

National Theatre

Monday 7 October 2024

FULL CASTING UNVEILED FOR *THE IMPORTANCE OF BEING EARNEST* AS REHEARSALS BEGIN



The National Theatre today unveils the full cast for its upcoming production of **Oscar Wilde's** joyful and flamboyant comedy [*The Importance of Being Earnest*](#) as rehearsals begin.

Reimagined by director **Max Webster** (Donmar's *Macbeth*, *Life of Pi*), who is making his highly anticipated National Theatre debut, the show will run in the Lyttelton theatre from 21 November 2024 to 25 January 2025.

Rounding out the cast are ensemble members **Shreener Browne** (*The Effect*), **Jasmine Kerr** (*Follies*), **Gillian McCafferty** (*The Rise & Fall of Little Voice*), **Elliot Pritchard** (*Museum of Austerity*) and **John Vernon** (*Coriolanus*). They join previously announced cast members **Ronke Adéḳoluéjọ** (*Blues for an Alabama Sky*) as Gwendolen Fairfax, **Julian Bleach** (*Doctor Who*) as Lane and Merriman, **Richard Cant** (*Stan & Ollie*) as Reverend Canon Chasuble, **Sharon D Clarke** (*Ma Rainey's Black Bottom*) as Lady Bracknell, **Ncuti Gatwa** (*Doctor Who*) as

Algernon Moncrieff, **Amanda Lawrence** (*Star Wars: Episode – IX The Rise of Skywalker*) as Miss Prism, **Eliza Scanlen** (*Little Women*) as Cecily Cardew and **Hugh Skinner** (*W1A*) as Jack Worthing.

While assuming the role of a dutiful guardian in the country, Jack (Hugh Skinner) lets loose in town under a false identity. Meanwhile, his friend Algy (Ncuti Gatwa) adopts a similar facade. Hoping to impress two eligible ladies, the gentlemen find themselves caught in a web of lies they must carefully navigate.

Directed by **Max Webster** alongside set and costume designer **Rae Smith**, lighting designer **Jon Clark**, sound designer **Nicola T. Chang**, movement director **Carrie-Anne Ingrouille**, composer **DJ Walde**, physical comedy advisor **Joyce Henderson**, intimacy coordinator **Ingrid Mackinnon**, casting directors **Alastair Coomer CDG** and **Chloe Blake**, dialect coach **Hazel Holder**, voice coach **Shereen Ibrahim**, associate set designer **Isabel Munoz-Newsome**, associate costume designer **Petros Kourtellaris**, associate sound designer **Christopher Reid**, associate wigs, hair and make-up designer **Adele Brandman** and staff director **Tanuja Amarasuriya**.

The Importance of Being Earnest runs in the Lyttelton theatre from 21 November 2024 to 25 January 2025, with press performance on 28 November 2024.

The production will also be released to cinemas on 20 February 2025 via National Theatre Live, and audiences can find their nearest screening at [ntlive.com](https://www.ntlive.com).

ENDS

For images, click [here](#).

For further press information, please contact Press Manager Emily Ritchie at eritchie@nationaltheatre.org.uk.

For further information about NT Live, please contact Digital Press Manager Zara Jayant zjayant@nationaltheatre.org.uk.

Assisted performances at the National Theatre:

***The Importance of Being Earnest* (Lyttelton theatre):**

Captioned Performances: Wednesday 18 December 2024 – 7.30pm, Saturday 25 January 2025 – 2.30pm.

BSL Interpreted: Thursday 16 January 2025 – 6.30pm

Audio described: Saturday 14 December 2024 – 2.30pm, Friday 10 January 2025 – 7.30pm.

Each audio-described performance will have a touch tour 90 mins before the performance starts.

Dementia-friendly: Tuesday 14 January 2025 – 7.30pm

With thanks

This production is supported by the Huo Family Foundation.

About the National Theatre

The National Theatre makes theatre that entertains and inspires using its creativity, expertise and unique reach. The National Theatre shares unforgettable stories with millions of audience members across the UK and around the world – on its own stages, on tour, in schools, on cinema screens and streaming at home.

World-leading artists make their best work at the National Theatre with the widest possible audience and impact. The National Theatre invests in talent and innovation on stage and off, taking seriously its role as the nation's theatre. Of the new productions developed each year with a wide range of theatre companies, a third of that research and development resource is dedicated to shows staged at theatres outside London.

Through touring our work to local theatres and schools and nationwide education and community programmes, we are active in 71 of the 109 levelling up priority areas in the UK. A registered charity with deeply embedded social purpose, the National Theatre works with hundreds of schools and communities across the UK to fire imagination and inspire creativity, and to develop skills and pathways for careers in theatre.

For more information, please visit nationaltheatre.org.uk

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