

ROBERTO KYLE

MARLON SWARTS

BRENDON DANIELS

NICOLE FORTUIN

A FILM BY JOHN GUTIERREZ

SONS OF THE SEA



DISTRIBUTION COMPANY PRESENT A MISS K PRODUCTIONS AND AMIGA PICTURES PRODUCTION
CASTING BY PORTIA CILE MUSIC BY TAPIWA MUSVOSVI SPECIAL FX MAKEUP & HAIR DESIGNER LISA WAKELIN EDITED BY PAUL SPIERS
PRODUCTION DESIGNER IMRAN HAMDULAY DIRECTOR OF PHOTOGRAPHY SEBASTIAN CORI EXECUTIVE PRODUCERS IARYN KOSVNER BLAINE DEL VALLE
PAUL GUTIERREZ NADIA DAVIDS AL ESKANAZY THEA WARREN MITZMAN BRAD BICKERTON COLETTE RILEY STEPHANIE BARGAS
ANDREW MICHAU PRODUCED BY KHOSIE DALI AND IMRAN HAMDULAY PRODUCERS DAVID HORLER JOHN GUTIERREZ SCREENPLAY BY JOHN GUTIERREZ

 AMIGA 

COMING SOON

PRODUCTION INFORMATION

DISTRIBUTION COMPANY present a MISS K PRODUCTIONS and AMIGA PICTURES production of a film by
John Gutierrez

SONS OF THER SEA

Starring

ROBERTO KYLE

MARLON SWARTZ

BRENDON DANIELS

NICOLE FORTUIN

Executive Producers

TARYN KOSVINER

ELAINE DEL VALLE

PAUL GUTIERRES

NADIA DAVIDS

AL ESKANAZY THEA

WARREN MITZMAN

BRAD BICKERTON

COLETTE RILEY

STEPHANIE BARGAS

ANDREW MICHAU

Produced by

KHOSIE DALI

IMRAN HAMDULAY

Producers

DAVID HORLER

JOHN GUTIERRES

Written by
JOHN GUTIERRES

Edited by
PAUL SPEIRS

Director of Photography
SEBASTIAN CORT

Directed by
JOHN GUTIERRES

SPECIFICATIONS

| | |
|---------------|--------------|
| Genre: | Drama |
| Running Time: | 82 mins |
| Language: | English |
| FPB Rating: | |
| Country: | South Africa |

FILM FESTIVALS

2021 Cinequest Film Festival

2021 Durban International Film Festival

SYNOPSIS

In a working-class fishing village on the outskirts of Cape Town, an orphaned Gabriel and his older brother Mikhail have always found solace in each other and in the sea.

While working at a local hotel, Gabriel discovers a dead body and two bags of valuable, endangered abalone. The abalone - loved by locals, poached by divers, a sought-after commodity on the black market - is a treasure trove. Mikhail, always domineering, convinces Gabriel to steal it; that to sell it would mean a new life for them both. In the center of Cape Town, Peterson, a struggling official from the Department of Agriculture catches news of the find.

Driven by a need to save his own family from emotional and financial ruin, he sets out in pursuit of the boys and their loot. The brothers are forced to flee their village, crossing the mountains of the fabled Cape of Good Hope in a fight for their own survival.

Sons of the Sea follows three men trapped in the poison of the past, fighting to survive a dangerous present and struggling to imagine a different future. It's a story about needing to escape, the promise and bondage of brotherhood, and an endless struggle for land and belonging.

DIRECTOR'S STATEMENT – John Gutierrez

I'm a native Californian who's lived in New York, London, and Cape Town. Moving around has meant that I've always had to make an active effort to connect with different people, to find my place and sense of belonging in foreign cities. In 2016 my partner and I moved to her home-city of Cape Town, and I was struck, as I'd been on previous visits, by how so much of the city and its surrounds recalled my childhood home... The climate and the natural landscape felt deeply familiar, but so too did the people... the mestizo population of Cape Town (the city's majority) reminded me in so many ways of my own Californian Mexican family and community. The longer I stayed, the more I wanted to explore this unexpected familiarity, this sense of a connection between the two places through a film. It took a few years, but I eventually found the story I wanted to tell - the re-fashioning of 'El Mechudo', a Mexican folktale- and the place I wanted to tell it in - a small fishing village just outside of Cape Town called Kalk Bay.

In Kalk Bay I found not only a present that echoed my home but also a history of loss, dispossession and (ultimately) survival that I've known in my own people too. I saw in those folks the same long process of multi-generational disenfranchisement, of being pushed off and away from one's land, of being separated from place and soul, that I'd known and seen all my life in the United States. I spoke to Kalk Bay elders and hung out with youngsters. It was through these encounters that the world of the film began to take shape. I began to understand that I didn't want to make a conventional crime film about the dark underbelly of the illicit abalone trade, about the Chinese Triad or the Cape gangs. Instead, I wanted to work with actors to create characters with rich, difficult emotional worlds, characters slamming up hard against history, characters struggling to survive an impossible present.

In combining the Mexican legend with the Cape locale, I could explore the symmetry I saw, honor the struggles I felt.

'El Mechudo' was both inspiration and guide in the writing and making of *Sons of the Sea*. A beloved Californian folktale and the force behind Steinbeck's novella *The Pearl*, it tells the story of a young Native American man - the greatest, most celebrated pearl free diver in all of Baja California. To defend his title and win the annual coastal contest he decides to dive deeper and longer than ever before. When he doesn't resurface, his friends go in search of him. Eventually, tragically, they find him dead with his hand caught in a giant oyster. Today, the ghost of Mechudo haunts those who dare to dive for oysters in the Bay of La Paz.

As a boy, I was fascinated by Mechudo's bravery and daring. As an adult, other themes in his story, ones around indignity, belonging, and a tortured kind of masculinity, began to reveal themselves.

In telling Gabriel, Mikhail and Peterson's story through EL Mechudo's, I'd found a way to connect my own people and history with the folks of my adopted city and to explore how love and masculinity are shaped by centuries-long histories of violence.

As a father, I worry constantly about raising my sons in a hyper-masculine, patriarchal world. While writing the film, I reflected on my own childhood and adolescence and how I fell prey to the trappings of my era. I recognized how my brothers and I took on the performance of machismo, being boastful, mocking, a little violent, sometimes degrading - all to hide our real fragilities. Those ideas are all in the film too - from the vulnerable little boy - Peterson's son- to the two paths of manhood that Mikhail and Gabriel choose, to Peterson, strapped with a gun, hunting these kids down.

In the writing, one of the key themes became 'brotherhood' and all losses and gains that come with it: loyalty, unconditional love, jealousy, competitiveness, a desire for independence, a need for co-dependence. Brothers offer each other powerful reflections. We do psychic and physical battle with and for each other. We love and fight, worship and hate each other, we shape each other's identities and become men - in all the complexity of that word - together ... At the heart of Sons of the Sea is a tragic story about a young man moving away from the pull of his older brother's darkness and the cost of that flight to them both.

Q&A WITH JOHN GUTIERRES

You're an American Filmmaker from California. How did you end up making your first film in South Africa?

My partner is from Cape Town. Through her, I have a sixteen-year relationship with the city and country. For the last four years I've been living in Cape Town with her and my two boys. Over the years I feel I've developed a deep relationship with the city, its people, history and landscapes - when you live somewhere, I think it's important to take on the history and the complexities of that place, to spend real time engaging with those things. It's become a second home for me and I was also lucky enough to have the right group of filmmakers around me to make *Sons of the Sea* possible.

What inspired this film?

The story came to me around the same time I was reading about the illicit perlemoen trade in Cape Town. I was reminded of the old Mexican folktale, Mechudo about a Yaqui oyster diver. In the story he tries to win a pearl diving contest and gets his arm trapped in a giant oyster and drowns, haunting the bay forever. I remembered too that this Mexican folktale was the inspiration for John Steinbeck's *The Pearl*. I'm a California boy so I grew on a healthy dose of Steinbeck, *The Pearl*, *Grapes of Wrath*, *East of Eden* - all of it. And that old world became my connection to this new one. I thought it would be interesting to take a story from my culture and transplant it here on the other side of the globe - coast to coast.

How did you decide on the title *Sons of the Sea*?

The characters' relationship with the ocean is both psychic and material: it's a source of food, sustenance, pleasure, and ancestral connection. The title is also a declaration of belonging: brown folks' intimacy with these waters has been long erased - it's always image after image of white surfers and divers. With the film, as with the title, I wanted to shift that- explore brown people's feeling for and connection to the sea, create beautiful images of them in the water and on land that is surrounded by it.

Why did you want to tell this story?

In 2005, during one of my first visits to Cape Town, I fell in love with a small town along the coast called Kalk Bay. It used to be a small fishing village but now it's a thriving tourist destination. It's at once totally idyllic and completely representative of South Africa's inequality; you get million-dollar homes and nice

restaurants and directly across the street there are seriously impoverished families and communities crammed into old flats.

Cape Town is like that- you're in constant collision with its inequalities. There was also so much of it - the landscape, the people, the long, tangled history of disenfranchisement - that reminded me of my own home, California. So, I was partly driven by a love and fascination of the place and a desire to connect it with my home.

How did you decide what kind of story you wanted to tell about this community?

During my visits I'd watch the fishermen and women pulling in their catches, cleaning the fish and selling it on the harbor. Speaking to them I quickly learned that though this community has been fishing these waters for generations, much has changed over the last thirty years. I knew I wanted to make something about this place without making the illicit perlemoen trade, or gangs and Chinese syndicates the focus. All those ideas are embedded in Sons of the Sea but I wanted to tell an intimate story about brothers, about leaving home, about the struggle to survive on one's own and one's family's history. I wrote what I knew, combining it with what I'd come to learn.

San Jose and Cape Town are 20,000 miles apart what kind of connections are there for you?

The first time I visited Cape Town I arrived with all the expectations an American has of Africa; but Cape Town upended all of that. It's a very diverse city, colonized around the same time as New York and with a similar slave history to New Orleans. Most of the people in the Cape are mixed race, descended from the indigenous Khoisan, enslaved peoples from the Malaysian archipelago and the rest of Africa, indentured Indians, colonizing Europeans... After learning this I thought, wait, these people are mestizo, they're Mexicanos, just like me. When I walk in Cape Town, for the most part, people don't see me as a foreigner; it's only when I open my mouth that my cover is blown.

And what happens when your cover is blown?

If I start up a conversation with a local mixed raced person and they realize I'm Latinx, they usually want to talk about "Blood in Blood Out", "American Me", all the Cholo classics. It's ese this and vato that. I grew up in that culture, so it's fun seeing it reflected to me. A lot of the time, my family is probably a lot like theirs; comes from similar backgrounds- farmworkers, carpenters, and like me, they probably have cousins in gangs. We get mutually excited to connect in this way. It's always a trip talking about Mexican heritage, food, and basketball in Cape Town.

I also feel, when I encounter people of color in Cape Town there's a universal understanding of brownness, of historical pain. We know we share a common experience of systemic racism in our own countries. There's a symmetry around the pain and shit our people have struggled against even to this today and a magnificence in our survival.

It's been a turbulent, challenging, hopefully transformative year in the United States because of the BLM movement. How do you think the conversation and push for change will affect the opportunities and visibility Black and Brown filmmakers?

We're at the beginning of a real Black and Brown Renaissance in America, especially in film. Many of us have been relegated to the sidelines, waiting to get in the game or playing second- fiddle in someone's entourage. We've been represented by a small handful of voices. But now we're coming and we're strong – there's a lot to say and that needs to be said. There's so much opportunity because in the past we were limited to the kinds of characters we could depict on screen and the kinds of stories we could tell; old "dirty Mexican" tropes or the Latino gangster...but mestizo culture is vast and complex, there are families in America like mine that are tied to the history of our Native American roots, but also culturally Mexican while being very American.

Now we're hearing from women, the LGBTQ community, Black, Brown, and Asian – everything that makes America the diverse place that it is. It's exciting and we're just at the beginning. It's not just a fad, it's a movement. These are the voices of the country and we're at the beginning of a golden age of diversity that is going to innovate and reimagine cinema in the 21st century. I also couldn't imagine why anyone wouldn't want a level playing field and a vast tapestry-what...Life is richer and fuller when everyone's gathered at the table.

Zadie Smith talks about a moment of 'magical thinking' that occurs when writing a novel when everything begins to flow easily, and life seems to support a project coming into being. Did you have any such moments in making Sons of the Sea you'd like to share?

Zadie Smith is (characteristically) right. A specific moment that stands out to me; we were on location scout visiting the fishermen estate in Kalk Bay, and I was speaking to the kids and shooting hoops. A young guy was staring at me from his apartment door, and I started talking to him. He lived in the apartments, was a surfer and had a lot to say. He brought a much deeper understanding about the place and the people- (and ended up having a small walk on role in the film). His name is Noor, and he was with his little

cousin Ilyas. Noor in Arabic means light (which he brought us) and Ilyas is my son's name. I call that as magical a sign as any.

Is there a moment, scene or image that encapsulates the film to you?

In their final moment together, Mikhail tells Gabriel he's sorry and they hug. It's a simple line, an ordinary gesture, but it's a huge moment for the characters. For this macho guy to apologize to his younger brother- it's a huge leap. He's not just apologizing for the shit he got him into, but rather he's saying, 'I see you and I'm letting you go'. At the same time, Gabriel no longer wants to leave Mikhail, he wants to be loyal to him, to fight for him.

You've said in part that the film is about toxic masculinity can you expand on this.

I suppose what we're really talking about is all the received cultural messaging of what it means to be a 'real man' when you're a young brown boy in a racist world. To survive in and outside your community you've got to be tough, hide your sensitivities, not admit weakness, be totally loyal to a group even at the expense of your own personhood. And at the same time, if you're under constant siege as a person of color, how do you get thorough anything without the group?

It's an impossible situation. Gabriel's sensitivity makes it difficult for him to stand up to his brother. Mikhail's been cast, by circumstance, into the role of protector, the caregiver from an early age. He's tough. He's had to be. Peterson is grieving his recently deceased wife. His life is falling apart, he's desperate, he's suffering, he has small child who depends on him, a child he doesn't know how to comfort. Toxic masculinity is each characters' fatal flaw in some way or another. At the end of the film, we see the little boy alone on the beach. Which path will he take? Like his father- always absent in spirit, now truly absent in person? Or like Mikhail, living for the boast and the hustle? Or have a dream and escape like Gabriel? What does he choose? In the end, it's just him, all this trauma, and the sea. My hope is it doesn't consume him.

What was it like to make a film in a foreign language (you don't speak)?

It was fun. Prior to this film I'd spent seven years working on a documentary in Cambodia. That was hard; the Khmer language felt very foreign to me - there's nothing for an English speaker to hold on to, so I had to depend a lot on translators and a team of locals. But I'd built deep relationships with the cast and that's what you go for. With Sons of the Sea, I knew what the characters were saying because I'd written the script and any changes that were made in rehearsal were discussed. More than that, I learned to trust the

relationship I'd built with the actors, the feelings they're sharing, I think of directing as being much more about choreographing emotions and behavior, not so much words.

You made an ultra-low budget film without any access to film council or public funds. How did you raise the capital and how did you pull it off on such a shoestring?

At this budget level I went to long-time friends and family for financing. We didn't need much in cash to get the film in the can, so between a core group of investors we were able to raise the money we needed. We also got a ton of deferments - from artists, companies, the hotel we filmed in- a lot of favours were asked and cashed in on. That was the magic of our producers and their tight Cape Town film network; Khosie Dali, Imran Hamdulay and David Horler literally pulled off miracles to get the film to the finish line. There's a collegiality and a going-above-the call to Cape Town's film community that runs deep and is a beautiful thing to be a part of.

Was it a difficult shoot?

We were shooting 12 days over a 21-day period. That's difficult, but not unheard of on an ultra-low budget shooting schedule, but it's still brutal. It was also winter, and we didn't have the budget to maneuver much at all. Sometimes we had to make schedule changes and run to cover sets, but for most part, the film Gods were on our side. We were shooting 7-9 pages a day, so if we lost a day, it would have literally killed the project. But we got there in the end.

Name your top five favorite films?

A Clockwork Orange, All That Jazz, Cabaret, Do the Right Thing, Biutiful. I'm a huge Lynch and Scorsese fan but these five films are my favorites because they spoke to me at important times in my development and made me see the possibility of filmmaking as an art form.

ABOUT THE CAST

ROBERTO KYLE

Roberto completed his studies towards a BAHons degree in Theatre and Performance from the University of Cape Town in 2015, specializing in acting. He has been in several UCT productions including *Bagasie* directed by Sandra Temmingh, *Our Country's Good* directed by Geoffrey Hyland and *Begeerte* directed by Amy Jephtha.

His most recent theatre productions include *Reparation* directed by Ameera Conrad, the Fugard Theatre's *Significant Other* directed by Greg Karvellas, and *All Who Pass* directed by Quanita Adams. Roberto, who is also a classically trained vocalist, appeared as Carl Abrahams opposite Marc Lottering and Loukmaan Adams in the Baxter Theatre's hit musical; *Aunty Merle the Musical*, directed by Lara Foot.

He made his TV debut in the Emmy award winning FOX drama *Homeland* season 4, as Marwand Haqqani opposite Mandy Patinkin and Claire Danes. His film debut was in Gavin Hood's *Eye in the Sky* as Rashid Hamud with Helen Mirren and the late Alan Rickman. He has also worked on *A Cinderella Story: If the Shoe Fits* by Michelle Johnston and Nicolaj Arcel's *The Dark Tower* with Idris Elba and Matthew McConaughey.

His first South African TV role came as Skalkie Fortuin in KykNET's *Knapsekêrels* alongside Armand Aucamp, Dawid Minnaar and Terence Bridgett. He has appeared in *Die Spreeus* directed by Jaco Bouwer, *Fynskrif 3* directed by Nina Swart, and he is currently playing the role of Lee-Roy Foster in Kyknet's *Arendsvlei*.

Roberto has recently received his first Golden Horn for Best Actor in a Telenovela from the South African Film and Television Awards (SAFTAs) for his portrayal of Lee-Roy Foster.

MARLON SWARTS

Marlon is an acclaimed South African actor. He has been performing for local audiences for the last 6 years. Having won an award, for star of the festival at the Suidooster festival at Artscape for his role of Denver in *Kinders van die Wind*, directed by Terrance Makapan, a theatre piece that was also performed at the Woordfees. He most recently played the lead role in Tony Award-winning playwright Athol Fugard's new play *The Life of Babyboy Kleintjies*.

He makes regular appearances on South African Television productions.

BRENDON DANIELS

Brendon Daniels, is a South African actor best known for the roles in the television serials *Vallei van Sluiers*, *Die Francois Toerien* and *Die Boland Moorde*, as well as films *Four Corners*, *Zulu* and *I Now Pronounce You Black and White*. He has starred in several serials in South African television such as *Interrogation Room*, *Madam & Eve*, *Stellenbosch*, *Shooting Stars*, *Transito*, *Geraldina die Tweede*, *The Philanthropist* and *League of Glory*. In the serial *Trackers* (written by Deon Meyer), he played the role of a crime writer.

Meanwhile, Daniels also acted in the films: *The Young Lions*, *Heaven*, *Dollars and White Pipes*, *End of the Road*, *Fleisch*, *Master Harold and the Boys*, *The Abyss Boys*, *Agter die Berge*, *Black Butterflies*, *Four Corners* and *iNumber Number*.

Apart from television and cinema, he also featured in many stage plays such as *Die Generaal*, *Rooiland*, *Babbel* and *Lot*. In 2012 he won the award for the Best Actor for his role in *Rooiland* at KKNK and kykNET Fiesta Awards. Then he acted in the plays, *Kho Khoi to Toi Toi*, *Ladies Night*, *Bacchus of die Boland*, *The Joseph and Mary Affair*, *Om Soos 'n Lyk te Le*, *Anthony and Cleopatra*, *Snuf in die Neus* and *Skollies*.

NICOLE FORTUIN

Nicole Fortuin is a classically trained Screen, Voice and Theatre Actor. Her most recent film works include playing lead roles in both *Flatland* as Natalie Jonkers (which opened the Contemporary World Cinema section of the Toronto International Film Festival 2019) and (Showmax's first original horror film). Internationally Nicole has played support leads in both *A Cinderella Story: If The Shoe Fits* as Georgie McCall (Warner Brothers/ Disney) as well as Kat Vargas in *Dead In The Water* (Syfy). She starred in kykNET's *Die Boekklub* and the romantic comedy *Klein Karoo 2*.

On stage Fortuin has starred in both David Mamet's critically acclaimed two-hander *Oleanna* (for which she earned a Fleur Du Cap, Best Lead Actress nomination) and as the title-lead in Janice Honeyman's annual *Sleeping Beauty* Pantomime.

In addition to this, Nicole has worked in numerous TV series - *Alles Malan*, *Agent*, *Die Spreeus*, *Dwaalster*, *Projek Dina*, *Waterfront*, soapies *Generations: The Legacy*, local and international commercials, web-series *Op En Af* and as a voice-artist for SABC.

In 2021, she starred as Angela Abrams in Travis Taute's *Indemnity*.

also be seen in KykNet's much-loved as well as the feel-good romantic-comedy Klein Karoo 2.

Nicole is passionate about the arts and the art of transformation. She continues to strive to be the best actor she can be.

ABOUT THE FILMMAKERS

JOHN GUTIERREZ - Director/Writer

John's debut feature, *Sons of the Sea* premiered in 2021 at Cinequest and the Durban International Film Festival. His feature documentary *Landmines* debuted on the festival circuit in late 2021. His short films *Twilight of the Masters*, *Three Days Gone*, and *Equanimity* have screened at several international film festivals as well as being exhibited at the Balenciaga Museum in Spain and The Wallace Collection in London.

In 2010 he was invited to participate in the BFI's Feature Film Program. After graduating from NYU film school John edited music videos for Beyoncé, Regina Spektor, Duffy and many others. He also edited the Tom Petty Documentary *Runnin' Down a Dream*, for director Peter Bogdanovich. His films have won a Grammy Award, a New York Festivals Award and have screened at the Toronto Film Festival, Doc NYC, Pacific Film Archive and Anthology Film Archives.

KHOSIE DALI - Producer

Khosie Dali is a South African producer based in Cape Town. She has been working between TV, music videos and narrative film for over 10 years producing content for local and international artists and clients.

She is the founder of Cape Town-based production house Miss K Productions, collaborating with a diverse range of filmmakers. Her company's mission statement is to provide filmmakers of colour a home to hone their skills in a safe space and present their stories and talents to a global audience. Since its inception, Miss K Productions has provided work opportunities for emerging black creatives in a range of fields.

Miss K Productions had three films released between 2021 and 2023. John Gutierrez's minimalist heist thriller *Sons of the Sea*. Imran Hamdulay's political family drama *Pieces* which follows the journey of a single mother in a working-class suburb on the Cape Flats as she desperately tries to save her house from being repossessed in two weeks. *Pieces* is a moral drama that seeks to examine the patriarchy, gender roles and social responsibility in post-Apartheid South Africa. Miss K Productions has another film in development: Imran Hamdulay's Cape Town-set social justice drama *The Accident*, which was selected at Durban Film Mart and Rotterdam Lab.

The Accident is a chilling and darkly comic film about how a public health system has failed the majority of impoverished South Africans - both alive and dead. The journey Zolile's corpse goes on reveals the many ways in which black lives are valued less in society and by the institutions that were meant to protect them.

In 2021 Khosie was part of the International Film Festival Rotterdam's Producer's Lab and Creative Europe's leading training and development lab, the EAVE Producer's Workshop.

IMRAN HAMDULAY - Producer / Production Designer

Imran Hamdulay is a writer, director and producer based in Cape Town, South Africa. He works between commercials and long-form and has had short films play at numerous international festivals. Imran was the recipient of the Robert Bosch Stiftung award and the JCC Carthage Pro award for his feature film in development - *Pieces*. He has had numerous projects featured at various markets and labs which include Durban Filmmart Institute, IFFR Cinemart Lab, Talentueuses Caméras D'Afrique pavilion at Cannes and Interfilm Berlin amongst others. Imran is a Berlinale Talents alumni and has had numerous projects supported by the National Film and Video Foundation of South Africa.

DAVID HORLER - Producer

David Horler is a South African producer based in Cape Town. He graduated magna-cum-laude with a Bachelor of Arts in Film (AFDA) and is an alumnus of the Eurozone's prestigious EAVE Producers Workshop (as the first-ever South African participant) as well as Biennale College Cinema (Italy) alongside various other laboratories, networking and training forums. He also gained development experience and feature film packaging through collaboration with Academy Award winning studio Focus Features.

He has produced and collaborated on more than fifteen titles in both long and short-form documentary and narrative fiction; alongside film-related projects across a wide variety of media including television, advertising, music video production and digital media content. Recently completed feature films as producer include Jenna Bass's feminist western *Flatland*, Bass's supernatural dramedy *High Fantasy* (2017 Toronto International Film Festival, 2018 Berlinale); and John Guiterrez's heist drama *Sons of the Sea*.

Roger Young's contemporary youth drama *Love Runs Out* is in the final phases of post-production and financing began in late 2020 for Imran Hamdulay's political drama *Pieces of Salma*. Beyond their World premieres at A-list film festivals, *Flatland* and *High Fantasy* have together screened at over 50 film festivals worldwide and are being distributed in over 25 territories and counting.

Over and above his producing activities, he also provides consulting services to emerging South African filmmakers specializing in script development, project packaging and finance modelling.

And more recently, he is serving as a project mentor and trainer for Africa's premiere film market and project development platform, the Durban Filmmart.