the embarrassment.

Lucy confronts Jack about Lydia kissing Dudley. He assures her that Dudley likes her and that it was a mistake. Jack hands Lucy another letter. After Jack has left, Lucy opens the letter and reads it. It is written by Jack, pretending to be Dudley. Lucy decides to show it to Mrs Malaprop.

Act 2, Scene 4: 2:01:45

4.30pm: Mrs Malaprop reads Jack's letter from Dudley, in which he calls off his romance with Lydia, suggests she considers Jack, and insults Mrs Malaprop. In a

cunning plan, Jack suggests that Lydia be told Dudley is waiting for her in Mrs Malaprop's room.

When Lydia arrives, Jack reveals himself. Lydia goes to leave, and she finds Mrs Malaprop and Lucy listening at the door. She stays and they re-live how they won a dancing competition. As they dance their routine, they talk fondly about their first kiss and reveal why they didn't get together. But even after all this, Lydia says she still likes Dudley. Jack realises he has become his own rival.

Act 2, Scene 5: 2:10:05

5.30pm: Tony continues to write his deranged love poetry for Lydia. He gives Lucy the poem he has been writing. He wants her to give it to Lydia.

Lucy teaches Acres how to box. She knocks him square in the face. Twice. Three times.

Dudley arrives and Acres challenges him to a fight at 8pm over Lydia. Lucy spurs Acres on.

Dudley has found the wooden duck for a third time, showing how much he cares for her, but Lucy pretends she hasn't seen it.

Act 2, Scene 6: 2:15:00

6pm: Lydia refuses to see Sir Anthony and Jack, who will be arriving soon. To bring Lydia out of hiding, Jack speaks to her in his Dudley accent and puts on his disguise, and then reveals himself as Jack again. Jack confesses his love for her. Lydia realises she has been tricked and storms out.

Mrs Malaprop realises that Jack wrote the letter to Lydia which called her rude names. To save his son from her fury, Sir Anthony tells Mrs Malaprop that he likes all the things she thinks are insulting.

She and Sir Anthony bond over their shared love's lost over time, and Sir Anthony recounts his last infatuation with a performer named "Rita Mulrooney and her Ukelele Floorshow". Mrs Malaprop pulls out a ukelele, and with an impressive song and set of splits, reveals herself as Rita Mulrooney. They embrace in Mrs Malaprop's chambers.

Act 2, Scene 7: 2:23:25

7.30pm: Julia and Lydia talk about Julia's recent wedding to Roy. Lydia says she wishes she had someone like Roy. Julia points out that Lydia has Jack. "You can't control love. You just have to hang on for dear life".

Acres arrives, dressed ready to fight Dudley. Jack tries to stop Acres by telling him that Jack was the one who was his rival for Lydia. Dudley arrives and says he doesn't want to fight Acres, he wants to fight Jack. Acres also wants to fight Jack. Tony turns up and wants to join in the fight. Chaos ensues.

Coventry tells the men to stop fighting – they are to go into battle against the enemy. Lydia kisses Jack before he heads off for his plane and Sir Anthony tells Jack how proud he is of him.

Act 2, Scene 8: 2:33:45

8.30pm: This section is all heard through voiceover with a projection of what the pilots see in the air at night. The pilots take part in an air battle with the enemy. The sound of the battle becomes louder with intense gunfire.

Epilogue: 2:36:05

8am, the following morning. Jack died in the previous night's battle. Sir Anthony thanks Dudley for all the work he does to keep the planes in the sky. Coventry greets new pilots to the base and introduces them to Roy, who has taken over from Jack as section leader.

Dudley presents the wooden duck to Lucy in his toolbox. They kiss passionately.

Tony reads Sir Anthony a poem he has written for Jack.

The pilots settle back into life on the RAF base.

END

Suggestions for Further Activity

- Richard Bean's *One Man Two Guv'nors* is available on the NT Collection. Watch the production. Both plays are adaptation of classic plays. Debate the statement, 'there are no new plays, only versions of classic ones'.
- If you were to write a monologue for one of the characters who doesn't speak to the audience in Jack Absolute who would it be and why? Perhaps you could try to write one!
- Read the original Sheridan play, *The Rivals*. Jack Absolute Flies Again was written to coincide with the 80th anniversary of the Battle of Britain. If you were to transpose *The Rivals* to a more recent time period, which era would you choose and why?
- Watch this video of the cast learning to Charleston, for the dance break in the play: https://www.youtube.com/watch?v=IKfFls5Q_4g

Find out More

Watch

Charleston Dance Rehearsals with the cast of Jack Absolute Flies Again

https://www.youtube.com/watch?v=IKfFls5Q_4g

Twenty Questions with Caroline Quentin

<https://www.youtube.com/watch?v=sAqTZ4PKUaA>

Learning Hub

You can find more resources for schools and teachers on the National Theatre's Learning Hub. Search by key stage, subject, theatrical style or practitioner and discover an ever-growing library of short films, learning guides and digital exhibitions. Find out more: <https://www.nationaltheatre.org.uk/learn-explore/schools/teacher-resources/>

National Theatre Archive

More materials relating to the production including the costume bible, poster, prompt scripts, programme, stage management reports and more are held at the National Theatre Archive, which is free to visit.

Find out more: <https://www.nationaltheatre.org.uk/archive>

We hope that you have enjoyed watching and studying **Jack Absolute Flies Again**. Don't forget that there are many more fantastic productions to explore as part of the NT Collection. We hope that watching this recorded production has made you feel inspired to see and make live theatre. [Why not find out what's happening at your local theatre and how you can get involved?](#)

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Thank you