

TARRYN WYNGAARD

JOHAN BOTHA

POU



THE ERGO COMPANY INDIGENOUS FILM DISTRIBUTION MONOLITH FILMS THE NFVF AND THE DTIC PRESENT **POU**
STARRING TARRYN WYNGAARD JOHAN BOTHA ALIDA THERON RUAN WESSELS LIZA VAN DEVENTER AND NICOLA HANEKOM
WRITERS JACO MINNAAR DAVID CORNWELL PRODUCTION DESIGNER EDWARD LIEBENBERG EDITOR BRUCE MCLAREN-LYALL
CINEMATOGRAPHER JONATHAN KOVEL VISUAL EFFECTS LUMA ANIMATION
MUSIC CLANCY PARIS EXECUTIVE PRODUCERS RUDOLPH DE BRUIN JOHAN DE BRUIN BRENDON ROBINSON
PRODUCERS CATHARINA WEINEK DUMI GUMBI DAVID CORNWELL DIRECTOR JACO MINNAAR

the ergo company

INDIGENOUS
FILM DISTRIBUTION

MONOLITH
FILMS

THE NFVF
AND THE DTIC

ALIDA THERON

RUAN WESSELS

LUMA ANIMATION

PRODUCTION NOTES

The Ergo Company presents
In association with Fever Dream Pictures
Monolith Films
The National Film and Video Foundation of South Africa
The Department of Trade and Industry South Africa

A film by Jaco Minnaar and David Cornwell

POU

Directed by
JACO MINNAAR

Written by
JACO MINNAAR
DAVID CORNWELL

Starring
TARRYN WYNGAARD
JOHAN BOTHA
ALIDA THERON
RUAN WESSELS
LIZA VAN DEVENTER
NICOLA HANEKOM

Produced by
CATHARINA WEINEK
DUMI GUMBI
DAVID CORNWELL
JACO MINNAAR

Executive Producers
RUDOLPH DE BRUIN
JOHAN DE BRUIN
BRENDON ROBINSON

Director of Photography
JONATHAN KOVEL

Music Composer
CLANCY PARIS

SYNOPSIS

POU (PEACOCK) is a South African gothic horror following the journey of a young woman into the dark recesses of the Afrikaner psyche and its compromised past.

ANNA POHL (Tarryn Wyngaard) has grown up in an institutionalised space: a puritanical, Calvinist organisation known simply as The Foundation. Their mission is to provide a place of 'righteous innocence' for young women - to allow them to develop away from the 'corruptions' of the outside world. When Anna transgresses The Foundation's strict moral standards, she is sent away to care for one of its founding members, SAREL CILLIERS (Johan Botha), an Apartheid-era theologian now ailing on his isolated farm.

Anna's first night away from The Foundation is spent at the house of her supervisor, DR. BASSON (Alida Theron). Dr. Basson is an old friend of Sarel's, and acts as a 'go-between' figure, bringing him medication and supplies from town. Anna also meets the doctor's grandson, JEAN (Ruan Wessels), and the seeds of a strange and unlikely friendship are sown when she follows him out of the house to watch a performance at a drag bar.

Meeting Sarel on the farm the next day, Anna learns that his previous carer left suddenly - perhaps spooked by Sarel's declining mental state, which sees him hallucinating and acting erratically. His lavish but run-down farmhouse is a mess: the natural effects of neglect, as well as countless archive boxes that lie around the rooms. These boxes contain sinodal records, government gazettes, manuscripts, photographs and other keepsakes, and these contents are constantly, manically unpacked and studied by Sarel.

Anna continues to be haunted by memories of The Foundation - particularly, her relationship with another of the institution's charges, VICKI (Liza Van Deventer). In flashbacks, dreams and frustrated sexual fantasies, we learn that Anna and Vicki's budding romantic relationship is the reason she has been sent away to care for Sarel.

Meanwhile, the strange atmosphere of the farmhouse intensifies. Anna awakens after a fitful night on the farm to find a beautiful peacock locked away in a cage at the back of the property. She discovers that Sarel is plagued by nightmarish visions, seemingly of demons who are constantly whispering in his ears. She finds a photograph in the house that bears an uncanny resemblance to Vicki, and she learns from Jean that this young woman in the picture is KLARA, Sarel's long-deceased daughter.

Soon, the history of the farm—its sinister undertow, and in particular, the mystery surrounding the figure of Klara—pulls all of the characters into confrontation with one another. After Sarel tells Anna the story of "The Peacock and the Cherry Tree", a fable which seems to be equal parts confession and prophecy, Anna's isolation and her growing desperation drive her deeper into the mystery surrounding Klara and Sarel.

The further she gets sucked in, the more she discovers about the dark hypocrisy that lies at the heart of the Foundation's mission. She begins to share Sarel's nightmares and hallucinations, as the borders

between fantasy and reality become increasingly fluid. She reaches out to Jean to pull her out of the quicksand—before realising that she will have to act from her deepest convictions, or else lose herself to Sarel's demons forever.

DIRECTOR'S NOTE - Jaco Minnaar

Pou is a modern gothic fairytale. A surreal drama in which we follow the psycho-sexual journey of a young woman into the murky recesses of the Afrikaner psyche.

I find the South Africa I grew up in during the 1980s and 90s a deeply strange place. And though so much of it is still present today, the rapid technological changes, globalisation, and current social and political struggles has left it largely forgotten like a bad dream. But in this moment of cultural amnesia, remnants of that weird, repressed place often wash up on the shores of the unconscious.

The idea for *Pou* came through a few images. There was the imagined image of a woman laughing maniacally with a mouth full of blood. Then, while studying the Black Paintings of Francisco Goya I was excited by the image in two of the paintings of these old men who seem to be demented and dying and being haunted by demonic figures who are constantly whispering in their ears. This linked up with, and I was further inspired by, a few interviews with figures like P.W Botha and F.W de Klerk about their roles in Apartheid and I was struck by the fact that they refused to apologise to the bitter end. And with the return of a deep conservatism to the international political stage, again headed by self-important men, it felt all the more relevant a topic to explore.

Through the character of Sarel Cilliers, we could then imagine what could have happened to the patriarchs of the old regime as they approached the end of their lives – these men who reigned with such a sure and firm hand because they had religion and a sense of entitlement on their side. Coming up against this antagonistic force is Anna Pohl, a young woman struggling to find her place in the world against forces of repression and guilt. Through Anna we could ask questions around themes such as gender, sexuality and social justice which are all at the centre of the current culture wars. We could also explore the clash of different generations in a rapidly changing world with new frontiers and possibilities.

Though we explore these socio-political themes, we were drawn to do so through genre film and to steer away from the realism, facticity, and standard drama that is often employed when telling stories around these themes in South Africa. Not only were the seeding images more fantastic, but story elements and themes that arose in the writing process lent themselves to the fantastic, the uncanny, the gothic. It felt right for the place and characters we explored to set it in a world where the strange and sinister are stitched into the fabric of the everyday and normal. Some of our influences here were artful classics of the genre such as *Cat People*, *The Haunting*, *The Innocents*, *Eyes Without a Face* and *Repulsion*. In all of these films there is the sense that the source of the uncanny element is repression.

This is an idea that we found interesting and wanted to play with in a South African setting that felt ripe for it. It allowed us to look at how the past can have a malign influence on the present; that it is this darkness waiting to reclaim the characters.

Stepping away from realism also allowed us to be creative in how we presented the world. Because we didn't have to set it in the here and now, we were able to create a heightened and stylized world. We could be playful and draw on elements from various periods in the last few decades and throw it into what hopefully amounts to a thick stew of strange Afrikana. Our stylized mise-en-scene is complemented through the image-making by the use of high-contrast, atmospheric cinematography to create a dark and dreadful world. We also present the film in squarer aspect ratio to enhance the feeling of the claustrophobic, hemmed-in world that the characters inhabit.

With *Pou* we set out to create something dark, dream-like and unapologetically beautiful.

Describe the genesis of the Pou? What was the inspiration for the story?

JACO MINNAAR (JM): The idea for the film came to me through a few images. The first was through studying the *Black Paintings* of Francisco Goya which I was a bit obsessed with at the time. They are all strong and evocative but through a couple of them I was struck by the idea of these old men, demented and dying, being haunted by strange figures who seem to be whispering in their ears. At the same time I also came across some interviews with people like PW Botha and FW De Klerk wherein they refused to apologise for their roles in Apartheid even in their old age, years after the end of their regime. I thought there was an interesting link there.

I also had in my head this imagined image of a woman laughing maniacally with a mouth full of blood that I wanted to do something with. These images then became the entry point into the story for *Pou*. I wanted to spin it into a kind of dark modern fairytale wherein we bring these characters from two distant generations together and that could provide a surreal lens through which we can critically explore contemporary South Africa.

DAVID CORNWELL (DC): Another important thing that fueled the writing process was the desire to make a South African film in the Symbolist tradition. A lot of the themes we tackle in the film have been covered before, so to speak, but often in a much more literal fashion. We thought it would be interesting to draw on the country's history, but to try and go beyond its facticity, and interpret it as a haunting, psychic force acting on the characters. The film opens, for example, with a vision of Hell - though reimagined as an office from 1980s South Africa, with dot-matrix printers and beige filing cabinets.

What are some of the central themes of the film?

JM: Many stories have been told about South Africa and its compromised past. Many of these deal with the facts, the atrocities, the objective histories. With this film we attempted to wade into the murky waters of the Afrikaner psyche, exploring the shadows to see some of what lies beneath the surface of this strange place we grew up in during the 1980s and 90s and that perniciously persists today despite everything that has happened. This then brought us quickly to themes of repression and guilt; their origins and place in the foundational myths of the Afrikaner Volk and their lingering effects. It also allowed us to poke around with ideas around the whole project of modernity, imperialism, socio-political power structures, the union of church and state, the patriarchy, the nuclear family, and the everyday banality of tinpot fascism. But we also wanted to tell smaller personal stories about the effects of all this on individuals, which brought us to explore further questions around desire, sexuality, and gender.

DC: Repression is a really interesting subject, not least of all because it deals with powerful emotions like shame and guilt. These are the kinds of feelings that worldviews and codes of morality are often founded on: they run very deep, and they can warp your experience of the world in endlessly weird ways. Is repression a show of emotional strength, or does it incubate a deeper kind of weakness? We explore a lot of these ideas in *Pou*, for example, displacement, sublimation, wish fulfillment, and the way the repression of a certain desire or emotion can produce dark, parallel obsessions. Repression also seems a particularly appropriate subject to explore in the South African context, as the Sexual Revolution largely passed us by during the fiercely puritanical Apartheid years - and it feels like a legacy of conservatism still remains.

Who are the central characters and how do they drive the story?

JM: Though we wanted *Pou* to be a look into the miasmic depths of the Afrikaner psyche we also aimed for it to be a universal story about the confrontation between two vastly different generations. The characters are therefore symbolic, or emblematic, of this generational divide.

On the one hand, we have the character of Anna Pohl, a headstrong young woman driven by desire and passion. These qualities soon get her expelled from the home for girls where she lives and also receives her training – a dubious institution known simply as The Foundation. As punishment, Anna is placed as carer for an old man who lives on a farm in the middle of nowhere and she is told that his firm hand will put her straight. This sets her off on a journey to self-discovery and ultimately liberation from the troubled waters of repression and guilt that she's been floundering through her whole life.

On the other hand, we have Sarel Cilliers, a retired theologian living out his last days in demented degradation, alone on his farm in the middle of nowhere. He is a self-important and entitled old patriarch desperately holding on to the remnants of power he once enjoyed, while fighting off the haunting knowledge of his own corruption and guilt that is threatening to overwhelm him.

DC: In addition to these highly contrasting central figures, doubling and mirroring are present in the rest of the film's cast of characters. For example, Sarel's long-time confidant and accomplice, Dr. Basson, represents a certain form of outmoded, oppressive thinking that is also reflected, though much more intensely, by the character of Suster Tolmei at the beginning of the film. The characters of Vicki and Klara are literally 'doubles' in the film, at least in Anna's imagination, presenting different (and intersecting)

experiences of patriarchal oppression. Finally, Jean - Dr. Basson's grandson - also has a 'similar but opposite' relationship to Anna. Anna is internally driven, but externally repressed by her strict and unforgiving environment, while Jean has the freedom to explore his desires, but is held back by internal feelings of fear and shame.

What was the attraction of using the horror genre to tell this story?

JM: I don't know whether we set out to make a strict 'horror film', but we definitely play with elements of the horror genre insofar as it allows us explore certain ideas. And that is what makes the horror genre interesting – it provides a space to discuss ideas, stories, characters and phenomena that are difficult to deal with elsewhere. It is also a space that allows for a heightened perspective, where all kinds of oddities of the imagination, which are easily dismissed in a more grounded perspective, can find a home. Though we explore certain socio-political themes, we never wanted to do so through realism. We were always interested in approaching these stories in a more surreal, dream-logic kind of way to see what it shakes up. Not only were the original images that were the seeds of the story strange and fantastic, but story elements and themes that arose in the writing process lent themselves to the fantastic, the uncanny, the Gothic. It felt right for the place and characters we explored to set it in a world where the strange and sinister are stitched into the fabric of the everyday and normal. And this is definitely the realm of horror.

DC: Yes, I think Gothic is definitely a good word. During the writing process, we were self-conscious about using Gothic tropes and elements - the 'Edgar Allan Poe playbook' of spooky houses, restless spirits, doppelgangers, and seemingly enchanted animals - to shape the twists and turns of the story, and we leaned into how this genre foregrounds subjective experience over objective reality. After all, horror - in its purest form - exists between an individual and their own imagination. Throughout the process, we tried to keep in mind the goal to tell the story 'from within Anna's mind', and so the film's genre was constantly an effect of this decision.

The writing process for this film was a collaboration between you two. Describe how this partnership works.

DC: I got into screenwriting thanks to Jaco. My background is in prose fiction, but *Pou* is now the third project we've collaborated on together. I think we're lucky because we have really similar tastes in film, and - when we get going on a project - we're able to get quite deeply in synch about the kind of film we're trying to make and what we're trying to achieve with it. The collaborative aspect is actually one of my favourite things about writing films - it's a unique energy when you're reading the different parts and acting stuff out to see if it works; it's a bit of cliché, but the story really does 'come alive in the room'. And it's obviously very different from the prolonged periods of isolation you get when you're writing novels, which can be a bit of a lonely business in comparison.

Tell us about the casting process.

JM: The casting process started with meeting our casting director Belinda Kruger who was wonderful to work with. She had a great understanding for our script and characters and together with a lot of experience and a good eye, she was a tremendous help in the early part of the production process and bringing these characters to life that we lived with on the page for such a long time.

We always knew that casting Anna was key as she had to carry the entire film. Anna is in every scene and the audience experiences the film through her so we had to find someone very special with a lot of specific but diverse qualities. My original idea was to just cast the net as wide as possible, but Belinda managed to gather a very strong group of young women that we could audition. And there are so many talented and well-trained actresses in South Africa. It was then also Belinda's sharp eye who spotted Tarryn Wyngaard hanging out at the Silwerskermfees and immediately called me to say that she thinks she found our Anna. And there is no question that Tarryn really delivered. She was amazing to work with and gave us such a strong and nuanced performance.

Casting Anna was difficult because there is a wealth of talent to choose from. On the other hand, casting Sarel was difficult in the sense that there are not so many active actors in that age group and we knew that it was definitely a demanding part that asked a lot of the actors mentally and physically. We saw a few actors who were great but just not old enough and there were a few actors who were just not prepared to take on this role. Johan Botha sent us a great self-tape and I immediately felt strong about him. So I got in my car and drove out to Calitzdorp to meet him and discuss the role. Johan and his wife Lida welcomed me into their home with open arms and we spent a great day drinking wine with our Sunday roast and talking about everything.

He was so wonderfully open to the role and ready with a ton of experience and a lifetime of stories to feed off that there was no question that he would be great. WIn the end we definitely feel that he delivered a wonderfully nuanced and strong performance that just nails old Sarel-Sonder-Sonde.

Of course, Nicola Hanekom just blew us away immediately with the strongest reading for her part bringing all the intense lizard vibes.

***Pou* has the distinction of being the first South African feature film to employ an intimacy coordinator, Sara Blecher, on set. Can you tell us more about this role and what you feel it brought to the production?**

DC: I first heard about Sara Blecher and the intimacy coordination course she had completed while I was working at *Screen Africa*. This was during the lead-up to the shoot and so I managed to reach out at the right time for her to be involved during the final stages of pre-production.

An intimacy coordinator works with the director and the performers to choreograph and rehearse intimate scenes before they are filmed on set. Sara explained that this had two distinct advantages. Most importantly, on the emotional side of things, it would ensure that the actors stayed in their respective comfort zones at all times - that no one would feel pressured in the heat of the moment into doing anything they didn't want to do. This is, regrettably, a very common experience in the film and TV industry. Secondly, as Sara explained, like any action sequence - such a fight, or a fall - rehearsing the moves beforehand with a sense of how the camera would pick everything up had great practical benefits, allowing us to shoot the scenes cleanly and efficiently. There is, of course, a special kind of tension that develops on set during intimate scenes and we felt - paradoxically, perhaps - better able to capture this ephemeral energy by being so thoroughly prepared.

Our intention was always to create a film that was ultimately sex-positive in its 'message', and so - to achieve this - we felt it was crucial that all the actors had positive experiences on set. We are doubly grateful to Sara, therefore, first for allowing us as filmmakers to create these conditions on set, and also because we believe that the 'background work' she put in added tremendous value to the film's intimate scenes.

What was the approach to the cinematography of the film?

JM: Jonathan Kovel is such a great cinematographer with a strong eye and a sure hand. He joined our team quite late but he immediately understood our vision and knew how to bring it to life. We always knew that one of the key things we needed to do through the images was to create a specific feel and atmosphere for the film world. We wanted to create this heightened, liminal world, where dreamy and horrific elements mix in with the mundane. Central to this world is the house. We wanted it to almost become a character and, in a sense, an extension of Sarel's mind – dim and full of misapprehension. We wanted the film to be quite dark overall with shadows always threatening to swallow the light. We often played with the idea of natural light streaking in through the windows and filling it in with practical light sources to create nice contrasty images. We were also quite rigorous in how we placed and moved the camera to help create the atmosphere. We wanted to use a more classical approach with the camera just steadily and gently drifting in and out and along with the movement of the characters. Because this is quite intimately Anna's story and we are experiencing everything with her, we needed to be close to her, so we are always either looking at Anna and following her through a space or we are seeing things from her perspective. But we also go into her mind with flashbacks, dreams and visions for some of which we employed beautiful underwater cinematography and in-camera effects. We set out with the aim of creating as much as possible in camera and not leaning too hard on post-production visual effects. This was for aesthetic reasons, but also, of course, for budgetary reasons.

The cinematography only works if you have the right things in front of the lens, so our world had to be created. We had a world in mind that was uniquely South African but not specific in the time period it was taking place. We were lucky in finding that old house that has so much atmosphere and a sense of history already there for us to capture. But we were also lucky in working with Production Designer Eddie Liebenberg and his small team who were just amazing at building, finding, and it sometimes felt like conjuring up everything we needed to create this eclectic world. Of course this was rounded out by the wonderful work of our Costume Designer, Rochelle Selling who got the styling just right and made all those beautiful uniforms. We played all this through a colour-palette of blues, greens, and purples – the colours of the peacock - on the one side, and browns, yellows, and neutrals on the other.

The film also features striking post-production elements. Tell us more about your approach to scoring and visual effects (VFX) and how these elements impact the storytelling.

DC: In terms of the visual effects, we were really lucky to be introduced to Paul Meyer and his team at Luma Animation during the very early stages of the shoot. We obviously knew we had some weird and wonderful things in the script, but we were concerned the whole way along about how to translate these effectively onto the screen. Paul was really helpful in setting our minds at ease - his philosophy was to encourage us to let our imaginations run wild, and to trust that his team would deliver the results we needed. He was on set during the relevant filming days and his guidance in setting up the shots to later integrate with the VFX elements was invaluable. It sounds grandiose to say, but we truly wanted *Pou* to be filled with unique, never-seen-before images - and the team at Luma Animation definitely delivered on this brief with their creativity and expertise.

JM: Working with the composer Clancy Paris to create the music for the film was a great part of the process as it really added a lot in bringing the images alive and creating the atmosphere. I think we have similar tastes in music and that made it possible to communicate and get to what we felt worked for the film. We decided early on that the score should be quite minimal and consist of various dark drones that could almost pull us right into Anna's experience of this world. The film was then scored using both found and performed sound, and treated through studio software and hardware.

Using that song by Die Briels also just adds such a unique and weird element that really helps to create the world of the film. And we were lucky enough to have David and Danieyella Rodin arrange and record a great new version of an old song for our scene in the drag bar.

Finally, give us some more details about the experience of shooting *Pou*.

DC: For our first feature, we couldn't have wished for a better experience. We had a really small budget and a really ambitious idea, and so we knew we'd have to find people to work with who were willing to commit their skills and passion because they believed in the project, and not because this was just 'another gig' in their calendars.

Our co-producers (Cati Weinek and Dumi Gumbi at The Ergo Company) were instrumental in introducing us to the right people at the core of the project, such as Pieter Grobbelaar, our line producer. From there - it always seemed like our luck would run out, but it never did - we were able to contract one outstandingly talented individual after another, with all of them buying fully into the idea of the project and extending themselves, in all kinds of ways, to help create as much magic on set as possible.

I think this culminated right near the end of the shoot, when our art director, Edward Liebenberg, successfully built and flooded an 'attic' in an abandoned swimming pool in Mark's Park, Johannesburg. It was a crazy idea, especially for our budget - the night before Jaco and I were asking ourselves why we'd gone and put it in the script! But, by that point, we were so confident in the team we had assembled -

and it was just an amazing experience to watch it all come together into what is, hopefully, a beautiful and memorable scene.

Overall, the prevailing emotion is gratitude for everyone's hard work and the support we received during the making of *Pou*. For us, it's been a five-year journey to get the film produced, full of twists and turns - we've learned a lot, and can't wait to get moving on the next project.

ABOUT THE FILMMAKERS

JACO MINNAAR - Writer, Director

Jaco grew up in the industrial wastelands of Gauteng. He studied film and literature at University and later went to film school. He's worked many different jobs from cleaning toilets to lecturing to directing for television. He made various experimental video works, music videos and short films that includes *Die Onderspit* for kykNET's Silwerskermfees which he made along with David Cornwell. *Pou* is his first feature film.

DAVID CORNWELL - Writer, Producer

David is a writer, filmmaker, and musician. He is the author of the novel *Like It Matters* (published in 2016 by Umuzi), which was long-listed for the Sunday Times Fiction Prize and the 9mobile Prize for Best African Debut. He has previously written and produced two short films with Jaco Minnaar (*Tomorrow It's Sunday* and *Die Onderspit*), and he writes songs and performs with Danieyella Rodin (Sixgun Gospel, KRAAL) in the band Night Owl Radio.

JONATHAN KOVEL - DoP

Jonathan Kovel has been living and working in Johannesburg for eighteen years. Having started in film in New York, where he graduated from Columbia University Film School, he is now firmly ensconced in the South African film and television industry. Fluent in French, as well as semi-fluent in Spanish, he has shot all over the world, including: Canada, Mexico, Peru, Curaçao, Ireland, France, Namibia, Botswana, Mozambique, Swaziland, Nigeria, Kenya, Malaysia, and Indonesia.

He has done numerous local and international documentaries, including *Keep the River on your Right*, winner of best film at Amsterdam's IDFA film festival; *28 Up South Africa* for ITV and Al Jazeera; and *Miners Shot Down*, winner of best documentary at the 2015 International Emmys.

His narrative work includes *Happy Ever Afters*, starring Golden Globe winning actress Sally Hawkins; and a local feature, *Of Good Report*, for director Jahmil Qubeka and Spier Films, which played to great critical acclaim at the Toronto, London, and Chicago Film Festivals, and won best film at the 2014 SAFTAS and 2014 AMAA's in addition to opening the 2013 Durban International Film Festival. More recently, he shot the feature films *Ayanda* and *Dis Ek Anna* for director Sara Blecher.

Recent work includes *Sew the Winter to My Skin*, also for director Jahmil Qubeka, which won the 2019 SAFTAS for best feature film.

CATHARINA WEINEK - Producer

Cati loves producing beautifully crafted feature films. Her films have won South African national awards but also international awards such as Shnit best short film (2019) and Best Sundance TV short (2019). She has raised finance for feature films, such *The Letter Reader* (2019), *The Tokoloshe* (2018) *Mrs Right Guy* (2016), *Vryslag* (2015) and the cult classic *Gog'Helen* (2012).

Career highlights include creating *Come See The Bioscope* (1993); conducting over 100 interviews for her Memory Box initiative in 2003 at the biggest Soweto hospital supporting HIV positive South Africans before the roll out of ARVs; producing an exhibition dealing with HIV/AIDS through memory boxes at Constitution Hill; her anti-nuclear documentary, *Uranium Road* (2009), which changed nuclear policy in SA; creating the ground-breaking Sediba script development programme under the wing of South Africa's National Film and Video Foundation, producing 26 episodes of the award -winning *Soul City* series, raising finance for 3D feature length animation film with presales across Europe; developing and producing the Oscar-winner Tristan Holmes' first feature film, *The Fragile King* (release date 2021), producing Fred Strydom's first feature film, *The Inside Out Man* with the producers of *Back to the Future* and ultimately and above all being a proud parent of two 'born-free' babies.

DUMI GUMBI - Producer

His first feature film *Gog' Helen*, premiered at the Durban International Film Festival Main Competition in 2012, had its American Premiere at the Pan-African Film Festival (PAFF) in 2013. *Gog' Helen* was also nominated in the 2014 SAFTA's in the categories Best Music Composition and Best Editing.

Dumi followed this success by producing *Die Spook van Uniondale* (2014), one of the first Afrikaans horror films to have been produced in democratic South Africa. Dumi's went on to produce the 2015 Silwerskerm Fees Best Short Film winner *Vryslag* and *Dora's Peace*, one of most critically acclaimed South African Films, and winner at the Jozi Film Festival in 2016. The film was an official selection at the Boston International Film Festival in 2017, as well as official selection Beijing International Film Festival in the same year.

Mrs Right Guy (2016), was one of South Africa's top grossing films of that year. Dumi also produced the critically acclaimed *Five Fingers of Marseilles*, released in 2018 which was the official selection at both the Toronto International Film Festival, as well as BUSAN in the year 2017.

Dumi's commitment to creating projects with a global reach saw him managing an international co-production with the film *Love by Chance* in 2017. His pioneering spirit when it comes to South African

Film Products lead to him producing The Tokoloshe which screened at BIFAN film festival, FrightFest, Lund, Sitges, RazorReel, and MOTELx.

ABOUT THE CAST

TARRYN WYNGAARD - Anna

Tarryn Wyngaard graduated from the University of Cape Town, where she completed a B.A. in Theatre & Performance. Whilst at UCT she performed in a number of productions, including Lara Bye's Richard III at the Maynardville Open Air Theatre. Since her breakout role in the feature film Noem My Skollie (2016), Tarryn has appeared in a range of local and international productions, including Dwaalster, Agent, The Watch, Ridley Scott's Raised By Wolves, and Louw Venter's Stam, which won Best Feature at the 2020 Durban International Film Festival. A rising star and a formidable talent, Tarryn can currently be seen in the kykNET/Showmax Original series 4 Mure and Dam.

JOHAN BOTHA - Sarel

Johan Botha is a veteran of the South African performance scene. Botha began his professional career at Springbok Radio and received his drama training at the ADK under Aletta Gericke. His career has spanned five decades and many prominent roles in theatre, television and film productions (7de Laan, Die Byl, Buurtwag). Recent work includes the kykNET/Showmax Original series 4 Mure and the feature film Toorbos. Says Botha of his role as Sarel Cilliers in Pou: "My rol in Pou is vir my beslis 'n hoogtepunt en dit beteken vir my onbeskryflik baie in hierdie stadium van my verouderde loopbaan."

RUAN WESSELS - Jean

Though still only 23 years old, Ruan Wessels has a wealth of film and television experience. His breakout role came in 2011, as Morné Gericke in the kykNET soap opera Binnelanders. Since then, he has had notable roles in television series (Fluiters, 7de Laan, Spoorloos) and star turns in feature films (Jou Romeo, Agent 2000: Die Laksman), most recently appearing in the kykNET comedy-drama series Ekstra Medium. Reflecting on his career path to date, Wessels says: "I am very thankful to have been apart of this industry for more than 12 years now, and I am even more excited to see what the rest of the journey has in store for me. Working with amazing people and living through art has truly been a blessing. 'We do not come to the theatre to eat, we come to be eaten'".

END CREDITS

CAST

Anna	TARRYN WYNGAARD
Sarel	JOHAN BOTHA
Jean	RUAN WESSELS
Dr. Basson	ALIDA THERON
Vicki	LIZA VAN DEVENTER
Sister Tolmei	NICOLA HANEKOM
Duvenhage	ANDRE STOLZ
Dominee	EDUAN HORN
Drag Queen	HERMIE WONDERBOY

CREW

Directed by	Jaco Minnaar
Written By	Jaco Minnaar David Cornwell
Produced by	Catharina Weinek Dumi Gumbi David Cornwell Jaco Minnaar
Executive Producers	Rudolph de Bruin Johan de Bruin Brendon Robinson
Lead Cast	Tarryn Wyngaard Johan Botha Ruan Wessels Alida Theron
Supporting Cast	Nicola Hanekom Liza van Deventer André Stolz Hermie Wonderboy Gustav Gerdener Eduard Horn
Director of Photography	Jonathan Kovel
Production Designer	Edward Liebenberg
Editor	Bruce McLaren-Lyall
VFX	Luma Animation
Costume Designer	Rochelle Selling
Music Composer	Clancy Paris
Casting Director	Belinda Kruger
Line Producer	Pieter Grobbelaar
First Assistant Director	Melusi CJ Mzolo
Second Assistant Director	Kgakgamotso Nkomo
Intimacy Coordinator	Sara Blecher
Focus Puller	Tobias Swanepoel
Gaffer	William Tshipape
Best Boy Lighting	Fuzane Vanto
Camera Assistants	Lee Gambu Pumlani Toulela
Script Supervisor	David Cornwell
Sound Mixer	Geo Höhn (Insomnia Studios)
Sound Engineer	George Ramosiwe
Boom Operator	Gavin Khumalo
Best Boy	Bongani Dlamini
Key Grip	Joe Ntceni

Spark	Tolbert Manyaka
DIT/Data Wrangler	Tanika Wessels
VT Operator	Mbali Nkosi
Special Effects Supervisor	Paul Meyer
Location Manager	Bongani Masuku
Property Master	Franco Meyer
Props	Edward Liebenberg
Set Dresser	Franco Meyer
Set Designer	Edward Liebenberg
Costume Supervisor	Rochelle Selling
Costumers	Rolandieu Sally Janse
Head of Makeup	Dikeledi Moseta
Hair Department Head	Cebesile Nene
Key Hairstylist	Cebesile Nene
Background Casting	Dikiledi Moseta
Post Production Supervisor	Pieter Grobbelaar
Production Coordinator	Bruce McLaren-Lyall
Unit Publicist	Pieter Grobbelaar
Stills Photographer	Jana Erasmus
	Dom Barnardt