ANOTHER DAY OF LIFE

DIR. RAÚL DE LA FUENTE, DAMIAN NENOW
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ANOTHER DAY OF LIFE
FILM BASED ON THE BOOK OF
RYSZARD KAPUŚCIŃSKI
### FACTS SHEET

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<td><strong>RUNNING TIME</strong></td>
<td>80 min</td>
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<td><strong>DIRECTORS</strong></td>
<td>Raúl de la Fuente (Spain), Damian Nenow (Poland)</td>
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<td><strong>SCRIPT WRITERS</strong></td>
<td>Raúl de la Fuente, Amaia Remírez, David Weber, Niall Johnson</td>
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<td><strong>ORIGINAL IDEA FOR THE FILM</strong></td>
<td>Raúl de la Fuente &amp; Amaia Remírez</td>
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| **PRODUCERS** | Platige Films (Poland)  
Ole Wendorff-Østergaard, Jaroslaw Sawko  
Kanaki Films (Spain)  
Amaia Remírez, Raúl de la Fuente  
**CO-PRODUCERS**  
Walking the Dog (Belgium) – Eric Goossens  
Wüste Film (Germany) – Stefan Schubert  
Animations Fabrik (Germany) – Joern Radel  
Puppetworks (Hungary) – Frantisek Ambrus |
| **GENRE** | Feature animation film |
| **BUDGET PRODUCTION** | 5.3 mln Euro |
| **PRODUCTION START** | August 2014 |
| **COMPLETED FILM** | May 2016 |
| **WEBSITE** | www.anotherdayoflifefilm.com |

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**SHORT DESCRIPTION**

“Another Day of Life” is a story of a reporter, Ryszard Kapuściński, searching for the truth of the war and during his suicidal journey across Angola is faced with situations and events which force him to reevaluate his approach to his work and life, in general. It is the dramatic account of the three months Kapuściński spent in 1975 in Angola at the beginning of its decades’ long civil war.

During the journey Kapuściński decides to go to the front, where the wrong greeting could cost your life and where young soldiers – from Angola, Cuba, Russia, South Africa, and Portugal – are fighting a war with global repercussions. With harrowing detail, Kapuściński shows us the peculiar brutality of a country divided by its new found freedom from colonization.
MAIN CHARACTER - RYSZARD KAPUŚCIŃSKI

RYSZARD KAPUŚCIŃSKI is heralded as one of the best war reporters of all time. In 1962 he started working for the Polish Press Agency as a war reporter in Africa, Latin America and Asia. He documented the collapse of the western imperial influence in Africa. He was chosen the “century journalist” by the monthly Press magazine. He used to say: “the goal of a reporter is to explain cultures, with every word we should come closer. He should be a good person respecting others.” That’s probably where his smile comes from, people said. He was one of the romantic writers, which refers to reality, people, characters’ description, kindness, with a conviction that in people lay some great opportunities and enormous potency; that you can find good in every person. His vision of the world is one of hope, hope that is will become better someday.

Despite frequently being mentioned as a favourite to win the Nobel Prize in literature and being shortlisted in 2005 for this prestigious award, it was never awarded to him. Kapuściński died before he could be awarded the Prize and this was bemoaned in the Swedish press as late as October 2010. After his death, he has been granted with many epitaphs in the press, such as, “The master of modern journalism”, “Translator of the World”, “The Greatest Reporter in the World”, “Herodotus of our times”, and “Third World chronicler”. Selman Rushdie said of him “One Kapuściński is worth more than a thousand whimpering and fantasizing scribblers.

His exceptional combination of journalism and art allows us to feel so close to what Kapuściński calls the inexpressible true image of war”. One of his first great books “Another day of Life” is a non-fiction record of three months of the Angolan Civil War in 1975. It is made up of a notable description of the degradation of the Angolan capital, Luanda; an analysis of the Popular Movement for the Liberation of Angola (MPLA); Telex correspondence between Kapuściński and the Polish Press Agency and a brief history of the conflict in Angola until 1975. Leaving for Luanda, he reconciled the thought that he might not come back. He joined a patrol heading towards a military post which was located on the border with Namibia. The commander asked him: “Do you know where you are going? I’m telling you that no one has survived in a month passing this route”. But both of them made it through.
DIRECTORS’ EXPLANATION

„Another Day of Life”

STORY

The film “Another Day of Life” is based on the famous book by legendary Polish war reporter Ryszard Kapuściński. It tells the story of a lone, abandoned journalist. A journalist fighting to survive, while reporting on the bloody civil war that is devastating Angola on the eve of its independence in 1975.

Kapuściński is an idealist, a friend of the lost causes and revolutions. Despite having been to too many war fronts before, Angola will change him forever. There he will get closer to the reality of war and he will discover that the journalistic job of only reporting is too limiting for him; he can send the news through the telex to his agency, but his overwhelming imagination and inner voice does not fit into that constraining machine.

Kapuściński survived his suicidal trip to the heart of darkness but the stain of horror remained with him forever. A reporter travelled to Angola but a writer came back. In Africa he discovered that the fair and idealistic world he had been looking for does not exist... and so he created it with his typewriter and became a world-renowned writer.
“Another Day of Life”
STYLE AND VISUAL PRESENTATION OF THE FILM

“Another Day of Life” is a film done in stylised animation with extracts of live action shooting. We want to bring the audience into the trenches, next to Kapuściński, where the eyesight is reduced to the foreground, a blurred vision of the 10 centimetres of soil and dust right ahead. It is a fragmented, dirty and oppressive vision. What did Kapuściński feel at war in Angola? Loneliness, fear, madness, panic... Life or death.

“Another day of life” is a war film, a character driven story containing the poetry to transmit Kapuściński’s literary universe. How to express the inner world of a poet, a suicidal, and an artist? Through animation. Animation is the ideal technique to represent a free Kapuściński. He was not only a wonderful war reporter. He was an artist, a creator... a writer. How to express and expand the fact that what we see on the screen were real persons in a real war? Through documentary. Documentary let us incorporate the memory of the survivors and adds a reality layer to the story. Not through interviews but travelling to the places where things happened in 1975 and meeting the animated characters who will come to life in front of our camera in 2014. They tell us how they killed and saw friends and family die. We will travel to Angola, Cuba and Portugal to meet commander Farrusco the white man that joined the rebels, Queiroz the journalist/combatant who travelled with Kapuściński in Angola and many other interesting characters Kapuściński described in his book.

They complete the story we see in animation and provide truthfulness, realism and above all, EMOTION... The documentary footage awakens the audience with a slap in their faces: it wasn’t a dream. All of it was true. And they show the consequences of war in a very visual and real way.

TWO LAYERS OF NARRATION

The story in our hybrid film will be told in two ways. You can call it “narration layers”.

1. NARRATIVE ANIMATION. Here we tell main plot, dialogs and Kapuściński’s transformation. We will also use surrealistic animated scenes called “oneiric sequences”. Such sequences will complement the world and actions in carefully selected parts of the film. It is to show the poetry of our main character. Moods, emotions and feelings in a not direct but yet very suggestive way. To stimulate the viewer’s imagination even more. In the teaser, using a simple camera panorama move, we showed two different worlds. A real one, and the one perceived by Ryszard. Like it was augmented with his vision and emotions that suddenly took control over him and brought out the inner life of the writer slowly evolving and taking over from the reporter.
2. **LIVE ACTION SCENES.** It will complement the story. It will complete the animated plots like a puzzle. Sometimes live action scenes will refer to something seemingly different from animated plot but as a whole it will reveal the common denominator and complement the story in a very suggestive and emotional way.

There are countless ways to use animation in scenes like this. We can manipulate the time and speed, we can mix time-lapsed elements or sets with real-time or slow-motion characters. We can distort shapes, stylize the appearance of items or characters. With 3D graphics and motion captured animation, the palette of storytelling tools is endless.

**ANIMATION STYLIZATION**

However, the way we use animation and the purpose of it is one thing, and how it will look like is another. 3D techniques carries a huge potential of styling.

**WE CHOSE TO HAVE A COMIC-BOOK-LIKE STYLISATION.** This way of depicting such subjects proved to hit bulls-eye in our previous projects. Comic-book illustrations, full of its graphical simplifications are perfect to depict this kind of story. It gives us a large arsenal of measures to play with. Manipulating the colors, shapes, level of detail, graphical simplifications etc. In addition we have all the benefits of having a graphical convention that the viewer will easily read and accept from the very beginning of the film, so his attention wouldn’t be distracted because of imperfections in the level of realism. He will not wonder if the water is glossy enough or if the skin translucency effect was simulated or not. The style in itself will complement the story in its gritty and raw reality of war.
LIVE ACTION STYLE

The real image continues and compliments the story from animation: Kapuściński, Angola, 1975. The real survivors, in their twilight years, RECALL the anguish and desolation they shared with our main character, Kapuściński.

Though we are working with real characters, we avoid the traditional visual style of the documentary. There are not any interviews directly to the camera. In 2014 we come back to the scenarios of the war. And we recreate the emotions with high care for the cinematography: travelling, camera car and aerials.

The aim: a spectacular real image.

SOUND AND MUSIC

Sound and music have the same approach in both animation and live action parts. The visual seamless transition will be complimented by a sound environment linking both worlds together.

Sound enables an emotional immersion in the war scenes: bombings, shooting - distorted and distressing. We maintain the sound design on each transition from animation to real image, so the real characters are chased by the echoes of war. The sound from animation seeps into real image.

“Another day of life” is a war film. Thus with the use of orchestral music we look for an epic and legendary tone. And we also include several hits from the 70’s period to transport the audience to a Black-Power mood.

Raúl De La Fuente & Damian Nenow
DIRECTORS’ PROFILE

RAÚL DE LA FUENTE
DIRECTOR (SPAIN)

Raúl de la Fuente graduated in Audiovisual Communication at the University of Navarre, Spain. He is director and scriptwriter for cinema and television since 1996.

Raúl de la Fuente is the responsible for the original idea for the film “Another day of life”.

Raúl’s first feature film “Nomadak Tx”, was the most awarded Spanish documentary film at International film festivals in 2007 (17 prizes and more than 150 festivals). Released in 2006 at San Sebastian IFF, got the CICAE Award.

His latest documentary “Virgen Negra” (Black Virgin) have been Nominees for the Spanish Cinema Academy Awards Goya in 2012 and 2014 for Best Documentary Short Film, and got Official Selections at documentaries such as IDFA, Tampere IFF or Clermont-Ferrand.

In 2014 received GOYA AWARD for the film “MINERITA”.

As Ryszard Kapuściński, main character of “Another day of life”, Raúl de la Fuente has travelled the world in search for stories, directing and writing the script for documentaries, short films and TV programs.

As scriptwriter, he has written 2 previous full-length film scripts; “Cuba por Bulerías” and “Malinche”, both supported by the Spanish Ministry of Culture, as well as the script for all his documentaries.

He is founder of Kanaki Films.
DAMIAN NENOW
DIRECTOR (POLAND)

Director and Lead of layout department, joined Platige Image in 2006. Graduated from the National Film School in Lodz with a degree in animation and special effects.

Nenow directed three animated shorts, and each one was a very important step for the artist. “THE AIM” (2005), created while he was still in film school, was the first of his movies to receive an award. “THE GREAT ESCAPE” (2006) was screened at major international film festivals. “PATHS OF HATE” (2010) was short-listed for an Academy Award nomination, received a Special Distinction at the Annecy International Animated Film Festival, was honored at Comic-Con, the world’s largest comic and video game festival and received the Best of Show award at the 2011 SIGGRAPH.

Damian directs advertisements and is often involved in various special projects. He directed “CITY OF RUINS”, a stereoscopic digital reconstruction of Warsaw destroyed in the course of World War II, which received the prestigious Muse Award in 2011.

In 2013 Damian Nenow directed “Hunger is Tyrant” spot created for UN campaign Zero Hunger Challenge.
PRODUCER’S PROFILE

PLATIGE FILMS

PLATIGE FILMS is a subsidiary of PLATIGE IMAGE. At Platige Films we develop, finance and produce/co-produce feature films with either an animation or VFX component to them. Our focus is on strong storytelling with great visuals aimed at an international audience.

PLATIGE IMAGE is a leading Polish post production studio with over sixteen years of experience in the advertising and film market. The studio has been awarded numerous times for work in Poland and abroad. It specializes in creating computer graphics, 3D animation, special digital effects and image composition for advertising and feature length productions. An indispensable part of Platige Image’s activities is the production of animated films. The Company is based in Warsaw, Poland and has around 200 employees.

Amongst independent productions are short animations by Tomek Bagiński: “The Cathedral” (Oscar nominated), “Fallen Art” (BAFTA award) and “The Kinematograph” (official selection at 66th Venice International Film Festival), “Ark” by Grzegorz Jonkajtys (official selection at Cannes IFF 2007) and “Paths of Hate” directed by Damian Nenow (short-listed for an Academy Award nomination, Special Distinction at Annecy IAFF, SIGGRAPH 2011 Jury Award, Comic-Con IIFF 2011 two main awards for short films).

Platige Image was the co-producer of “Zero” – a feature film directed by Paweł Borowski.

“Another Day of Life” will be companies first own feature length animated film. The delegate producer of the film is Ole Wendorff- Østergaard who has a vast experience in European co-productions from films such as “Antichrist by Lars von Trier, “The woman who dreamt of a Man” by Per Fly and many others.
KANAKI FILMS
SPAIN

KANAKI FILMS is a Spanish company located in the Basque Country that develops and produces feature films and documentaries for the international market. Founded by awarded director Raúl de la Fuente and the producer Amaia Remírez, specializes in feature films, creative documentaries and on-demand documentaries. It has produced three feature documentaries and two documentary short films since it was created in 2009. Kanaki was nominated in 2012 for the GOYA AWARDS in the short documentary category with VIRGEN NEGRA. In 2014 received GOYA AWARD for the film “MINERITA”, film qualified by Spanish Ministry of Culture as “Specially recommended for the promotion of gender equity”. The film had European Premiere during the International Documentary Film Festival Amsterdam 2013.

The company has a vast experience in shooting in foreign and developing countries. It has shot documentaries in Lapland, Sierra Leone, Algeria, Mongolia, Ethiopia, Venezuela, Peru, Cuba, Bolivia, Guatemala, Ecuador, Russia, Kazakhstan, Poland, Rumania, USA, Canada, UK, Switzerland, New Caledonia, Haiti, Morocco. The company combines creative projects with assignments from international institutions.
CO-PRODUCERS PROFILE

WÜSTE FILM
GERMANY

WÜSTE FILM was founded in 1989 in Hamburg. The company is currently managed by Stefan Schubert.

In its history, WÜSTE FILM Hamburg and its sister companies in Cologne and Berlin have produced more than 40 feature films of all genres, among them films like: “Forgotten” (2012) by Alex Schmidt (official selection at 69th Venice Int. Film Festival), “Alive and Ticking” (2011) by Andi Rogenhagen (Shanghai Int. Film Festival), “The Door” (2009) by Anno Saul (Silver Melies at Brussels Int. Fantastic Film Festival), “Emma’s Bliss” (2006) by Sven Taddicken (official selection at 54th San Sebastián Int. Film Festival), “Head-on” (2004) by Fatih Akin (Golden Bear for best film at Berlin Int. Film Festival, EFA for Best European Film, Deutscher Filmpreis for best German Film, Goya for best foreign film), “Short Sharp Shock” (1999) by Fatih Akin (Bronce Leopards at 51st Locarno Int. Film Festival for best actors) and “Wasteland” (1997) by Andrei Schwartz (best documentary at Int. Documentary Film Festival Amsterdam and at hotdocs Canadian Int. Documentary Festival).

Among films co-produced by WÜSTE FILM is the Danish-German coproduction “Flame and Citron” by Ole Christian Madsen (2008) supported by Eurimages.
WALKING THE DOG
BELGIUM

WALKING THE DOG is an independent animation studio created in 1999 by producers Anton Roebben and Eric Goossens. The company and studio are based in the centre of Brussels with an affiliated studio at C-Mine in Genk. After their successful careers in the companies Little Big One and Trix, Anton and Eric decided to set up their own company to focus on more artistically challenging feature length animated films.

Today the portfolio of Walking The Dog contains a wide range of projects as a co-producer and an animation studio.

The company has acquired international acknowledgement with their work on Oscar nominated feature films ‘The Triplets of Belleville’ (2003) by Sylvain Chomet and Tomm Moore’s ‘Brendan and the Secret of Kells’ (2009).

The success of these classical animated films was repeated with ‘The Day of the Crows’ (2012) by J.C. Dessaint (opened at Annecy Festival in 2012). The next year Walking the Dog coproduced ‘Pinocchio’ (2013) by Enzo D’Alo (nominated for best European animated feature in 2013). This was the first paperless 2D animation feature, using the newest digital drawing technologies. They worked with the same digital techniques on Ari Folman’s ‘The Congress’ (awarded best European animated feature Film, screened at the Directors’ Fortnight in Cannes in 2013).

Next to this expertise in ‘traditional’ 2D animations, Walking The Dog specializes in innovative CGI films. With ‘A Monster in Paris’ (2011) by Bibo Bergeron (nominated for the César for Best animated film and awarded at the LAAF) the company did its first coproduction with Europacorp. The companies collaborated again on ‘Jack and the Cuckoo Clock Heart’ by Mathias Malzieu and Stéphane Berla. The film was released in February 2014 and was nominated for the Generation Kplus award at the Berlinale in the same year.

Currently Walking The Dog is involved in the production of “Richard the Stork”. A stereoscopic 3D animated movie with production partners from Germany, Norway, Luxembourg and Belgium.
SALES AGENT

INDIE SALES

INDIE SALES - a new international sales and co-production company based in 2013 in Paris and Madrid by veteran sales agent Nicolas Eschbach and producer Eric Névé. Their complementary professional backgrounds provide a solid and unique structure to the existing film distribution business.

NICOLAS ESCHBACH was Head of Sales at TF1 International for years and worked on films which were some of France’s best exports, including Olivier Dahan’s LA VIE EN ROSE, Jean-Pauls Salomé’s ARSENE LUPIN, as well as international successes such as Todd Haynes’ FAR FROM HEAVEN, Sarah Polley’s TAKE THIS WALTZ, Michele Placido’s ROMANZO CRIMINALE or Bertrand Tavernier’s IN THE ELECTRIC MIST.

Associate co-founder ERIC NÉVÉ is well-known for producing and cultivating talented young directors such as Jan Kounen’s DOBERMANN, Olivier Dahan’s TOM THUMB, Romain Gavras’s OUR DAY WILL COME, Kim Chapiron’s SHEITAN and other international hits such as Jean-Paul Salomé’s FEMALE AGENTS and Frédéric Schoendoerffer’s SECRET AGENTS, CRIME INSIDERS.

ELENA MANRIQUE (in charge of Acquisitions and Head of Coproductions) was a former programming executive at Canal+ Spain and a producer at Telecinco Cinema. Elena’s executive credits include Guillermo del Toro’s PAN’S LABYRINTH, Juan Antonio Bayona’s THE ORPHANAGE and Daniel Monzon’s CELL 211.