

PRESS KIT



an agency of the
Department of Arts and Culture

SYNOPSIS



WRITTEN AND DIRECTED BY AUBREY SEKHABI, WITH STORY-STRUCTURE INPUTS BY MPUMELELO PAUL GROOTBOOM AND RESEARCH BY DR OTSILE NTSOANE

HUNGRY IS A STORY ABOUT A POOR UNEMPLOYED 42 YEARS OLD MAN TOMMY (PLAYED BY SANKU BOKABA), WHO IS VISITED BY A DISGRACED AFRIKANER RESEARCHER AND JOURNALIST, JOHAN (PLAYED BY BRANDON AURET OF THE DISTRICT 9 AND ELYSIUM FAME) WHO GETS A SECOND CHANCE TO REDEEM HIMSELF AS HE STANDS IN FOR ANOTHER RESEARCHER WHO FELL ILL ON A RESEARCH ASSIGNMENT ABOUT FOOD INSECURITY AND POVERTY AT A PARTICULAR POOR SOUTH AFRICAN WORKING CLASS COMMUNITY, WHERE TOMMY RESIDES. THE COMMUNITY IS A FICTIONAL SOUTH AFRICAN MICROCOISM CALLED LUSAKA. THIS IS WHERE TOMMY WHO LEADS JOHAN THROUGH THE COMMUNITY'S POVERTY, THEIR PLIGHT AND THEIR PROBLEMS.

JOHAN'S VISIT HAPPENS AT A TIME WHEN TWO KEY MEMBERS OF THIS COMMUNITY, MPHOPHO (PLAYED BY TSHALLO CHOKWE) AND MAPONYANE (PLAYED BY JOSIAS MOLELE). THE TWO, WITH THE HELP OF THEIR WARRIOR-HISTORY COMMUNITY, HAVE JUST WON THEIR LAND BACK. THE COMMUNITY AND IN PARTICULAR TOMMY IS HOPING THIS LAND IS GOING TO FEED THEM. THEY HOPE THAT THEY ARE GOING TO PLANT ORGANIC FOOD AND PROSPER FROM THEIR OWN SOIL. BUT THEN, LIKE IN ORWELL'S ANIMAL FARM, WE DISCOVER THAT MPHOPHO BETRAYS THEIR IDEOLOGIES AND HIS BEST FRIEND AND COMRADE, MAPONYANE, AND SELLS PART OF THE ARABLE LAND TO A LAND-GRABBING MULTI-NATIONAL COMPANY. AT THE END, THROUGH TOMMY'S CHARACTER GROWTH AND LEADERSHIP, THE COMMUNITY STARTS TO REVOLT AGAINST MPHOPHO. AS FOR JOHAN, THIS ASSIGNMENT IS A MAKE OR BREAK POSITION FOR HIM, AND HE GOES TO GREAT LENGTHS TO TRY AND MAKE THIS WORK, THINKING ABOUT THE FUTURE OF HIS GRIEVING AND WAYWARD SON, DRIES (PLAYED BY CAMERON MCEWAN). THEY BOTH GO THROUGH THE HUNGER AND THE UNEMPLOYMENT AND THE MISERY OF THE TOWNSHIP AND THE PEOPLE OF LUSAKA, EXPECTING TO FIND VICTIMS, BUT WHAT THEY INSTEAD FIND IS A PEOPLE GRAPPLING WITH LIFE AND SURVIVAL AND A DETERMINATION TO OVERCOME THEIR MISERY.

HUNGRY IS ABOUT URBAN POVERTY, FOOD INSECURITY AND ABOUT HOW THESE ISSUES ARE INTERPRETED AND EXPLORED IN A PERSONAL AND COMMUNAL SPACE THAT TAKES THE SIDE OF THE OPPRESSED AND THE HUNGRY.

PRESS COVERAGE



Talking about a revolution in SA

CONCERN: ACTOR BRANDON AURET TAKES THE SOUTH AFRICAN FILM INDUSTRY TO TASK

» Actor continues to get high-profile film roles.

Kulani Nkuna

Art and artistic choices have lead Brandon Auret towards a revolution. His revolution. Artists seldom take up arms outside of their craft in order to affect change. But in 1956, during Nigeria's Biafran War, author and playwright Wole Soyinka seized the Western Nigeria Broadcasting Service studio at gunpoint and broadcast a demand for the cancellation of the Western Nigeria Regional Elections. The situation is not dire enough in South Africa to warrant such antics, but Auret's personal struggle is concerned with changing the South African film and television industry.

Auret has some military training and as a result (possibly), he has played cops, tough guys and villains in his time. He looks like a man who could set you straight if you got out of line, although his general demeanour is warm, excitable and even childlike when discussing his craft.

"I've always wanted to be part of a revolution, and my focus is going to be the film and television industry in this country," Auret states.

"South African actors are ripped off, screwed and done in by producers of TV and film. You shoot a film or television series, you get paid for it and that's it. Then it gets flighted around

the continent and the rest of the world and we get nothing out of that as actors. Meanwhile, I get a percentage of whatever *Elysium* (Hollywood epic, starring Matt Damon) makes for the rest of my life and that is how actors survive. Why can't we do that in South Africa?"

Work and life intersect to shape people's views. In his latest theatre production, *Hungry* written and directed by Aubrey Sekhabi, Auret came across life and reality. Sekhabi had the cast begging on the street outside the State Theatre in costume as the audience walked into the theatre. Neil Blomkamp's *District 9* and *Elysium* deal heavily with inequality among the human race. For Auret, art and reality have connected on a grand scale to shape his views on the world.

"You would have to be an idiot and emotionally retarded as an actor if these things did not affect you," Auret continues.

"I used to be one of those guys who never gave money to people and told them to go get a job and work with their hands. But after *Hungry*, my stance has changed and I sponsor three people now. People think that Neill (Blomkamp, film director) is predicting the future in his films whether its *District 9* or *Elysium*, because this inequality is happening now. I believe that a play like *Hungry* can change the mindset of people. Aubrey is dealing with fiction and reality at the same time, and it is the fiction that people are scared of because the fiction is the reality."

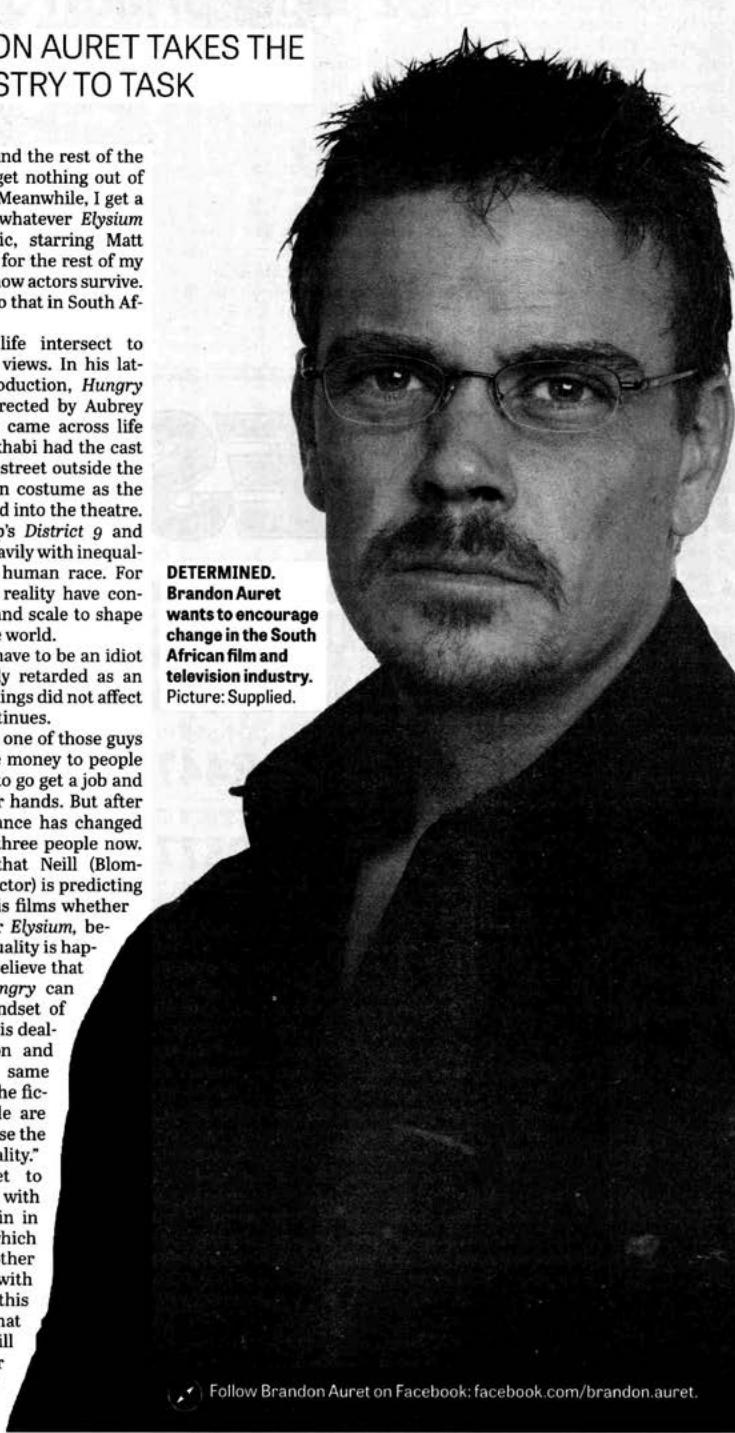
Auret is set to collaborate with Blomkamp again in *Chappie*, in which he plays another bad guy, but with a meatier role this time around that he hopes will pave the way for further work in big Hollywood productions.

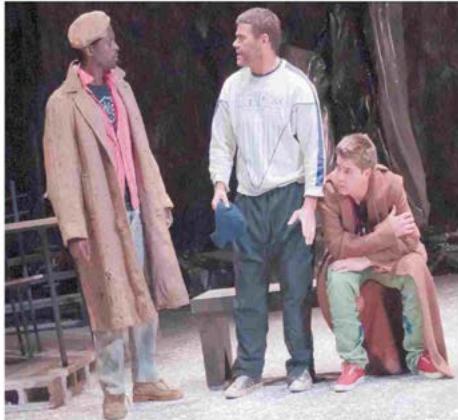
DETERMINED.
Brandon Auret wants to encourage change in the South African film and television industry.
Picture: Supplied.

info

- 'Hungry' is currently running at the South African State Theatre.
- Brandon Auret has his first lead in a South African film called 'Durban Poison', which opens at the Bioscope and Labia Theatres next month.
- 'Chappie' is expected to open in South Africa in March next year.

Follow Brandon Auret on Facebook: facebook.com/brandon.auret.





POIGNANT. *Hungry* examines various layers of poverty in South Africa, including how various classes relate to it. Picture: Supplied.

Audience action

Kulani Nkuna

There is something about winter. Discontent grows, and in theatre terms frustration finds an outlet in the political sphere.

At the Market Theatre, Zakes Mda's *The Mother Of All Eatings* has been given a grand treatment by Makhaoa Siyanda Ndebele and at the South African State Theatre, Aubrey Sekhabi once again reigns supreme with the poignant and beautifully crafted, *Hungry*.

Sekhabi, wearing both his director and writer's hats, is a man always concerned with the core of the story, and trying to find new ways of relating the narrative.

It is not a full theatrical experience if the audience is not involved, and his characters affect those watching and interact with them. Resounding bangs thunder throughout the theatre when ever there is a sense of comfort in the space.

Hungry is a story about a poor, unemployed, 42-year-old man named Tommy (Bokaba), who is visited by a disgraced Afrikaner researcher and Journalist, Johan (Auret) who receives a chance to redeem himself when he stands in for another researcher who has fallen ill.

He is on a research assignment about food insecurity and poverty in the poor South African working

info

Hungry

★★★

- **Cast:** Sanku Bokaba, Brandon Auret, Tshallo Chokwe
- **Director:** Aubrey Sekhabi
- **Venue:** South African State Theatre, until June 8

class community where Tommy resides. The village is a fictional South African settlement called Lusaka.

The story explores land ownership among other pertinent issues, also weaving the personal narratives of main characters and how they fit into the larger scope of things.

Bokaba and Auret are sublime in their roles.

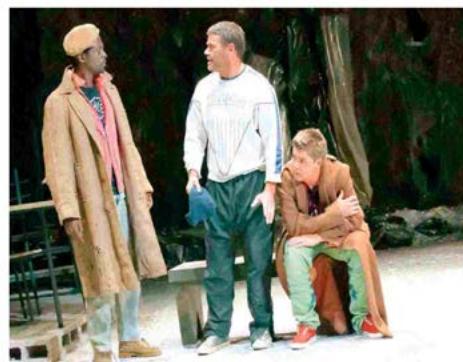
Best of hunger games



HIGH DRAMA. Sanku Bokaba plays Tommy in 'Hungry', a story that examines poverty and food security. Pictures: Supplied.

Written and directed by Aubrey Sekhabi, with story structure inputs by Mpumelelo Paul Grootboom and research by Dr Otsile Ntsoane, *Hungry* is a story about a poor, unemployed, 42-year-old man, Tommy (Sanku Bokaba). Tommy is visited by a disgraced Afrikaner researcher and journalist, Johan (Brandon Auret) who gets a second chance to redeem himself as he stands in for another researcher who falls ill during a research assignment about food insecurity and poverty in the South African working class community where Tommy resides.

The community is a fictional South African microcosm called Lusaka. This is where Tommy leads Johan through the community's poverty, their plight and their problems. Johan's visit happens at a time when two key members of the community – Mpho (Tshallo Chokwe) and Maponyane (Josias Molele) – with the help of their warrior-history community, have just won their land back. The community, and in particular Tommy, is hoping this land is going to be used to grow food. But Mpho betrays that idea and the community starts to revolt



STAR TURNS. Strong performances make 'Hungry' a compelling piece.

against Mpho. As for Johan, this assignment is a make-or-break position for him, and he goes to great lengths to try and make everything work, driven by worries about the future of his grieving and wayward son, Dries (Cameron McEwan). They both

info

- *Hungry* is on at the State Theatre until June 8.
- Shows run from Tuesday to Saturday at 8pm and 3pm on Sundays.
- Tickets are available at Computicket.

go to Lusaka expecting to find victims, but what they instead find are people grappling with life and survival and a determination to overcome their misery.

Hungry is about urban poverty and food insecurity and about how these issues are interpreted and explored in a personal and communal space that takes the side of the oppressed and the hungry. Cutting edge production design by Wilhelm Disbergen rounds off the show.

– Citizen reporter.

 **For more information**
go to statestheatre.co.za

THEATRE REVIEW

Hunger: it's all about food security

EDWARD TSUMELE

FOOD security is a subject that has been dealt with at length by various key players in the food security sector throughout the world. I pondered this as I made my way to the South African State Theatre last Wednesday.

The building that houses this theatre is a monstrosity, quite imposing and built during the apartheid years. I had my fears.

I imagined the play was inevitably going to send me to sleep. I mean, I've read about food security many times in newspapers and probably watched countless news items about the precarious state of food security in the world. Is there any new story to tell?

But another fear I had was getting lost in the maze of this huge building. Each time I go there to attend shows, I get lost. The architects must have had a hell of a brief from the apartheid officials to build an imposing building that would house mainly white art forms for the enjoyment of mainly white citizens of this country. It was built to look exclusive.

But the place has changed and programming now caters for everyone.

I should not have worried about this play boring me. Yes, it's about food security, but the way the director has treated this subject, is to look at an impoverished South African community, where crime is rife, poverty stinks, the community is hopeless and politicians are power hungry and do not look after the interests of the people, selling people's land to multinationals and pocketing the money.

In an Animal Farm type of setting, hunger



will make you feel empathy for this godforsaken community. You too must have seen the community I saw in this play: dirt poor, treated shabbily by a society that has resigned itself to the fact that this community will never be part of the mainstream and having no hope at all.

The actors, comprising some of SA's best talent, brought this theme of hunger to life. They made the society they constructed onstage real, the issues quite close to home, keeping one glued to the action for the entire one and half hours that it ran.

The issues were real, the script well written. The play made the audience stop and think about how the powerful often treated the poor as nobodies.

As is often the case when writers deal with poor communities, popular themes like crime and prostitution were very much part of the thread. Sometimes these themes were beaten to death. I found the overuse of them

predictable and distracting from the real subject of the play, which is food security.

Perhaps there was no other way of bringing this subject home other than through crime and prostitution.

With story-structure inputs by Mpumelelo Paul Grootboom and research by Dr Otsile Ntsoane, Hunger is a story about a poor, unemployed, 42-year-old man named Tommy (Sanku Bokaba), who is visited by disgraced Afrikaans researcher and journalist Johan (Brandon Auret), who gets a chance to redeem himself as he stands in for another researcher who fell ill while on duty.

The community is a fictional South African microcosm called Lusaka.

The play, which runs until Sunday, was engaging and did justice to the subject of global food security. But Hunger needs tightening here and there to make sure that there is a natural flow from one scene to another.

news@thenewage.co.za

WHAT'S ON

TODAY

Aromat Loxion Comedy Series

THE Aromat Loxion Comedy Series is a side-splitting new and innovative comedy movement featuring a unique line-up of some of South Africa's most promising comic talent. The Comedy Series showcases the best that South Africa has to offer when it comes to wise-cracking wit, sparkling satire and hilarious insights on life in the beloved country. Along with heavyweights Felix Hlophe, Tall-A\$ Mo and Skhumba Hlophe the events will give budding comedians a platform to share the spotlight. This weekend's sizzling line-up will feature Celeste Ntuli, Jay Boogie, Smokey Nyembe and others. Saturday and Sunday. Tickets R120 per person, 8pm, Soweto Theatre, Jabulani



Hungry

HUNGRY is a poignant play written and directed by Aubrey Sekhabi, and explores urban poverty and food insecurity. It looks at how these issues are interpreted and explored through the life of a poor, unemployed 42-year-old man who is visited by a disgraced Afrikaner researcher and journalist, who gets a chance to redeem himself through a research assignment about food insecurity and poverty in the community where Tommy resides. Together, they highlight the devastating effects of poverty, desperation and hopelessness experienced by many communities across the country. Hungry stars Sanku Bokaba and Brandon Auret. Tickets from R40 per person, 8pm, South African State Theatre, Pretoria



TOMORROW

Sasol Bird Fair

THE highly anticipated Sasol Bird Fair takes place at the Walter Sisulu National Botanical Garden in Roodepoort this weekend. The biggest of its kind in Southern Africa, the annual event attracts birding enthusiasts from all over the country. This year's theme is Going Inland to Save our Seabirds and the fair aims to get bird watchers together to both celebrate birds



and to have a good time while heightening a public interest towards the need for protecting birds and their habitats and to support bird conservation projects. The Fair will form an important component of Sasol Birdlife SA National Bird Week. A number of activities have been planned for the two-day event, including lectures and presentations by leading bird experts, bird photography workshops, bird identification courses, guided bird walks as well as fun entertainment and educational activities for kids. Sunday and Monday. Adults and kids over six years R35, pensioners and disabled R25. From 9am until 5pm, Malcolm Road, Roodepoort

Benjamin Jephtha Quintet

IF YOU are looking to unwind with soothing jazz sounds, head to the Orbit this Saturday, where acclaimed musician Benjamin Jephtha will be performing with his talented band.

Cape Town-born Jephtha, who at the young age of 22, has fast established himself as one of South Africa's premier jazz double bass and electric bass players. Apart from performing in venues

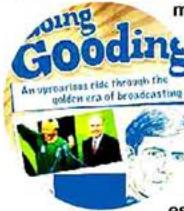
and festivals locally since the age of 16, Benjamin has also performed with various orchestras and small ensembles in France, Sweden, Shenzhen (China) and Tanzania. Jephtha's quintet comprises himself on double bass, Kyle Shepherd on piano, Marcus Wyatt on trumpet and flugel horn, Sisonke Xonti on tenor sax and Sphelelo Mazibuko on drums. R100 per person, 8.30pm, De Korte Street, Braamfontein

SUNDAY

Going Gooding

GOING GOODING has been described as an "uproarious ride through the golden era of broadcasting" and provides a hilarious account of Malcolm Gooding's 40-year career in broadcasting. He takes audiences back to the old radio days of South Africa. Squad Cars and cigarette advertisements and the 1995

Rugby World Cup victory, and uses his incredible gift for mimicry to play two-dozen characters and captures the essence of a bygone era of South African broadcasting. The title of the play is taken from his show by the same name, which ran from 1968 to 1974 and boasted one of the highest listenerships in the station's history. Written by Malcolm Gooding and produced by Tim Sandham and Angus Douglas. Tickets R140 per person, 5.30pm, Foxwood House, Houghton



Dying for food security in a hungry world

DIANE DE BEER

IN NOVEMBER last year, the State Theatre's artistic director, Aubrey Sekhabi, was invited to a three-day conference in Germany where discussion was focused on the global food crisis and possible ways to resolve it.

The task for the State Theatre, together with seven other performing arts institutions (from South Africa, Belgium, Burkina Faso, the UK, Mali, India and Brazil), following intense research on the global food crisis and rising food prices, was to produce a play on this issue.

"I was listening to talks on issues ranging from intellectual property seeds to industrial security, as well as many other issues around hunger and food," explains Sekhabi.

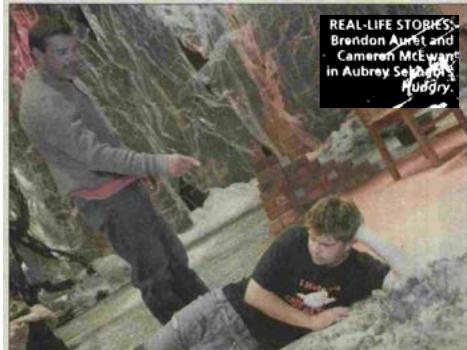
But in the end he concluded that theatre was about people. "If you want the attention of audiences, you have to tell stories about real people," he said.

"We don't care about or understand food security," says Sekhabi, who decided he would focus on urban hunger.

Have you ever been without food for three or four days? Have you ever thought about those who have? These were the issues he wanted to get to grips with.

"It's not a good feeling, hunger; he says, having decided to get to the root of the problem. "I went to speak

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to street people. We so often disregard them, but they haven't asked to be out there begging."

He also noticed that the quality of meat in the east of Pretoria was much better than that bought in Soshanguve. "It's quite disturbing."

He knows food is a big issue with all the food shows out there. "People are interested, and yet few know or care about those who are constantly struggling to find food."

With his play *Hungry*, he listened to many different stories.

When he asked one homeless guy about his diet and how often he ate

meat, the response was that meat had disappeared from his life long ago.

"I was inspired to write by these real-life stories," says Sekhabi.

And once he starts talking story details, you just can't stop him.

But that's savvy Sekhabi's way of catching his audience unawares. Tell them a good story, and get those details in there for them to digest along the way.

He has gone to the source, to the community, where hunger is a constant worry.

Creating a family that people will

recognise and showing the horror of those people who struggle every day to survive makes us aware of what it is like to battle, not with big truths, but with the basics.

When people are struggling at that level, concerned merely with staying alive, things seem to go wrong in avalanche fashion.

He's gathered a stellar cast, with Brendon Auren in the role of a journalist who has fallen on hard times, but is given a chance to redeem himself. He has to get the story right, and has moved in with a community on a downward curve and desperately trying to scrape by.

Others in the cast include Macks Papo, Siphile Emma Mmekwa, Patrick Bokabu, Josias Moleelo, Masago Leela, Refuwe Mofokeng, Cameron McEwan, Kgaugele Sithole and Isaac Dilinti.

"I've tried to work with both experience and youth," says the director, who knows that everyone benefits from that kind of balancing act. He started with a cast of four and, in typical Sekhabi style, as the story grew, he finally ended with a group of 14.

"The universal language of theatre breaks down all the barriers. The challenge of food is happening in many parts of the world, and it's a universal story whose origins differ only because of political, geographical and economic circumstances," he notes.

Locally, we're talking grants and

subsidies that keep families afloat, but are also abused in many different ways, with young women having babies simply to secure the money. "It all becomes a huge hustle," says Sekhabi.

But these are desperate times with desperate people. "It's a community story," he says, an arena that he has perfected.

Sometimes, like this, he moves into the community and other times, like his next project that deals with Marikana, the scale and scope will be bigger.

"It's a daunting tale, but we have to investigate these issues," he says.

That's his Grahamstown contribution this year, while his State Theatre colleague, Paul Grootboom, is presenting a play titled *Protest*. "Those are for the main programme, and we have two plays on the fringes."

But there's even more excitement. On May 31, *Hungry* will be part of a live streaming event as the plays participating from around the world are shown digitally.

"It's important that we all become vibrant in this digital age," says Sekhabi, who is starting to look at broadcasting more work from the theatre - doing his own NT Live version, but with local productions. Watch this space.

● *Hungry* opens tomorrow in the Arena, State Theatre, and runs until June 1.

HUNGRY FOR LAND AND FOOD

Real stories of real people – a play about betrayal, greed and power

By LETHOGONOLO MASHEGO

This play tells a tale of the oppressed and the hungry and it won many hearts on opening night.

The cast of *Hungry* got a standing ovation as they took their last bow.

Hungry opened at the State Theatre last week.

Members of the audience included SABC1's *Generation's* actor Thato Molambo, *Tsotsi's* Presley Chenevayagae and *Scandal's* Sello Maake ka-Ncube, among others.

The play tells the story of a poor unemployed man named Tommy (Sanku Bokabu) who gets a visit from disgraced Afrikaner researcher and journalist, Johan (Brandon Auren).

Johan's visit happens when two

members of this community, Tommy and Mpho, have won their land back.

The community hopes to plant organic food and prosper from their own soil, however, they are betrayed by Mpho who sells part of the land to a land-grabbing multi-national company.

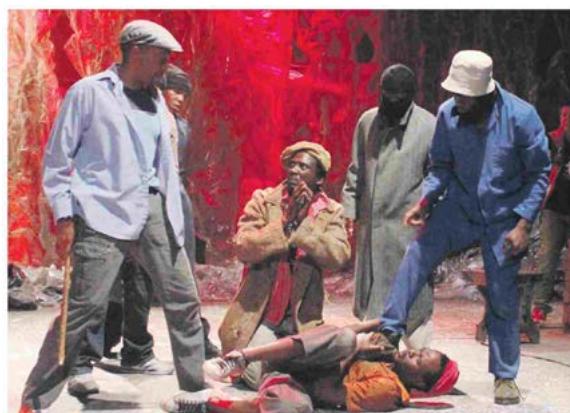
Through Tommy's character growth and leadership, the community starts to revolt against Mpho.

The playwright and director Aubrey Sekhabi said *Hungry* was inspired by real stories of real people.

The play features actors Macks Senatia, Saga Papo, Pamela Ndlovu, Tshallo Chokwe, Josias Molele and others.

■ *Hungry* runs until June 8 at the State Theatre. Tickets are available at Computicket.

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Hungry opened on 16 May at the South African State Theatre.

Photo by Lethogonolo Mashego

Poverty, food insecurities drive Sekhabi's Hungry

THE STATE Theatre in Pretoria is presenting a new play by Aubrey Sekhabi, *Hungry*.

It follows the disgraced researcher and journalist Johan (Brandon Auren) who is standing in for another researcher who fell sick. He is given an assignment to research food insecurity and poverty in the community of Lusaka.

Then he meets the Sebotomas, in particular Tommy, (Patrick Sanku Bokaba) who is their first-born child. Johan discovers their poverty, their plight and problems as Tommy leads him through the community.

Johan is there with his own son (Cameron McEwan) who has been released from custody, after he

knocked down a pedestrian who is now in hospital.

When Johan is taken to meet the rest of the community, he realises that these people are hungry and unemployed. When one member of the community is accused of stealing and is attacked by the mob, he does nothing. Later when he watches his video of the incident, he realises he could have done something and this changes his life.

Two key members of this community, Mpho (Tshallo Chokwe) and Maponyane (Josias Dos Molele), have just won the land back and the community is hoping the land is going to feed them. They plan to plant organic food.

But they find out that Mpho has sold the land to multinationals and the community starts to revolt against this.

All in all, *Hungry* is about urban poverty, about food insecurities and how these issues can be addressed.

The cast includes Brandon Auren, Macks Senata, Sagan Papo, Patrick Sanku Bokaba, Pamela Ndlovu, Tshallo Chokwe, Josias Dos Molele, Cameron McEwan, Emma Mmekwa, Kgaogelo Sithole, Gina Mabasa, Masego Leele, Refuwe Mofokeng, Mpho Sewela, Oupa Makhubela (guitarist) and Isaac Diti.

Sekhabi's Hungry is showing at the Arena Theatre, State Theatre until June 8. - www.statetheatre.co.za



A scene from the play *Hungry*, now on the State Theatre, Pretoria

Exploring consequences and causes of poverty

Patience Bambale

A MAN appears on the stage at the State Theatre in Pretoria and starts harassing the audience, asking them for some money.

"Hey my bra, ke kgopela ontlaisé ka R5, ke npaka goreka borothonya le nna ke be grand [my brother, I am asking for R5, I'm hungry, I need to buy bread]," he says.

The audience stares back at him, confused. The rest of the cast emerges from the wings, making a noise. This is how the play, *Hungry*, begins.

It is collaboration between playwrights Aubrey Sekhabi, Paul Grootboom and academic researcher, Dr Osti Ntsoane.

Hungry showcases Max Papo, Josias Molele and

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Sanku Bokaba, who make the characters come alive on stage.

The play is an interactive experience as actors talk with the audience to make them feel as though they are part of the story.

It is a series of scenes that encompasses and explores reasons for the causes of hunger and poverty in Africa. Even though one relates to the subjects explored, it seems to deal with too many elements.

Set in a poverty-stricken township called Lusaka, where a community has reclaimed its land, the play touches on various themes.

The Lusaka community is angered by the lack of interest from the media, who should be but are not there to cover the victory of the residents.

The community is dedicated to rooting out crime in the township and has come up with 10 rules that govern all community members.

While they are waiting to kick-start some farming projects, Mpho, the leader, breaks the second rule, which states that no member shall enrich themselves at the expense of the community.

He decided to privatise the land to benefit himself and not the community.



LET'S TALK: Max Papo, Tshallo Chokwe and Josias Molele in a scene from the stage production *Hungry* at the State Theatre in Pretoria

PHOTO: VATHISWA RUSELO



PROSTITUTION: A touching scene from the play

the rest of the tale.

Issues such as crime and prostitution are included to highlight the link between them and poverty.

Hungry, funded by the European Union, Hunger for Trade and others to increase awareness of food security, ends its season on Sunday.

Play reflects a microcosm of South African society



Patrick Sanku Bokaba who plays Tommy Sebotoma in *Hungry*.

The South African State Theatre invites the public to come in their numbers to watch the stage play, *Hungry*, from 16 May to 8 June.

Hungry is a story about a poor unemployed 42-year-old man Tommy, played by Sanku Bokaba, who is visited by a disgraced Afrikaner researcher and journalist, Johan, played by Brandon Auren of the *District 9* and *Elysium* fame. In the play, Johan gets a second chance to redeem himself as he stands in for another researcher who fell ill on a research assignment about food insecurity and poverty at a particularly poor South African working class community, where Tommy lives.

The community is a fictional South African microcosm called Lusaka.

This is where Tommy leads Johan to

discover the community's poverty, its plight and problems.

Johan's visit happens at a time when two key members of this community, Mpho, played by Tshallo Chokwe and Maponyane, played by Josias Molele, have just won their land back, with the help of their community.

The community and in particular Tommy, is hoping that the land will help feed them.

They hope that they are going to plant organic food and prosper from their own soil.

But then, like in Orwell's *Animal Farm*, Mpho betrays their ideologies and his best friend and comrade, Maponyane, and sells part of the arable land to a land-grabbing multinational company. At the end, through Tommy's character growth and leadership, the community starts to revolt against Mpho.

As for Johan, this assignment is a make or break position for him, and he goes to great lengths to try and make it work, thinking about the future of his grieving and wayward son, Dries, played by Cameron McEwan.

They both go through the hunger and the unemployment and the misery of the township and the people of Lusaka, expecting to find victims, but what they instead find is a people grappling with life and survival and a determination to overcome their misery.

Hungry is about urban poverty and food insecurity. These issues are interpreted and explored in a personal and communal space that takes the side of the oppressed and the hungry. The performances start at 20:00 from Tuesday to Saturday and 15:00 on Sundays.

MARKETING



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PROGRAM

<p>Message Non-Chemical Soother - Project Catalyst (Dentsu/Dentsu/Dentsu/Hanjin) A South African campaign to encourage people to use natural remedies, rather than pharmaceuticals, to treat minor illnesses. The campaign features a series of TV commercials, posters, and radio ads. The TV spots feature a woman who has a cold and is looking for a remedy. She tries various over-the-counter medications, but none seem to work. Finally, she tries a natural remedy, and it works. The campaign has been successful in encouraging people to use natural remedies instead of pharmaceuticals.</p>	<p>Myself (Self-Portrait) (Self-Portrait)</p> <p>Self-portrait of the artist, a man with glasses and a mustache, looking directly at the viewer. He is wearing a dark shirt and has a serious expression.</p>	<p>Police Strike Relocation (Co. Soweto) A black and white photograph of a man with glasses and a mustache, wearing a dark shirt. He is looking slightly to the side with a serious expression.</p>
<p>Scratch Avant Jazz (Jazz)</p> <p>A black and white photograph of a man with glasses and a mustache, wearing a dark shirt. He is looking slightly to the side with a serious expression.</p>	<p>Scratch Avant Jazz (Jazz)</p> <p>A black and white photograph of a man with glasses and a mustache, wearing a dark shirt. He is looking slightly to the side with a serious expression.</p>	<p>Scratch Avant Jazz (Jazz)</p> <p>A black and white photograph of a man with glasses and a mustache, wearing a dark shirt. He is looking slightly to the side with a serious expression.</p>
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FLYER

THE SOUTH AFRICAN STATE THEATRE IN CO-PRODUCTION WITH DEUTSCHES SCHAUSPIELHAUS HAMBURG PROUDLY PRESENT

HUNGRY

WRITTEN AND DIRECTED BY AUBREY SEKHABI

Written and directed Aubrey Sekhabi, with story-structure inputs by Mpumelelo Paul Grootboom and research by Dr Otsile Ntsoane, Hungry is a story about a poor unemployed 42 years old man Tommy (played by Sanku Bokaba), who is visited by a disgraced Afrikaner researcher and journalist, Johan (played by Brandon Auret of the District 9 and Elysium fame) who gets a second chance to redeem himself as he stands in for another researcher who fell ill on a research assignment about food insecurity and poverty at a particular poor South African working class community, where Tommy resides. The community is a fictional South African microcosm called Lusaka. This is where Tommy who leads Johan through the community's poverty, their plight and their problems.

Johan's visit happens at a time when two key members of this community, Mpho (played by Tshallo Chokwe) and Maponyane (played by Josias Molele). The two, with the help of their warrior-history community, have just won their land back. The community and in particular Tommy is hoping this land is going to feed them. They hope that they are going to plant organic food and prosper from their own soil. But then, like in Orwell's Animal Farm, we discover that Mpho betrays their ideologies and his best friend and comrade, Maponyane, and sells part of the arable land to a land-grabbing multi-national company. At the end, through Tommy's character growth and leadership, the community starts to revolt against Mpho. As for Johan, this assignment is a make or break position for him, and he goes to great lengths to try and make this work, thinking about the future of his grieving and wayward son, Dries (played by Cameron McEwan). They both go through the hunger and the unemployment and the misery of the township and the people of Lusaka, expecting to find victims, but what they instead find is a people grappling with life and survival and a determination to overcome their misery.

Hungry is about urban poverty, food insecurity and about how these issues are interpreted and explored in a personal and communal space that takes the side of the oppressed and the hungry.

► PERFORMANCE TIMES: TUES – SAT @ 20:00, SUN @ 15:00 TICKETS: TUES (R30), WED & THURS (R80), FRI – SUN (R100) ◀

 Funded by the European Union

 HUNGER FUND



HEINRICH BÖLL STIFTUNG

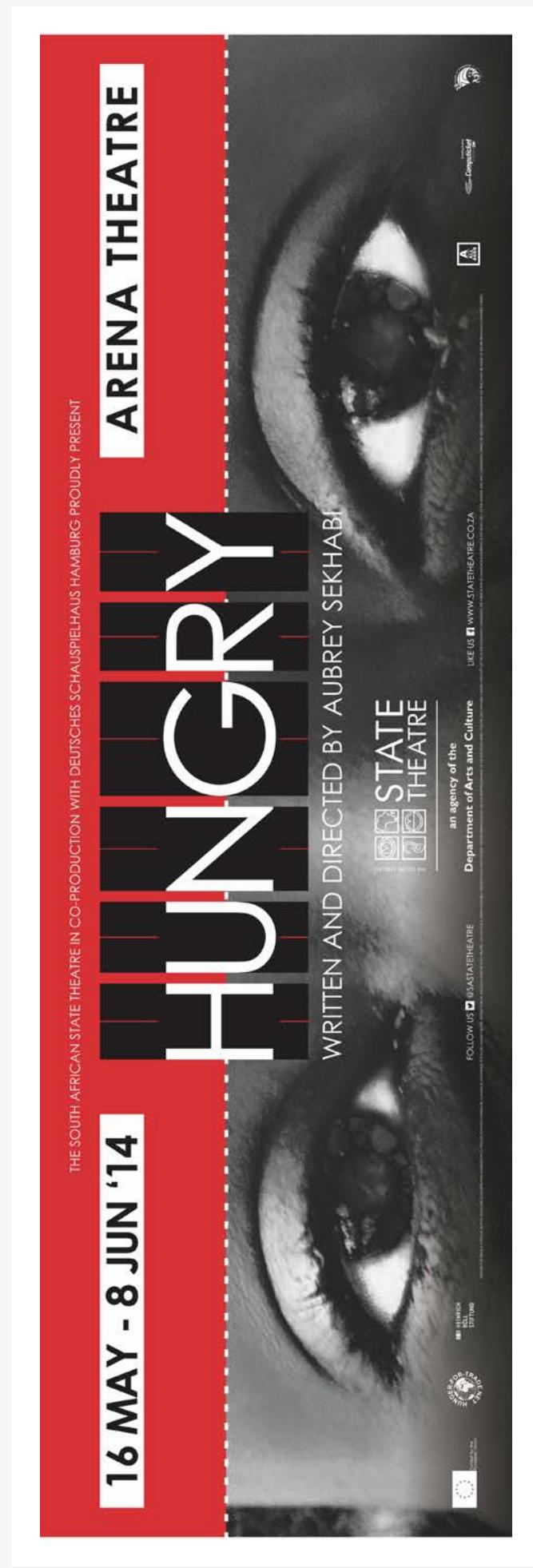
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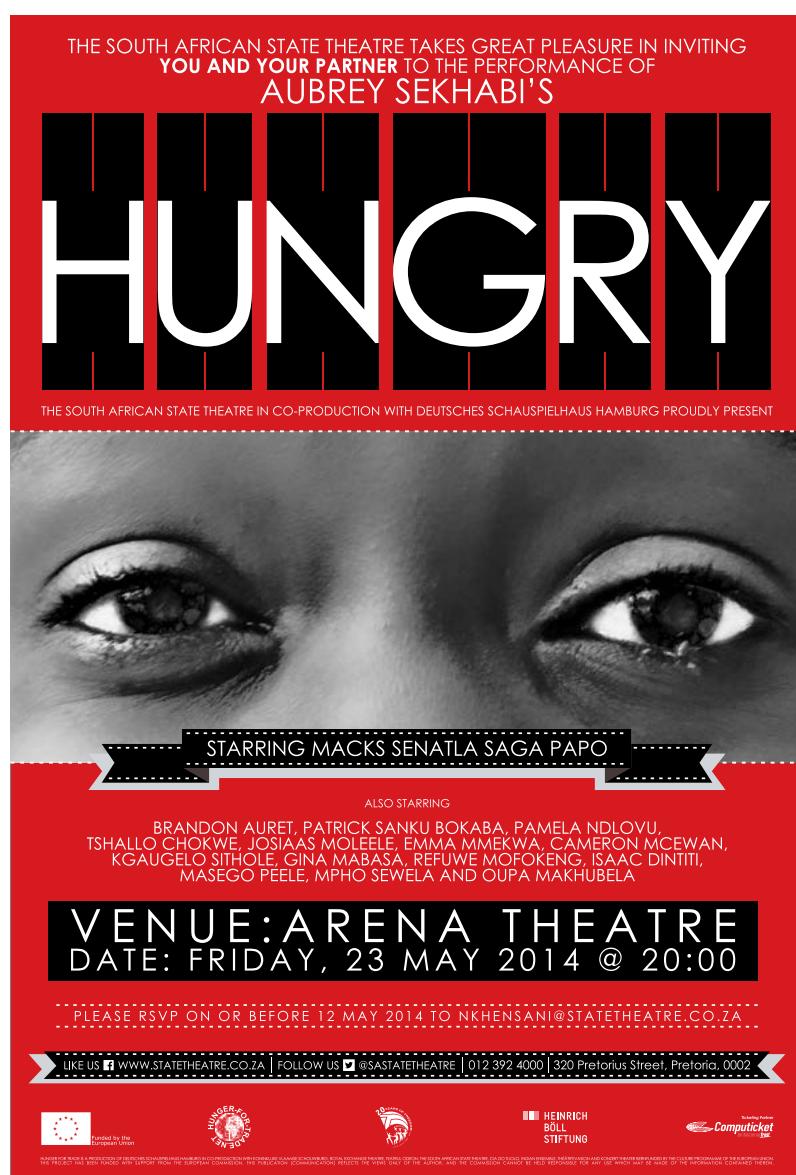


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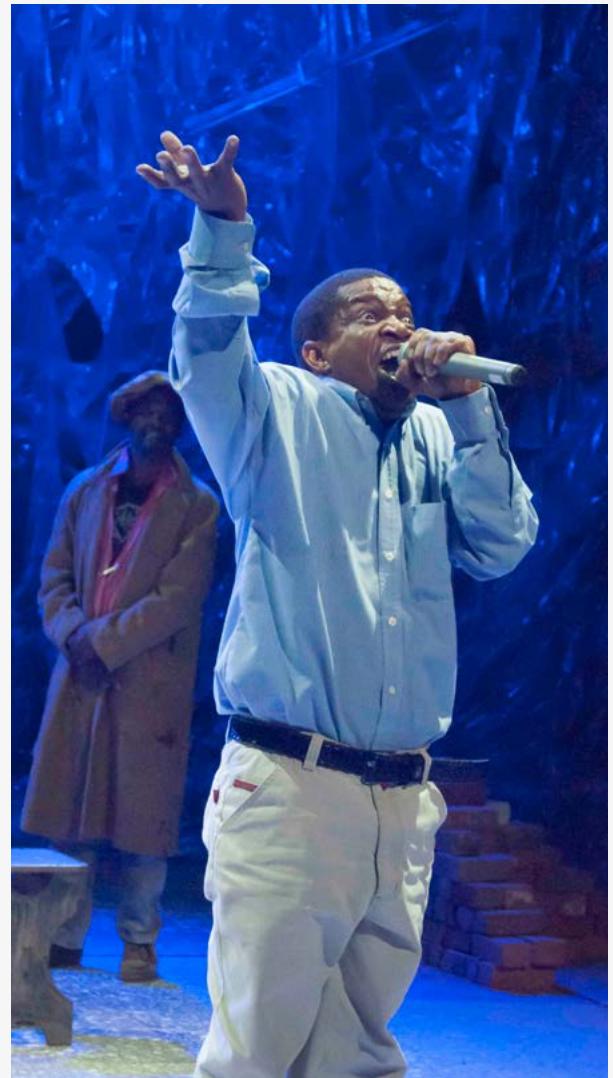
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IMAGE GALLERY











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