

# Human Nurture

Written by Ryan Calais Cameron

Directed by Rob Watt

## Casting Breakdown

*“It's visceral rawness and total authenticity hit you in the gut.”*

**The Guardian**

*“...crackling, naturally funny dialogue... The play offers a superbly clear illustration of the way that privilege is not about what you've been through, but what you'll never have to go through.”*

**The Stage**

*“Rob Watt's direction is dynamic, fast-moving and full of action and contrasts.”*

**What's On Stage**

Following its critically acclaimed tour earlier this year, we're excited to be touring this *“poignant and explosive”* (The Wee Review) story, written by award winning writer, Ryan Calais Cameron, directly into schools.

HUMAN NURTURE was commissioned specifically to speak to our times and was developed with young people through Theatre Centre's acclaimed Future Makers programme. Ryan worked in schools and colleges around the country to root the world and language of HUMAN NURTURE.

Theatre Centre, an Arts Council England National Portfolio Organisation with almost seventy years' experience, is dedicated to creating bold, relevant and relatable theatre for and with young people.

HUMAN NURTURE was originally made in co-production with Sheffield Theatres in Spring 2022.

We are looking for two roles.

## **RUNAKU**

Male, age 17, Black Ugandan, light Northern accent which is now blending into a south London twang, working class.

He is clean-cut, smart, witty, not a hard man but can stand up for himself when needed.

Runaku grew up in care with Harry - they were inseparable, like brothers. Runaku was known as Roger while in care as his foster family found it difficult to say Runaku. In his mid-teens he was adopted by his extended family and now lives in South London. Since adopted he has started to connect with his heritage, reclaimed his birth name and began to feel a sense of belonging.

*This role will include movement work.*

## **HARRY**

Male, age 18, White, Northern, working class. He's rough around the edges, someone that looks like they can handle themselves, but this is just to cover up his vulnerability.

Loads of energy, can't stand still. Doesn't like being on their own.

Harry grew up in care with Runaku - they were inseparable, like brothers. Harry wasn't ever adopted and spent most for his life in care, moving from foster home to foster home. Runaku became a stabilising factor for him growing up. However, with no blood family to connect to and with Runaku having now been adopted he finds solace and support from the older boys around where he lives.

*This role will include movement work*

## SYNOPSIS

*Roger and Harry's bond is so strong they could be brothers. They share the same food, music, computer games and even dreams, everything other than their race.*

*Roger is black, and Harry is white...but what does that matter, right? When Roger is re-homed, Harry is left behind in the care system, and these "brothers" grow up in different cities and at opposite ends of the UK's social spectrum.*

*Then on Harry's birthday, Runaku (Roger's reclaimed Ugandan birth name) returns for a dream reunion that turns into a nightmare situation.*

Nothing's off-limits, from innocent primary school humiliations to race, privilege, allyship and male vulnerability. HUMAN NURTURE is a new play from Ryan Calais Cameron that is full of noise and a lot of dynamite.

## RYAN CALAIS CAMERON

*"I really want us to collectively explore the reality of questions/statements that felt like a huge contradiction throughout my life and the lives of so many Black people that have been brought up in the UK, especially now whilst there is so much attention on Black lives mattering."*

Ryan was the winner of the 2018 Off West End 'Adopt A Playwright Award for his play RHAPSODY, which was produced at the Arcola in March of that year. RETROGRADE, written on his year of 'adoption', was shortlisted for the 2019 Alfred Fagon Award and Verity Bargate Award 2020.

Theatre credits include: FOR BLACK BOYS WHO HAVE CONSIDERED SUICIDE WHEN THE HUE GETS TOO HEAVY (Royal Court/Nouveau Riche/Boundless Theatre/New Diorama 2021); HUMAN NURTURE (Theatre Centre/Sheffield Theatres and national tour 2022); TYPICAL, (Nouveau Riche), which starred Richard Blackwood (Edinburgh Fringe Festival and Soho Theatre Upstairs 2020); QUEENS OF SHEBA,

(Nouveau Riche), co-written with Jessica Hagan, which won the 2018 Edinburgh Untapped Award, (Edinburgh Fringe, New Diorama Theatre, London and national tour 2019)

## CONTRACT & REMUNERATION

**Contract:** Theatre Centre is an ITC Ethical Manager and we use the ITC / Equity Ethical Manager Contract to include all small-scale touring duties including supporting get-ins & get-outs, post show talks and workshops as required (all within the contracted hours).

**Salary:** Weekly salary £520 plus holiday pay, which may be paid as a full holiday week during the tour or as an additional payment at the end of the tour (tbc).

**Allowances:** In addition, we will book and pay for all accommodation (always own room, en-suite where possible) and pay ITC / Equity meal allowances.

## HOW TO APPLY

1. Download the relevant sides from our [website](#).
2. Fill in our [online application form](#).
3. Upload your Self Tape - you will be directed to a drop box upload site once you have completed the application form. Please make sure your full name is part of the file name on the video you upload.

## DEADLINES

**Self-Tape Submission Deadline:** 12 noon 11 May 2022

**First Round Zoom Audition:** Wednesday 25 May 2022

**Group Audition:** Wednesday 1 June 2022

**Rehearsals Dates:** 29 August – 21 September 2022

**Tour Dates:** 22 September – 12 November. Most performances will be Monday – Friday, with some being on a Saturday.

## **THEATRE CENTRE**

Theatre Centre is a national touring company that makes bold, relevant and resonant shows with and for young people. We commission new work from the most exciting writers and artists and take this work into schools and theatres across the UK.

We have recently launched Future Makers, a whole new way of supporting young people as artists, creatives, active citizens and leaders. It is the core of all our work and is the key to the way we unlock our young people-centred practice in schools and in our national and local communities.

*Theatre Centre actively uses the Anti-Racism Touring Rider and The Green Book (a sustainable approach to touring).*

[www.theatre-centre.co.uk](http://www.theatre-centre.co.uk)