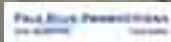
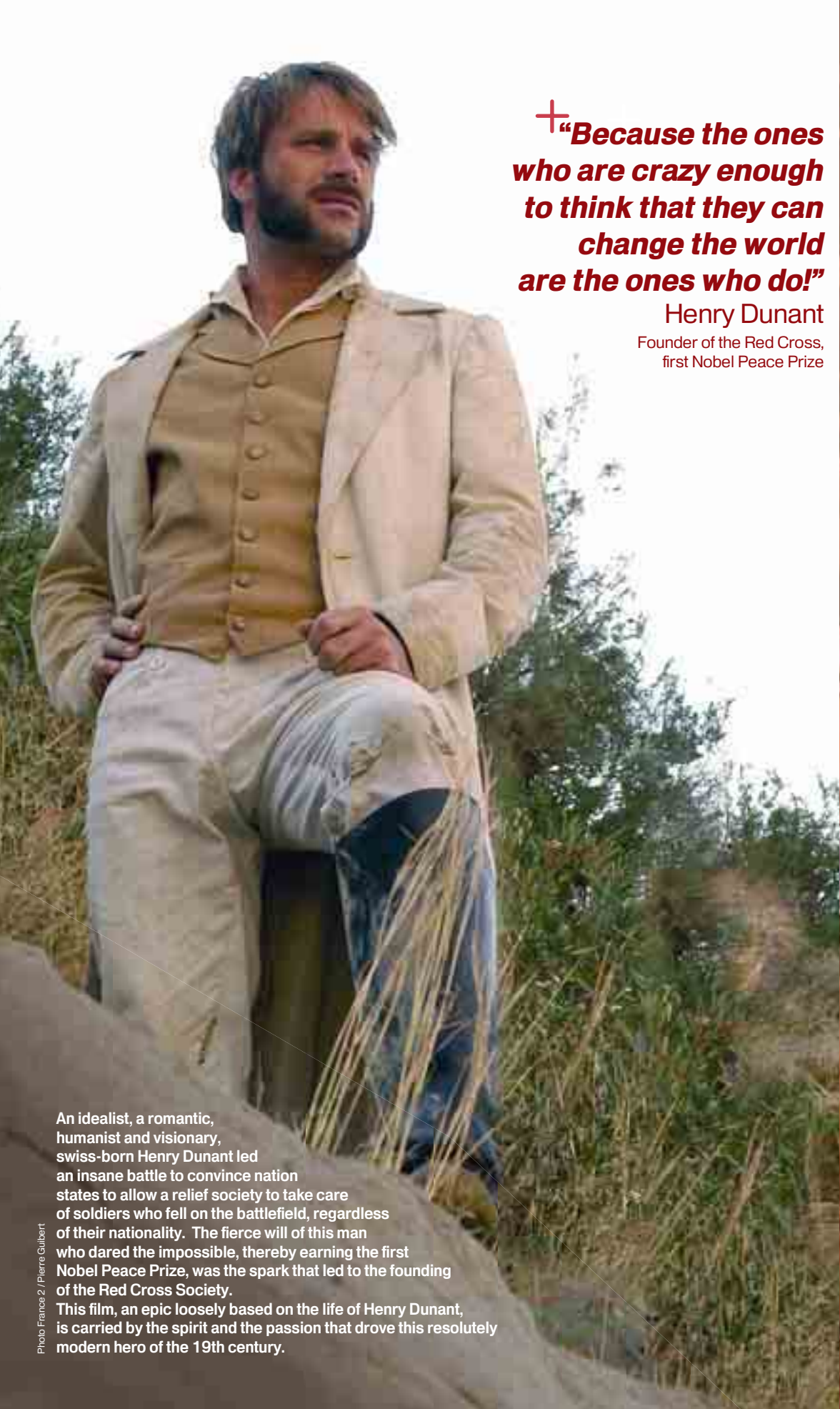




+ **HENRY
RED ON THE CROSS
DUNANT**

Photo David Koskias





**+ “Because the ones
who are crazy enough
to think that they can
change the world
are the ones who do!”**

Henry Dunant

Founder of the Red Cross,
first Nobel Peace Prize

An idealist, a romantic, humanist and visionary, swiss-born Henry Dunant led an insane battle to convince nation states to allow a relief society to take care of soldiers who fell on the battlefield, regardless of their nationality. The fierce will of this man who dared the impossible, thereby earning the first Nobel Peace Prize, was the spark that led to the founding of the Red Cross Society.

This film, an epic loosely based on the life of Henry Dunant, is carried by the spirit and the passion that drove this resolutely modern hero of the 19th century.

HENRY RED ON THE CROSS DUNANT (100 min)

With
Thomas Jouannet
as Henry Dunant

A film by
Dominique Othenin-Girard

And
Emilie Dequenne
Noémie Kocher
Michel Galabru
Jean-François Balmer
Vincent Winterhalter
Samuel Labarthe
Vania Vilers
Henri Garcin
Fritz Karl
Fritz von Friedl
Tom Novembre
in the role of Napoleon III



A coproduction by:
Dune, Bohemian Films, Pale Blue Productions, La Télévision Suisse Romande (TSR),
Entreprise Nationale de Télévision Algérienne (ENTV) and Arte.

With the participation of France 2 and
in partnership with the European Broadcasting Union (EBU)

A MAJOR INTERNATIONAL COPRODUCTION

The filming of *Henry Dunant - Red on the Cross* is the result of an unprecedented team effort that led to a major international coproduction involving:

- Four co-producing countries
- The support of European Union's MEDIA Plus Program
- A partnership with the European Broadcasting Union (EBU), which handled the pre-sales internationally, selling the TV film rights to 18 public service broadcasters in Europe and rest of the world. The EBU also introduced the project to the Austrian production company Pale Blue Productions and the Algerian television station ENTV.

FOUR CO-PRODUCING COUNTRIES

France

Dune. With the participation of France 2 and of the CNC. Arte (for a simultaneous broadcast in France and Germany).

Switzerland

Bohemian Films and the TSR (French-speaking Swiss Television). With the support of the Office Fédéral de la Culture, the Télé Production Fund, the Conseil d'Etat of Geneva and the City of Geneva, the Regio Films fund and the Loterie Romande.

Austria

Pale Blue Productions. With the ORF, the Film Fonds Vienna, RTR-Fernsehfilmförderung and Cine Styria.

Algeria

Entreprise Nationale de Télévision Algérienne ENTV (producer/broadcaster).

18 PUBLIC SERVICE BROADCASTERS BOUGHT THE TV MOVIE RIGHTS

BNT (Bulgaria); ERT (Greece); ETV (Estonia); LRT (Lithuania); MTV (Hungary); NRK (Norway); ORF (Austria); RUV (Iceland); RTBF et VRT (Belgium); RTP (Portugal); RTVSLO (Slovenia); SBS (Australia); STV (Slovakia); Teleac/NOT (Netherlands); TVE (Spain); TVP (Poland); YLE (Finland).

THE PRODUCERS

Dune

Set up in 1980 by Robert Nador and Eve Vercei, Dune has produced several hundred hours of programming, of which a number of prestige fiction movies and series that have been co-produced and distributed internationally with great success. Dune has produced many made-for-TV movies and mini-series for France 2, including the *Maigret* and *Groupe Flag* series and a new children's series, *Heidi*, currently under development.

Bohemian Films

Bohemian Films is a Geneva-based movie production company that specializes in fiction and documentaries for the film and TV markets. It has worked on many international co-productions, mainly with other French-speaking countries, and manages a network of competencies built up over 25 years under the leadership of André Martin and Gérard Cavat. Its catalogue includes some twenty feature films.

Pale Blue Productions

Sigi Borutta, the former executive producer of a large television production company, set up Pale Blue in 1999 to develop his own projects. The company quickly took off, and in 2004 he hired Knut Ogris to further develop it. Together, they have participated in several international coproductions, including *Henri Dunant - Red on the Cross* and *It used to be a great Flag*, which was coproduced with Lars von Triers - Zentropa Real.

ENTV (Algerian television)

This European partnership is a first for ENTV. Habib-Chawki Hamrawi, the company's president, is a cultured communicator and journalist specialized in television debates. After serving the country both as Minister for Culture and Communications and as Spokesman for the government, he was elected President of the Arab States Broadcasting Union and of the Permanent Conference of Mediterranean Audiovisual Operators. He is a member of the Board of directors of the EBU.



Photo David Koskias

First fiction partnership for the EBU (European Broadcasting Union)

The EBU is the largest professional association of national broadcasters in the world. The Union has 74 active Members in 54 countries of Europe, North Africa and the Middle East, and 48 associate Members in 28 countries further afield. Founded in 1950, the Geneva-based Union works on behalf of its Members, negotiates broadcasting rights for major sports events, operates the Eurovision and Euroradio networks, organizes program exchanges, stimulates and coordinates coproductions, and provides a full range of other operational, commercial, technical, legal and strategic services to its Members. The EBU also works in close collaboration with sister unions on other continents. This partnership is a first for the EBU, one that its Secretary General, Jean Réveillon, explained as follows: *"It has always been deemed difficult to organize international coproductions in the area of TV fiction, partly because of national sensibilities and the choice of a filming language. Today, the European Broadcasting Union is thrilled to have participated actively in setting up the first large-scale European coproduction on a topic as unifying as the founding of the Red Cross."*

+ "Dunant's heroism acted as a cohesive force" ... (Coproducers' note)

In a world where natural disasters and armed conflict constantly alternate in the headlines, we wanted to tell the story of an exemplary universal hero whose struggles and convictions still echo today – a hero who, through his deeds and willpower, remains a beacon of hope. Dunant is that man: he has all the generosity and energy needed to rally people around the avant-garde idea of humanitarian action.

***Henry Dunant, Red on the Cross* is not a film about war but a film about a man – a man of exception, a sensitive man of good faith. Rather than producing a historical movie, we wanted to capture the essence of the man and show how the willpower and audacity of a single individual can improve living conditions for all others.**

This seemed to us a way of saluting him today, much as he was "acknowledged" more than thirty years after his exile and redeemed by being presented with the very first Nobel Peace Prize.

This film is a reflection of his life, generous, a film to which all involved gave their best, in all sincerity. We are proud to have rallied more than eighteen broadcasters from across Europe and rest of the world around this international figure, and very touched by the interest shown by so many men and women of different cultures.

Eve Vercel **Dune**

Philippe Berthet **TSR**

André Martin **Bohemian Films**

Sigi Borutta et Knut Ogris **Pale Blue Productions**

Perrine Fontaine **France 2**

Eric Morfaux **Arte**

Saadene Ayadi **ENTV**

1848. Henry Dunant, born of a well-to-do Geneva family, is sent to Algeria on his first job as a fund manager for the company of Mr. Bourg-Thibourg.

True to the open-minded spirit of tolerance he first embraced as a teenager, Henry wants to help improve the natives' living conditions. A dam must be built to deal with the drought problem. Having failed to obtain the necessary authorizations from the colonial administration, Henry decides to seek out the Emperor in person. Napoleon III is waging war against the Austrians — never mind! Henry will go to him, into the battlefield.

His life changes forever when he reaches Solferino. He is horrified upon discovering the unbearable atrocities of war and the thousands of wounded abandoned by the troops. He rolls up his sleeves and tries to organize some relief, and even persuades the army to let prisoner doctors and surgeons treat the wounded, whether Austrian or French. This inspires his great idea, the goal he will never stop fighting for — alone against the world, in spite of all the threats — the recognition of the neutrality of the wounded and medical staff alike.

While crossing the enemy lines in a daring attempt to bring back the wounded, he creates a symbol that is now recognized worldwide: white flags with red crosses traced in the blood of the wounded. It is the willpower, the audacity and the conviction of this man that gave birth to the International Red Cross Convention.

In his struggles, Henry will often be faced with disillusionment and betrayal. But he will also stir up public passion. Two women will accompany him in this fight: Cécile, a deliberate, yet humble young nurse, and Léonie, a proud bourgeois woman who will draw on her political connections to help him. They both know better than to ask anything in return from this man who cherishes freedom above everything else and who is willing to devote his entire energy to promoting his ideas.

SYNOPSIS

His friend Samuel joins the struggle as well by offering him his newspaper *Le Journal de Genève* as a forum to speak out about the atrocities of war. Samuel will also publish Dunant's book, *A memory of Solferino*, which has the effect of a bombshell and helps him finally meet Napoleon III, whose support will influence other sovereigns.

However, wrapped up in his concern for the war wounded, Dunant neglects his financial management duties in Algeria and is blind to the traps laid by those who would lay claim to his ideas. Accused of embezzlement, he is ostracized from society and will remain in debt to the end of his days.

It is thirty years before his deeds are finally recognized. They earn him the very first Nobel Peace Prize.



HENRY RED ON THE CROSS DUNANT

Produced by

Eve Vercel

André Martin

Philippe Berthet

Sigi Borutta and Knut Ogris

Directed by **Dominique Othenin-Girard**

Original screenplay **Claude-Michel Rome**

Adaptation **Dominique Othenin-Girard**

Dialogues **Claude-Michel Rome**

Dominique Othenin-Girard

Based on an original story by **Claire Level**

Original music **Didier Julia**

Director of photography **Vincent Jeannot**

Art director **Giuseppe Ponturo**

Costume designers **Uli Fessler, Caterina Czepek**

Casting **Gérard Moulévrier**

Film editors-in-charge **Didier Ranz, Maya Schmid**

Audio engineer **Henri Maïkoff**

Sound design and mixing **François Musy**

Executive production **Daniel Deschamps, Gérard Cavat**

Stunt coordinators **Mario Luraschi, Frédéric Laforêt,**

Frédéric Hardy, Gilles Conseil

A coproduction by

Dune

Bohemian Films

Pale Blue Productions

La Télévision Suisse Romande - TSR

Entreprise Nationale de Télévision Algérienne - ENTV

Arte

With the participation of **France 2**

And in partnership with the **European Broadcasting Union**

France 2 Fiction

Perrine Fontaine

Marie-Hélène Humbert-Losada

Marie Dupuy d'Angeac

TSR Fiction

Philippe Berthet

Arte Fiction

Eric Morfaux, Andreas Schreitmüller

ENTV

Saadène Ayadi

EBU, TV Department Coproduction Unit

Philippe Jacot, Nicole Jeanrenaud

Press

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http://www.ebu.ch/en/television/co_production/dunant_pr_info.php

+ In a film like this, the director must be as talented as a conductor. To ensure that all the musicians interpreting the score — whether as leading actors, supporting actors, extras, or technicians — play in unison in a work that cannot be improvised. Dominique Othenin-Girard knows the score when it comes to large-scale productions, and he plays it with as much diplomacy as obstinate calm, with as much reason as passion. From writing the screenplay to the final touches, he reveals the workings of a great adventure.

Dominique Othenin-Girard

Director and co-writer

DUNANT, A MAN OF BRILLIANT COMPASSION

What role do you play in the genesis of a project like this one?

I had the idea of making a film about Henry Dunant's life fourteen years ago, but it didn't lead to anything. Philippe Berthet at the TSR knew this, and when the project materialized in 2004, he contacted me. He wanted a Swiss director — I'm French-Swiss — and he knew what kind of messages I like to convey in my films.

What type of messages, indeed?

Mainly humanitarian. I have made several films about people who live in a state of suffering, including people with Down's Syndrome.

Dunant isn't a man who is suffering, though; he's a man who struggles...

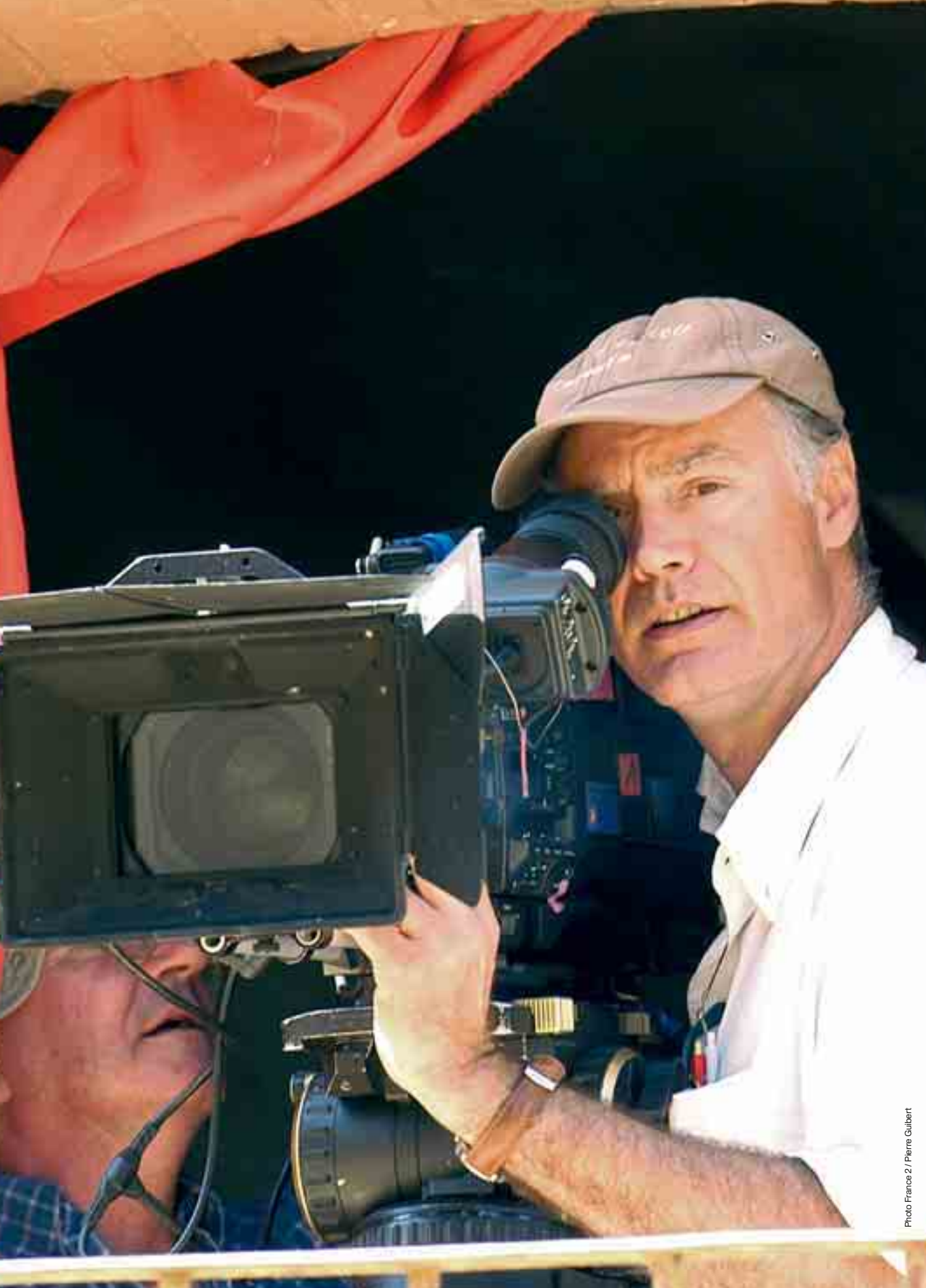
That's true, yet... When I first got involved in the screenplay that Claude-Michel Rome had already written, I wondered about the goal of this film — I didn't want it to be simply anecdotal, or narrative. It wasn't just the story of the path taken by the man, but rather that of the events that led to the foundation of the Red Cross; we wanted to show how the idea originated. Upon meeting the soldiers, Dunant discovers true suffering and realizes that the same blood

runs in everyone's veins, that others suffer exactly like we do. That is where he draws his sense of compassion. That is the fundamental point of the film, and I sincerely hope that the message it carries with it will arouse in all of us that long-forgotten, neglected feeling: compassion. In any case, war is not the focus of the film, neither was it Dunant's. When he wrote *A memory of Solferino*, he was not passing judgment on war, but proposing humanitarian action.

This gives the film a timeless, universal quality...

I was anxious to make a modern film. The question, in making a costume film about the foundation of the Red Cross in the 19th century, was how to make it attractive, especially to a young audience. By playing on the modernity of the characters and their emotions. As regards Henry, I chose to portray him as a brilliant character who never acted in an academic, conventional way. At his side, these two women, who were active and dynamic, both in speech and behavior. By working on this visual allegory and giving new meaning to the historical facts, through the language of filmmaking and modern characters, I attempted to make a topical film set in a historical context.





A historical context with sets, costumes and extras that ended up inflating the budget and requiring the participation of foreign coproducers...

Imagine! Just for the Castiglione court, we had to build a 200-metre long wall and a massive gate, transform a church, paint over entire facades... In the studio, we created the tent of Napoleon III and the Geneva hospital. We brought to life the streets of Geneva — including a period market, and recreated the newspaper offices. I must give credit to the hard work of Giuseppe Ponturo, the head set designer!

Three hundred military costumes were designed and hand-sewn before being soiled, soaked in blood and torn, not only to make the scenes look more authentic, but also as a metaphor for war and suffering. I would like to salute Uli Fessler, the Austrian head costume designer — what a pro! As for the extras in Castiglione — Slovenians that I directed with the three words of their language that I picked up on the set, there were some 200 to 300 around, depending on the day! That is where most of the budget went. For Castiglione, I had Delacroix as my visual reference, and I fought like a lion to have everything done as I imagined it with the resources we had available. Armed with nothing but my strong conviction, I finally managed to carry everyone along, actors and crew alike. I would like to thank the producers for honoring my artistic decisions and giving me everything they could within the budget I had agreed to.

You worked in the States for many years — are your working methods American?

I spent 18 years in Los Angeles — that's where I learned the job. It's a craft, actually. There, the philosophy is one of rigor: the work is done while preparing for shooting; nothing is invented in front of the cameras — everything is rehearsed ahead of time. I met with all the actors at length during rehearsals, and attended all the costume fittings. As in the States, I had a storyboard of the film drawn up to help me communicate with the crew and anticipate every eventuality.

It was during the preparations that the film came into itself, that the lighting — Vincent Jeannot, the first cameraman, did a wonderful job — and the accuracy of the dialogues really gelled. We wanted to offer the viewer a simple, obvious story to follow even though in fact, it was a very complicated story to tell and to shoot.

To what point did the screenplay fictionalize Dunant's story?

There's always an element of interpretation when you adapt someone's life story, especially when your film speaks the language of emotions. I prefer to aim for a probable truth than to stick to historical facts if I can't be sure of interpreting them correctly. The goal of the film is to help people understand the mental and emotional mechanisms of a man who achieved something historic. I assume full responsibility for that interpretation, and I believe I have come close to the man that Dunant was.

Why Thomas Jouannet in the title role?

Because he is a brilliant, generous being. A wonderful human being. We had approached other actors, but as soon as I saw Thomas I knew it was him. We worked together in confidence and communicated as such a deep level that we were able to reveal some very intimate things that he had never expressed before.

How do you work with the actors?

When I meet and rehearse with the actors, I give them a sense of responsibility about their roles; I know they know them better than I do, even if I wrote them. I delegate the knowledge and the intuition of the characters; from then on, I can only guide the actors. I remember my first working session with Thomas and Emilie Dequenne, that wonderful actress. They were expecting a reading of the screenplay, but I asked them to tell me about their own character and their partner's. Emilie described Henry to Thomas as he had never seen him himself: handsome, positive, a fighter, brilliant. It was a gift she treated to the film.

In France, few know who Dunant was. Is he a national hero in Switzerland?

It's a hero known of all the Swiss ones. Regardless, we had to make a modern film, one that would touch the millions of people who will see it, whether in Europe or elsewhere. A film that speaks not only of compassion, but also of hope. We know that Dunant was a man of Christian faith, but that doesn't appear in the film. Why? Because linking that sentiment of compassion to the Christian faith would have lessened the universal impact of the film. It wasn't because he was Christian that he thought of founding the Red Cross — any man of his caliber, regardless of his confession, could have fought for the same idea. The essential theme of the film is love. The greatest love, that which requires sacrifices, the love of one's fellowman.

FILMOGRAPHY

Dominique Othenin-Girard has directed a total of 26 films in various countries.

He started his career as assistant to Karen Reiz on *The French Lieutenant's Mistress* (1981) and worked with Alain Tanner before founding his own production company to write and finance his first feature film, *After Darkness* (1984). After producing films for the TSR and in Britain, he emigrated to the United States in 1987 and settled in Los Angeles. He directed *Deliver US from Evil* (1988), of which Steven King was to say that it was the best small-budget horror film he had seen in a long time. He was asked to direct *Halloween V*, *The revenge* (whose screenplay he wrote) and *Omen IV* (1989-1990). In 1990, he founded a production company in L.A. and developed a film he had put his heart into, *Sandra: A Love Story*, a family drama that deals with children with Down's Syndrome (1992).

Since then, he has directed a dozen feature films both for the silver screen and television.

PROJECTS

His next feature film, currently in preparation with a Swiss producer, is an adaptation of the true story of a "mole" who infiltrated a criminal network specialized in laundering drug money through the Swiss banks. After Henry Dunant, this is the portrait of another man of good faith. His second movie project is a comment on the way we treat animals and on the mad-cow phenomenon and other avian flus. "*Halfway between a thriller and a science film, this film will have a similar feel to Hitchcock's Birds.*"



THE ADAPTED TRUTH OF AN EXCEPTIONAL MAN

We wanted to portray Henry Dunant as a hero whose struggles, commitments and convictions could speak to us and stir us in our modern lives...

To do so, we needed to bend the historical facts by selecting the symbolic highlights of his life, by condensing his actions in time (the foundation of the Red Cross was in fact a long and tedious process that took ten years), and by reducing the number of characters involved to those who best expressed his conflicts and hurdles, his opponents and his supporters.

What struck us most in Dunant's character was his hard-line attitude, his conviction of being the bearer of a mission for which he was willing to sacrifice his own happiness.

Dunant was a dual figure, therein lies the richness of his character: he was sensitive, very human, on the margins of society, the bearer of a certain social conscience and ideal, but he was also a leader, stubborn, authoritarian, proud, someone who knew how to use his relationships and rally political leaders to achieve his goals.

The two women at his sides also symbolize his many facets: Léonie embodies the conventional Geneva bourgeoisie Dunant was raised in, while Cécile represents the modern woman, ready to sacrifice her position in society for the sentimental and moral values she believes in. The same contrast exists between Daniel, Dunant's brother, a strict conservative concerned with appearances, and Hubert, the humanist grandfather. Or between Moynier, the salon lawyer, and Appia, the devoted surgeon...

Dunant indisputably remains a rare character, one that takes on all the more importance today at a time when humanitarian action is so often required to compensate for the weakness of national governments.

Claire Level
Claude-Michel Rome

DUNANT, L'IDÉALI



Thomas Jouannet



A wonderful character, an exceptional artistic and human adventure, Thomas Jouannet welcomed the role of Henry Dunant like one of life's gifts. In return, he has given the film his passion, his brilliant interpretation and generosity. We met with an actor who likes to give and to receive.

HENRY DUNANT, A PROUD IDEALIST

FILMOGRAPHY

After studying theatre in Geneva and Paris, Thomas Jouannet founded a theatre company "in the spirit of Molière". Between 1990 and 1998, he performed in a dozen classical and contemporary plays (including *As You Like It*, *The Merchant of Venice*, *Le boudoir*, *A View from the Bridge*, *Le bonheur à Romorantin*, *Le palier*).

In 1997, Arnaud Ségnac provided him with his first real TV role in *Week-end*. He went on to play in some thirty made-for-TV films, including most recently *Aurélien*, *L'adieu*, *L'affaire Dominici*, *Le silence de la mer* (*The silence of the sea*), and *Beau masque*. He also played in seven films between 2000 and 2005 (including *Yamakasi*, *Mariage mixte*, *Ma vie en l'air*, *Fragments*).

AND NOW?

After eight years away from the stage, he is currently performing a two-character comedy directed by Chantal Lauby, *Regarde-moi*. "I really wanted to climb back up on stage, to risk it in front of an audience again."

At the same time, he is preparing to play in Eric de Montaille's first film, alongside Nicole Garcia, Jacques Dutronc, André Dussolier, and Mélanie Doutey.

Thomas, tell us about Henry...

I see him both as an idealist and as a proud man. He was clearly influenced by his childhood and by the education provided by his mother — the compassion he feels towards mankind runs deep. I also imagine him as someone who was quite difficult to live with, because of his perpetual inner struggles — moreover, he never committed himself sentimentally. At the same time, there's something childlike about him, a kind of artlessness.

Without that candor, would he ever have taken up such a vast cause?

Probably not. However, if he hadn't been so uncompromising, he would never have achieved his goals. If he had been in the least impressionable, he would not have withstood the considerable political pressures. Without that overinflated ego, that charisma, no man can leave his mark on History in that way.

In preparing for the role of Henry, you used episodes of his life that do not appear in the film?

Yes. Dunant was ahead of his time, rather than a hero. He was not without cracks. Don't forget that he spent forty years living as a wreck, a down-and-out, and that he ended up in an asylum. We also know that his pride prevented him from accepting any help from his friends — or from Napoleon III — to save him financially. All this was obviously useful in building up the character. What also helped enormously was the knowledge that Dominique Othenin-Girard had of Dunant.

How did you build the character up together?

Something quite astonishing happened to me. Whether consciously or not, I'm not sure, I drew my inspiration from Dominique, from his personality, his attitude: In my eyes, he became Dunant. And so we constructed the Dunant of the film together.

On the set, Dominique fought with a conviction, an energy, a personal investment and a generosity that reminded me of Dunant. He knows how to instill his will to succeed in the people around him and to take them to where he wants. Together, we went all the way with a kind of challenge. We wanted to say wonderful things to each other; we supported each other when needed. It was with joy in my heart that I walked onto the set every morning.

Did his American work style make a difference?

Above all, I felt how much independence he derives from his international experience. He is a free man who doesn't pay heed to pressure: he doesn't care, he just shoots as though it were his last film ever.

The film brings together three distinctly different worlds. What was it like, moving from one to the next?

It was a shift that — done harmoniously — gave a new dynamic to the film, which set out to combine the three facets of one man seamlessly. The greatest shock was when we moved from Austria to Geneva: from war, from the wounded, from the blood, dirt, and smell of death on the battlefield, to civilized Switzerland with its Calvinist rules and prim attitudes. And then, we ended with the beginning of the film, the Algerian period. In Algeria, where we worked in beautiful landscapes under a burning sun, the shoestring atmosphere on the set reminded me of shooting a short film: the team was always united, energetic, resourceful and good-humored, despite the unusual working conditions. Dominique was really in his element, he loves that.

What about your partners? What a cast!

I met a marvelous friend and colleague in Emilie Dequenne, one of those rare actors who burst out of the screen. Noémie Kocher is full of grace. And then there was the wonderful Swiss gang: Samuel Labarthe, Jean-François Balmer, Vincent Winterhalter, Antoine Basler... I also had the pleasure of meeting up again with Michel Galabru, with whom I had worked on *Le silence de la mer* (*The silence of the sea*). I really enjoyed the international experience, the blend of languages and cultures among the French, Swiss, Austrian and Algerian actors.

The film will also be distributed internationally — millions of viewers will tune in.

How does that inspire you?

We all need the humanist compassionate messages that the film conveys. Above all, I hope it will touch the younger generations who wish for peace. Let's not forget that Dunant was the first to set up an NGO (non-governmental organization), that he belongs to that all too rare race of men who can change the world with messages of peace.

The film about this man is truly beautiful and I am proud to have been part of this adventure.

HENRY'S FRIENDS

HENRY'S FRIENDS AND



CÉCILE THULLIER (Emilie Dequenne)

+ Cécile, a hospital nurse, is an incredibly modern young woman. She dares to defy the moral and social prejudices of the time to link her fate to that of the man she loves and who represents all the values she admires. In doing so, she is willing to be disowned by her father and ruin her reputation in a daring, revolutionary move for the time. Henry sees in her a true companion, someone who will support him and believe in him more than he does himself.

FILMOGRAPHY

What could be more miraculous, more thrilling for an actress than to launch her career with the Award for Best Actress at Cannes in a movie that won the Palme d'Or: the Dardenne brothers' *Rosetta* (1999).

Emilie, a Belgian actress, has since followed on with: *Le pacte des loups* (*Brotherhood of the Wolf*) (Christophe Gans - 2000), *Oui, mais... (Yes, But...)* (Yves Alonso - 2001), *La femme de ménage* (*A Housekeeper*) (Claude Berri - 2001), *Mariées mais pas trop* (*The Very Merry Widows*) (Catherine Corsini - 2002), *The bridge of San Luis Rey* (Mary Mc Guckian, with Robert de Niro - 2003), *L'équipier* (*The Light*) (Philippe Lioret - 2003), *Les États-Unis d'Albert* (*The United States of Albert*) (Marc-André Forcier - 2003), *L'Américain* (*The American*) (Patrick Timsit - 2003), *Avant qu'il ne soit trop tard* (*Couples*) (Laurent Dussaux - 2004), *De profundis* (Antoine Santana - 2004), *Écoute le temps* (Alante Alfandari - 2005).

In 2002, she played in Yves Boisset's *Jean Moulin*, a TV broadcast for France 2.

Photo David Koskas



Photo France 2 / Bernard Barbereau



Photo David Koskas

AND RELATIVES

RELATIVES

LÉONIE BOURG-THIBOURG (Noémie Kocher)

Léonie, a young bourgeois woman engaged to Daniel Dunant, is both amused and flattered by Henry. Amused by the enthusiasm and rebellious side of the young man who distracts her from the tedious ceremonies of her social circle and flattered because she knows she can be of use to him, and because he awakens in her the desire to act and the feeling of being alive – something she rarely feels in her conventional life. Maybe also even a little excitement at braving the rules?

FILMOGRAPHY

Since graduating from the Cours Florent, Swiss actress Noémie Kocher has divided her time between theater, movies, and TV productions.

On stage, she has played in *Six personnages en quête d'auteur* (*Six Characters*) (directed by Pierre-André Vay), *Belle du seigneur* (*Her Lover*) (directed by Thomas Cousseau), *La ronde* (*Hands Around*) (directed by Isabelle Nanty), *La double inconstance* (directed by Jean-Pierre Garnier), *La guerre de Troie n'aura pas lieu* (*The Trojan War Will Not Take Place*) (directed by Francis Huster).

At the movies, she has acted in *Une femme très très amoureuse* (Ariel Zeitoun), *Les savates du Bon Dieu* (*Workers for the Good Lord*) (Jean-Claude Brisseau), *Aime ton père* (*A Loving Father*) (Jacob Berger), and *L'amour branque* (Pascal Voisine). She has also acted in many TV movies, including most recently *La crimé*, *Vénus et Apollon*, and *Parfum de crime*.



Photos David Koskas

HENRY'S FRIENDS

HENRY'S FRIENDS AND RELATIVES



+ DANIEL DUNANT (Samuel Labarthe)

The Dunant brothers do not have much in common. Daniel is truly his father's son, a model for the Geneva of that time, a strict, Protestant, conservative city, concerned with keeping up appearances. He is uncomfortable around his brother who is so different, maybe jealous of the more "romantic" image Henry enjoys in their mother's eyes? It will take a dramatically violent physical confrontation for Daniel and Henry to finally find their way to sincere brotherly affection.

FILMOGRAPHY

After extensive training at the Conservatoire National d'Art Dramatique in Paris, Samuel Labarthe has held numerous roles in major plays both in Switzerland (at

the Théâtre du Carouge in Geneva) and France (including at the Comédie française and the Théâtre de Chaillot). He is as comfortable with classical theater (*Le bourgeois gentilhomme* (*The Would-Be Gentleman*), *Bérénice*, *Esther*, *Le Cid*, *Amphitryon*) as with the modern repertoire (*Death of A Salesman* by Arthur Miller, *Agatha* by Marguerite Duras, *As You Desire Me* by Pirandello, *Cat on a Hot Tin Roof* by Tennessee Williams, *La boutique du coin de la rue* (*The Shop Around the Corner*) by Miklos Laszlo, 4 Molières in 2002).

He has also played in many films, including most recently *Rue des plaisirs* (*Love Street*) (Patrice Leconte), *Les Egarés* (*Strayed*) (André Téchiné), and *Trois couples en quête d'orage* (Jacques Otmezguine). He has appeared in countless TV films, including *Rimbaud* (Marc Rivière), *L'allée du roi* and *Un pique-nique chez Osiris* (Nina Companeez), *Les clés du paradis* (Laurent Jaoui).

Photo France 2 / Bernard Barbereau

+ HUBERT DUNANT (Michel Galabru)

Hubert is the grandfather, a physician and humanist who has instilled his ethical values in Henry, a role model of sorts, his true moral and spiritual father.

FILMOGRAPHY

The length and breadth of his career may have led some to forget that Michel Galabru, after a First Prize in Classical and Modern Comedy from the Conservatoire National d'Art Dramatique in Paris, was a member of the Comédie Française for seven years before making a name for himself on stage in the théâtre de boulevard, on film and on television.

Of his 50 years during which he has played everything, from classical plays to modern theater, from drama to comedy, let us note that he revived Goldoni's *Les rustres* in 2005 on stage, that he distinguished himself on the silver screen in the Gendarme series (acting alongside Louis de Funès), and that the following films stand out of some sixty in total: *Juge et l'assassin* (*The Judge and the Assassin*), *L'été meurtrier* (*One Deadly Summer*), and *Papy fait de la résistance*. In 2004, he recently appeared on France 2 in the beautiful made-for-TV film by Pierre Boutron, *Le silence de la mer* (*The Silence of the Sea*), based on Vercors' short story.



Photo France 2 / Bernard Barbereau

AND RELATIVES

+ LOUIS APPIA (Vincent Winterhalter)

Louis is a friend and physician. He incarnates the humanist and the man of good will whom Henry comes across again on the battlefield where they fight together to help the wounded and accompany the dying. Very admiring of his friend's wild initiatives, he himself remains more moderate. A member of the Philanthropic Society, he will nevertheless support Henry's project and take part in the joy at his friend's victory.

FILMOGRAPHY

After studying acting in New York, taking improvisation classes, and attending the Fratellini circus school, this eclectic Swiss actor has based his career in the theater, where he has played major classical and contemporary roles with the best directors. In the last decade, he has performed in *King Lear* (directed by Georges Lavaudant), *La Cerisaie (The Cherry Orchard)* by Tchekov, *Combat de nègre et de chiens* by Koltès, *Le maître et Marguerite (Master and Margarita)* by Bulgakov, *Much Ado About Nothing*, *The Browning version* (directed by Didier Bezace), and *Merlin* (directed by Georges Lavelli).

He has also acted in films such as *La nouvelle Eve (The New Eve)* (Catherine Corsini), *Une pour toutes (One 4 All)* (Claude Lelouch) and in TV films such as *Engrenages* by Philippe Tribot (2005).



Photo David Koskas

+ ADOLPHE THULLIER (Jean François Balmer)

Cécile's father is a man from a humble background who dreams of climbing the social ladder into the bourgeois circle he so envies. Possessive, anxious and jealous, he does not understand his daughter's aspirations and sees in Dunant only an inconsistent, irresponsible young man.

FILMOGRAPHY

Since the early 1970s, he has acted with the greatest movie actors (Yves Boisset, Michel Deville, Alain Corneau, Georges Lautner, Claude Chabrol, Raul Ruiz, etc.) and played the greatest classical and modern playwrights on stage (Molière, Shakespeare, Diderot, Musset, Nathalie Sarraute, Pascal Jardin, Pierre Dac, etc.). Among his many TV parts, he has played Inspector Rovère in *Boulevard du Palais* on France 2 since 1999.



Photo France 2 / Bernard Barbereau

SAMUEL LOWENTHAL (Pascal Vincent) +

Henry's journalist friend publishes his letters to Cécile in *Le Journal de Genève*. Who cares about scandal and reprobation! The world must hear about the atrocities of war. Ignoring the threatening letters he receives and forgetting the risks he runs, Samuel publishes *A memory of Solferino*. The newspaper's offices are ransacked, Samuel is mugged and wounded, but he bravely follows his convictions through to the end..

FILMOGRAPHY

Have you ever heard of the *Robins des Bois*, a troupe of six comedians halfway between the *Nuls* and the Monty

Pythons? Pascal Vincent, the Swiss comedian, musician, radio host (*Les dicodeurs* on French-speaking Swiss radio), is an active member of the *Robins des Bois*. In 1997 – when they were still known as The Royal Imperial Green Rabbit Company – they produced *Robin des Bois d'à peu près Alexandre Dumas*. On television, on the Comédie channel, they produced four sketches a day in *La grosse émission*, before appearing daily on Canal + in *Nulle part ailleurs*.

On the silver screen, Pascal Vincent has also acted in *Trafic d'influence (Influence Peddling)* (Dominique Farrugia), *Astérix* and *RRRrrr!!!* (Alain Chabat), as well as in two films directed by a Robin des Bois, *Casablanca driver* (Maurice Barthélémy) and *Essaye-moi* (Pierre-François Martin-Laval).



Photo David Koskas

HENRY'S FRIENDS

HENRY'S FRIENDS AND RELATIVES



NANCY DUNANT +
(Josette Chanel)
Henry's mother

Photo David Koskas



Photo David Koskas

SOPHIE DUNANT +
(Anne Comte)
Henry's sister

JEAN-JACQUES DUNANT +
(Jacques Michel)
Henry's father



Photo David Koskas

GUSTAVE MOYNIER +
(Patrice Bornand)
A Geneva lawyer and president of the
Philanthropic Society that supports
Henry's relief society project



Photo David Koskas

GÉNÉRAL DUFOUR +
(Henri Garcin)
A senior officer in the Swiss army
and member of the Philanthropic
Society

AND RELATIVES



+ PIERRE BOURG-THIBOURG (Vania Vilers)

A business banker who invested in Algeria, friend of the Dunants and Henry's boss



Photo David Koskias



+ NAPOLÉON III (Tom Novembre)

With the help of Léonie, Henry will ultimately meet with the French emperor to win his support for his project.

Photo Osier Goldberger

+ ADRIEN NICKI (Antoine Basler)

A foreman at the Compagnie genevoise d'Algérie, Henry entrusts him with managing the company in his absence

Photo France 2 / Pierre Guibert



+ COLONEL DELAROCHE (Fritz Karl)

Member of the military intelligence of the imperial army, he seized Henry's notebooks and ordered them burned on the place de Castiglione

BETWEEN LIGHT FROM THE MAN

THE RED CROSS

Established in 1863, the International Committee of the Red Cross (ICRC) is at the origin of the International Red Cross and Red Crescent Movement. An independent, private humanitarian institution, the Red Cross is headquartered in Geneva, Switzerland. The ICRC is an impartial, neutral and independent organization whose exclusively humanitarian mission is to protect the lives and dignity of victims of war and internal violence. It directs and coordinates the international relief activities conducted by the Movement in situations of conflict. It also endeavors to prevent suffering by promoting and strengthening humanitarian law and universal

humanitarian principles. As the guardian of humanitarian law, the ICRC has been mandated by the international community, among other things, to ensure its application by the parties to a conflict. Present in 183 countries thanks to the work of 97 million men and women, the International Red Cross and Red Crescent Movement is currently the largest humanitarian network worldwide. It includes the ICRC, the International Federation and the national societies. Though their activities may vary, the components are united by the same fundamental principles: humanity, impartiality, neutrality, independence, voluntary service, unity, and universality, and by the use of common emblems.

AND SHADOW TO THE FILM CHARACTER

Henry Dunant's biography



Photo © Photographique GCR (DR)

Any adaptation requires a certain level of interpretation of the historical facts, scripting choices and jump cuts in the life story of the actual man. How did his life unfold? Here are some biographical elements.

A few dates

May 8, 1828:
Birth of Dunant in Geneva

1853:
First trip to Algeria

June 24, 1859:
Battle of Solferino

1862:
Publication of *A memory of Solferino*

1875-1890:
Dark years of exile

1892:
Ill and alone, he settled in the district hospital of Heiden.

1895:
The *Freitagszeitung* of Zurich launched a press campaign in his support.

December 10, 1901:
He was awarded the first Nobel Peace Prize.

October 30, 1910:
Death in Heiden.

Dunant and Algeria

He was sent there by the Compagnie Genevoise, which had obtained a land grant from the French government in Setif. In 1857, he founded a prosperous mill company, the "Société des Moulins de Mons Djémila". After waiting in vain for the approval to use a waterfall for his mills, he decided to appeal to Napoleon III directly.

Accused of embezzlement

Pressured by his stakeholders demanding dividends, he speculated on marble quarries that he didn't have the means to mine. War and the ensuing panic at the Paris Stock Exchange made him lose large sums of money. His mistake was to hide his financial problems for too long, hoping up to the end to be able to recover.

Solferino, summer of 1859

Italy and France allied to drive the Austrians out of Northern Italy. The battle lasted 15 hours, leaving some 30,000 to 40,000 casualties out of armies of 320,000 soldiers. Dunant spent three days on the battlefield and managed to obtain freedom for the Austrian surgeons and doctors who went to work treating the wounded. He wrote a letter to the Countess de Gasparin, who launched a subscription in the *Journal de Genève* to send aid to Castiglione.

A memory of Solferino

He spent three years writing the book, published it at his own cost and, to avoid being accused of taking advantage of what he was denouncing, sent it to his friends and to the national governments and rulers. It enjoyed great success and earned him letters of sympathy and congratulations (including from Napoleon III and Victor Hugo).

Napoleon III and the so-called plot against Dunant

The plot depicted in the film symbolized the suspicion and difficulties encountered by Dunant in his contacts with the European courts and his own coreligionists, who forever tried to bring about his downfall.

The foundation of the Red Cross

February 3, 1863: With a view to studying the aid society project proposed in *A memory of Solferino*, the Geneva public welfare society or *Société Genevoise d'utilité publique* (which Moynier, Appia and Dufour belonged to) set up a commission that was to become the Permanent International Committee for Relief to the War Wounded. On October 26, fourteen nations adopted ten of the suggested resolutions. August 22, 1864: In the presence of twelve nations, the diplomatic Congress of Geneva, supported by France, drafted the Geneva Convention. Nineteen other countries were to sign on in the two following years.

1867: Dunant resigned as Secretary and went into exile.

1875: The Committee became the *International Committee of the Red Cross*.

From real-life figures to film characters

Hubert, the grandfather, worked at the Geneva hospital. Daniel, the brother, was an associate in Dunant's company. Moynier, Appia, and Dufour were members of the philanthropic society. Adrien Nicky was a speculator, a wheeler and dealer in Algeria, and Thuillier, a frustrated accountant. Cécile is based on two women: the Countess de Gasparin (see above, under *Solferino, summer of 1859*) and Cécile, a young orphan met in hospital; they became quite close and she always remained in the shadows.

Léonie Bourg-Tibourg is based on Léonie Kastner, the wife of a renowned composer. She never ceased helping Dunant, even after his exile, and their platonic friendship gave rise to malicious rumors. Samuel Lowenthal is based on Dunant's uncle. A bookseller and publisher, a romantic, freethinking eccentric, he symbolizes the spirit of tolerance.

Dunant the visionary

- He founded the *Union de Genève*, a club for young people of all backgrounds that was to become the hub of an international network. Its charter remains the basis for the World Alliance of YMCAs.
- He dreamed of restoring Palestine, then under Turkish rule, by establishing Christian and Jew communities from Central Europe, thus prefiguring the foundation of the State of Israel.
- He founded a war prisoner protection society and organized a diplomatic conference in Brussels in 1874 (prefiguring the Second Geneva Convention of 1929).
- He was involved in setting up a collection of universal literary masterpieces to be distributed in all major languages (prefiguring the mission of UNESCO and Article 26 of the Declaration of Human Rights).
- He denounced the slave trade and suggested a diplomatic conference in Berlin to abolish slavery (prefiguring Article 4 of the Universal Declaration of Human Rights).
- He campaigned for gender equality and dreamed of a Green Cross Society to protect and help women. He participated in the foundation of the Women's League.
- He established himself as a leader of the international pacifist movement, wrote *L'avenir sanglant* (*The Bloody Future*), an antimilitarist book, and founded the Universal Alliance for Order and Civilization, whose mission was to promote and maintain social peace.