

Press kit to the film

THE TIGER THEORY



Premiere: 31st March 2016

Household manual - How to take care of beasts

1. A tiger is an entertaining but dangerous animal with sharp claws, teeth and free spirit. A tiger is not a rabbit.
2. Do not put a beast in a cage unless you want to spend the rest of your life watching it.
3. It is to no effect to buy a leash.
4. Once the beast is on your side, it protects you.
5. Do not push too hard, do not hang on to it and never use reproachful looks or fingers raised in warning. You will achieve nothing.
6. If a tiger hides, let it be. If it comes out, give it a pat.
7. A good humoured tiger can do amazing things.
8. It is impossible to domesticate a real beast without hurting it. A hurt beast is dangerous.
9. Avoid fighting a tiger, the scars will take long to heal. Keep distance and a sufficient space for escape.
10. Still, life with a tiger is exciting and the bit of blood is worth it. If not, get a rabbit, you will both be happier.



THE TIGER THEORY
Czech Republic, Slovakia 2016

Directed by: Radek Bajgar
Script: Radek Bajgar, Mirka Zlatníková
Cast: Jiří Bartoška, Eliška Balzerová, Iva Janžurová, Tatiana Vilhelmová, Pavla Beretová, Jiří Havelka, Jakub Kohák

Camera: Vladimír Holomek, Petr Kobloušský
Film editing: Jan Mattlach
Sound: Radim Hladík Jr., Pavel Bělohlávek
Music: Jan P. Muchow
Producer: Petr Erben - Logline Production
Co-producer: Česká televize
Distribution: CinemArt

Premiere: 31st March 2016
Genre: tragicomedy
Footage: 101 min
Format: 2D DCP 5.1 sound



ABOUT THE FILM

Jan (Jiří Bartoška), a veterinarian, has had enough. The last drop was the death of his father-in-law who, just like him, ran out of strength and patience. Everything in his life, old age and finally even his death, the manner and the place of his grave, had always been decided by the grandmother (Iva Janžurová). She never listened to any of his wishes and desires in good faith that only she knows what is best for him. And so, quite unfortunately for him, she took the best care she thought he needed.

It was dawning on Jan that he's taking the same path. His wife Olga (Eliška Balzerová) follows the same rule of a small yard and a long whip and is persuaded that she alone is responsible for her husband's happiness. Jan realises that he cannot and does not want to go on like this. If he does not do anything, he will end up like his father-in-law. One day he finds a way to break free and regain control over his life. His revolt is quite unconventional. The initial inspiration comes from his patient, a parrot with suspected Alzheimer disease. It is also thanks to this parrot that Jan decides to set on a journey to fulfill what he thinks are his dreams. Of course such a journey cannot be easy, it includes a flock of goats, later on a herd of cows, a psychiatric hospital, a ride on a raft and life on a boat.

Jan's journey to freedom influences the lives of his children and their partners. His daughter Olinka (Táňa Vilhelmová) has taken over her mother's method while his daughter-in-law Alena (Pavla Beretová) manages to resist the pressure of the family tradition and chooses her own way – more liberal, modern, human. Each approach has a corresponding effect on their partners (Jiří Havelka, Jakub Kohák).



Jiří Bartoška comments his character and the theme of the film: „*Women marry tigers and gradually turn them into rabbits who get their feed and then immediately get locked away to prevent them from playing tigers outside their hutch. That's what we're trying to express in our film.*“

A civilly shot film based on the psychology of its characters addressing all generations. In an entertaining and intelligent way it speaks about revolt and partnership. It deals with topics such as the sense of life, happiness and the limits of human freedom.

The tragicomedy *The Tiger Theory* is an actors' film. Radek Bajgar, known for a successful television comedy series about water sprites *The Invisible* (2014), offered a part in his debut *The Tiger Theory* to Jiří Bartoška. While shooting this project, the well accomplished Czech actors Eliška Balzerová and Jiří Bartoška met again on set after forty one years. The director Radek Bajgar who is also the co-author of the script commented on the cast: „*It was quite clear from the start that Jiří Bartoška would take part in the film. He read the script and we understood each other well. Then I was looking for the right partner for him. A partner who would not mock the character. It is a slightly negative character, but not too negative. There's nothing worse than an antagonist who does not show it. Pleasant, funny, good looking, intelligent who is slowly tightening the screws. Eliška Balzerová nailed it.*“

The film was shot in Prague, Central Bohemia and on the picturesque riversides of the Vltava, Berounka and Sázava rivers in thirty days spread throughout six extremely hot weeks of the summer of 2015.

The producer of the film is Petr Erben (Logline Production) and the co-producer is the Czech television. The chief script editor of Czech television's Film Centre Jaroslav Sedláček compares the dramatisation of the film *The Tiger Theory* to famous Czech spectator films: „*Řeka čaruje (The Magic of the River), Co je vám, doktore? (What's Up, Doc?), Jako jed (As Good As Poison)... To name just a few legendary Czech films dealing with the same theme as Radek Bajgar and Mirka Zlatníková in *The Tiger Theory* – an elderly man trying to escape the breath of death into the arms of life through blunders, mistakes, follies, insanity and adventures rather enforced than wanted.*„



RADEK BAJGAR (1962), (scriptwriter, director)



Born in Kroměříž. He graduated from the Medical Faculty of the Masaryk University in Brno (General Medicine) and worked in the field till 1989. He became a journalist in 1990, a pressman in the Reflex magazine. He studied at the Prague's Academy of Performing Arts (FAMU) in 1990-1992 (Documentary). In 1992-1993 he worked as the chief editor of the weekly magazine Reflex where he returned in 2004 as a reporter and in 2015 accepted the position of the chief editor again. In 1994 he became the chief editor of The Current Affairs dept. at TV NOVA (the author of the programmes *Na Vlastní oči* /With your own eyes/, *Občanské judo* /Public judo/, etc.) where he worked on different positions too. On the programme *With your own eyes* he participated

as a reporter, director and host. He is also the author and producer of the first Czech daily series *Ulice* (*The Street*) (2005). From 2007 to 2012 he was director of the Format Development dept. at TV NOVA. In 2008 he became the Creative Producer and brought to television screens series such as *Expozitura* (*Brach office*, 2008), *Dokonalý svět* (*The Perfect World*, 2010), *Soukromé pasti* (*Private Traps*, 2008), etc. As a director he started with a romantic drama *Villa Faber* (2011, television film) and continued with a comedy television series *Neviditelní* (*The Invisible*) (2014). In 2012 he founded a production company named Logline Production which also produced *The Tiger Theory*, a film he co-wrote and directed. *The Tiger Theory* is his cinematographic debut.

Can you explain the „tiger theory“ principle? What is it?

An effort to explain why some people try to domesticate their partners with such tenacity and year after year turn them into a tame nothing that does not impress them in any way. While initially they chose them for their freedom, courage and wildness. They married a tiger whom they're transforming into a rabbit that ideally just sits in a pen and chews.

Why do men and women do this to their partners?

They probably think they're reducing the risk of their partner escaping from them. They're simply afraid of being left alone. A tiger hunts, scratches and sometimes runs off. A rabbit can be locked in a pen, fed and watched. In fact they do not need to be watched, 'cause a rabbit will not run off, a rabbit might get lost at most.

Does a hunting tiger ever return to its lair?

If there are friendly conditions in the lair which allow him to breathe freely he is happy to go back. And that is the essential point. If a rabbit ever staggers out of the cage he either gets lost and stolen.

In the story do men behave more like rabbits or tigers?

We're all both kinds, the transformation is continuous. A person does not notice when the transformation from a tiger to a rabbit has taken place. We tell the story in a reverse mode. The hero realizes that he used to be a tiger, he was free, had dreams and plans and now he wants it all back. The subheading is „*Even tame men can go wild*“.

That sounds optimistic. So there's always a chance to turn back...

It is not that easy, 'cause intensive taming leaves an indelible mark. ZOO animals cannot be simply set free into the wild. That is why the film is a tragicomedy, not a pure comedy. In fact the reverse process is painful and complicated. It is similar to our national renaissance. Our hero came to realize what he wants quite late, but it is still worth the try.

Does the transformation from tigers to rabbits concern rather men or women?

I'm not sure there is a statistics about that, but I would expect that there's gender equality, I witness transformations of men as well as women. We're breaking each other. Our story is about men as they are more confused and funny in relationships.

You co-wrote the script with Mirka Zlatníková. Did your views on the subject collide or rather complete one another? Who came up with the idea?

A story about a man who pretends he has Alzheimer's in order to get out of the house was mine. But we discussed everything else. A man cannot understand relationships, he needs the counter-view. Mirka had to explain everything to me.

How much did the script alter during the shooting?

It is too late to change the script once the shoot begins. It is a technological process and a production, everything is planned – locations, preps, people; they would kill me if I changed the script then... You can only slightly change the interpretation of a particular scene. We talk about the script with actors beforehand, but they always have questions right before the shoot of the scene. So we talk about it again.

Do you let actors express their opinion?

We talk about things. We have to understand each other. If they don't act what I want, the film falls apart. And if I push them into something, it would be obvious. I have already seen the film on the screen and on a three metres tall detail of the actors' face, you can see what they think. Good actors do not act „the general feeling“ as in a series when they turn on the auto-pilot. They're exact and that's why they need to know what they're pointing at. Actors are the only thing I have. There are no fancy explosions, dead men, chases or special effects in the film. The actors and their accuracy are fundamental.

Do you prefer author's films – being the scriptwriter and the director? What are the advantages and disadvantages during the shooting?

I see the film when I write it. So I shoot it the way I imagined it. That's the

advantage. The disadvantage is when my vision is wrong then it's me who has to deal with it. And no one can help me.

Two leading Czech actors – Eliška Balzerová and Jiří Bartoška – met in your film in front of the camera as partners after forty one years. What was the main impulse to cast them together?

It was quite clear from the start that Jiří Bartoška would take part in the film. He read the script and we understood each other well. Then I was looking for the right partner for him. A partner who would not mock the character. It is a slightly negative character, but not too negative. There's nothing worse than an antagonist who does not show it. Pleasant, funny, good looking, intelligent who is slowly tightening the screws. Eliška Balzerová got it perfectly right."

You have worked with Jiří Bartoška previously on the successful television series about water sprites *The Invisible* (2014). Did he surprise you in any way?

By being a genius. That always surprises me over again.

There are other good actors in the film including Táňa Vilhelmová playing the daughter. Did you have particular actors in mind while writing the script?

I did imagine Táňa Vilhelmová for the part. The girl in the film exerts grandma's and mother's strategy of taming but deep inside has her doubts about it. Táňa can switch between the two aspects of the character within a second. Or more precisely they are both present simultaneously including the uncertainty in between.

A dramatic part, quite unusually serious, was given to director, actor and comedian Jakub Kohák. Why did you choose him?

I upset many people by the choice, especially some co-producers. They argued that he's a comedian who would always play only himself and advised to give the part to someone else. But Jakub proved to be quite the opposite, a kind, almost introverted, absolutely cooperative and composed actor. Super!

The Tiger Theory is your cinematographic debut. What did you enjoy during the shooting and what was hardest for you?

It's comfortable to have a chance to concentrate on one thing for a longer period of time and paradoxically the hardest thing is the complete concentration it requires – in spite of the weariness – yours and everybody else's, heat, late hours and bad luck. One's own lack of concentration during the shooting is easy to recognize in the cutting room and that can be very upsetting.

As they say, it's most difficult to shoot with animals and children. The main character is a veterinarian and during the last week of shooting you worked with a parrot, a herd of cows, several dogs and an anesthetised tomcat. Did you manage to bring the animals and actors in line?

When Jiří Bartoška enters the scene, even the animals do what they're told...

What image concept did you and your cameramen Vladimír Holomek and Petr Koblůvský choose?

We decided not to chase too many hares and concentrate on our story without pointless effects. My ambition was for the audience to understand the characters. That is all I wanted.

How did you discover the main locations for the film (charming landscape south of Prague and the Vltava, Berounka and Sázava riversides) and how long did you shoot there?

It is a very beautiful region that I have explored on my bike. We had thirty shooting days spread throughout six extremely hot weeks of last summer. The weather was infernal and Jiří Bartoška had to give extreme sport performances such as walking in the hills or riding a bike. He had not tried either since 1989 at least.

What music did you choose for the film?

Jan P. Muchow composed and recorded all the music and it's mainly about guitars. It has nothing to do with a comedy, leave alone a very black comedy, the music is comparably cheerful as Neil Young's music in Jarmusch's existential drama *Dead Man*. But Jan felt a connection with our main character and just followed the feeling. We talked about it a lot and in the end I trusted his instinct.

What do you like about the genre – tragicomedy?

It is an approach to life that we have had in this country for ages. It is not a coincidence that it's the prevailing genre here. It's the closest to reality. Americans can afford to present big moral stories defining basic human values. But if we did, we would look – well, tragicomic.

***The Tiger Theory* uses humour and exaggeration to deal with existential issues: revolt and relationships, searching for the meaning of life and happiness, limits to human freedom. What do these issues mean to you in your life?**

These are extremely important matters! Relationships are important and freedom even more. So it is necessary to explore how to connect the two. If we had to solve the real existential unfreedom, we would quickly forget about such luxurious problems. But living a comfortable present which we, thank God, currently experience, the theme of freedom in a relationship is one of the most interesting.

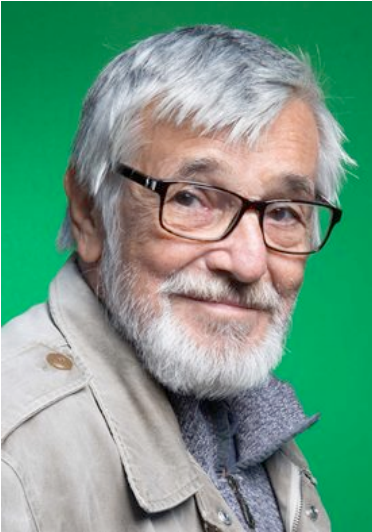
Were you to attract viewers to the cinema, what can they expect from *The Tiger Theory*?

To see a story ambiguous enough to have a good fight over it later on.

What are your further plans for the movie screen?

I have two or three themes, but realistically I have to wait how many viewers will come to see this film to know if I can afford to have more plans of the kind.

JIŘÍ BARTOŠKA (1947), part: Jan



Born in Děčín. After graduating from grammar school in Pardubice and Janáček Academy of Music and Performing Arts in Brno he spent a further year there working in the Husa na provázku (Goose on a String) theatre. He left in 1973 to join the Činoherní studio (Drama Studio) in Ústí nad Labem which he left in 1978 to enter the ensemble of Divadlo na zábradlí in Prague. Since 1991 he has been performing in the Divadlo Bez zábradlí theatre. He first appeared on the movie scene in 1975 in the psychological drama *Hřiště (Playground)*. He became very popular after filming the adventurous trilogy based on the books by Eduard Štorch *Osada havranů (Raven Settlement)*, *Na veliké řece (At the Great River)* and *Volání rodu (Call of the Tribe, 1977)* and the famous

television series *Sanitka (The Ambulance, 1984)* and *Cirkus Humberto (The Cirque Humberto, 1988)*. He is an accomplished television and film actor. The Czech audience is well acquainted with his charismatic voice from travel and documentary films. In 1994 he became director of the International Film Festival in Karlovy Vary which he, together with Czech leading film critic Eva Zaoralová, has given its current image. He received the prestigious Czech acting award Český lev for the best male performance in a supporting role in a drama about the fate of a Jewish family during the Holocaust *Všichni moji blízcí (All My Loved Ones, 1999)* filmed by Matej Mináč. Some of his filmography: *Stíny horkého léta (Shadows of a Hot Summer, 1977, a war ballad)*, dramas *Jen o rodinných záležitostech (About Family Affairs Only, 1990)* and *Hřbitov pro cizince (A Cemetery of Strangers, 1991, television film)*, *Je třeba zabít Sekala (Sekal has to die, 1997, a war drama)*, *Příběhy obyčejného šílenství (Wrong Side Up, 2005, a tragicomedy)*, *Anděl páně (An Angel of the Lord, 2005, a fairytale)*, romantic comedies *Líbáš jako Bůh (You Kiss Like a God, 2009)* and *Líbáš jako ďábel (You Kiss Like a Devil, 2012)*.

ELIŠKA BALZEROVÁ (1949), part: Olga



Born in Vsetín. Her love for theatre was passed onto her from her mother who was a dedicated amateur. After graduating from the acting class at the conservatory and the Janáček Academy of Music and Performing Arts in Brno in 1971 she accepted her first engagement in the Southbohemian theatre in České Budějovice. Starting 1977, she was member of the ensemble of the Vinohradské divadlo for twenty years, taking occasional guest appearances in the National theatre. In 1998 she and her colleague, also an actor, Tomáš Töpfer re-opened the Divadlo na Fidlovačce which she became the director of in 2012. She made her first appearance on screen in a crazy crimi-comedy by Václav Vorlíček *Kaktus, bomba, letadlo* (*Cactus, Bomb, Airplane*, television film, 1969).

She is one of the most frequently cast actresses, successful in dubbing, starred in various television series and films, her popularity rocketed after her performance in the legendary series *Nemocnice na kraji města* (*The Hospital on the Edge of Town*, 1977, sequel 2003). She received the prestigious film award Český lev for the best actress in a supporting role for a distinctive character named Vilma, an eccentric lady – former actress in the comedy *Ženy v pokušení* (*Women In Temptation*, 2010) directed by Jiří Vejdělek. Selected filmography: a poetic drama *Zlatí úhoři* (*Golden Eels*, 1979, television film), a widely favoured comedy *Vrchní, prchni* (*Run, Waiter, Run*, 1980), a cult family comedy *S tebou mě baví svět* (*With You the World Is Fun*, 1982), a retro drama *Pěsti ve tmě* (*Fists In the Dark*, 1986), a drama *Městem chodí Mikuláš* (*St. Nicholas Is In Town*, 1992, television film), a tragicomedy *Láska je láska* (*Love Is Love*, 2012).

Can you briefly describe the character of Olga, the main hero's wife? What did you like about the script that made you accept the part?

Olga is a woman who has taken over her mother's tradition and ways of upbringing and passes it onto her own daughter. There's a reason behind them having the same name – Olga. In this family relationships are passed down through the female line. I have not been inspired by too many scripts recently, but this one addressed me right away. I was not fascinated, that is too strong a word, but I liked it and wanted to play the part of Olga. I had a good laugh while reading the script.

The character of the wife Olga may seem a bit negative to the viewers. This is what the scriptwriter and director Radek Bajgar said about her temper: *She's not just negative. She is also pleasant, intelligent, empathetic and she means well. But at the same time she is an usurper under whose care Jan would gradually suffocate. Eliška performed such a blend perfectly.*

Please do not ask me such questions. It is up to the audience. I have not seen anything from the film yet. And if you ask me whether a character can make a negative impression? Such parts are much easier to act than positive super-

women. I enjoyed playing Olga, we got along well.

The Tiger Theory is about transformation from a tiger to a rabbit. The subheading is: „Even tame men can go wild“, what do you think about it as a woman?

I would not say that the film is only about transformation from a tiger to a rabbit. It is also about transformation from a rabbit to a tiger. And in my opinion, even a tiger who leaves his cage must understand that having boundless freedom is not easy. He might even return, stronger and enriched by the experience, though.

Your partner in the film is leading and recognized Czech actor Jiří Bartoška who you met on a film set forty one years ago (*Hřiště /Playground/, 1975, directed by Štěpán Skalský*). How did your marriage work in the film and can Jiří Bartoška surprise you in any way?

Well, we have worked together since then, in the theater and in television productions. But we have known each other for almost half a century and I think that we got along much better than what the script dictated us! And as a partner Jirka surprised me every day with the good mood he brought to the set which he wouldn't let anybody spoil. Considering the hot weather it was sometimes damn hard to keep one's cool.

In what stage of the project did director Radek Bajgar address you? How does he work with actors? Was there any room for improvisation?

I do not know what stage the project was in when the director addressed me. He'd thought about and worked on the script for a few years. I have no idea in which stage he starts to see particular actors for his characters. They say that there is nothing worse than a playwright sitting in the audience or a scriptwriter coming to the set, but fortunately this was not the case. Radek was filming his script, but during rehearsals we met as a family, he listened carefully to what we had to say and sometimes reflected our remarks or wishes in the script. He had no problem with that.

***The Tiger Theory* has a very good cast. Your children are played by Táňa Vilhelmová and Jakub Kohák and your mom in the film is Iva Janžurová. Did you like working with them?**

Our relationships in the film are very tense but the shooting was exceptionally pleasant. Not only our film family, but also our „in-laws“, the daughter-in-law Pavla Beretová and the son-in-law Jiří Havelka, were excellent. We have become friends to such extent that we could afford to make fun even when the camera was on.

The shooting took place during last year's tropical summer, what was most difficult for you during those hot days and what came as a nice surprise?

The make-up artists had the hardest job to keep us sweat-free for the take. We were always looking for a bit of shade and sometimes did not succeed. I was nicely surprised by the constant care our production provided to keep us alive! Our beloved Lucinka Zázvorková! She always had a bottle of water with her and by using the parasols they created a little shade at least whenever it was possible. I must say though that even the actors were brave and we survived!

The film was shot in the picturesque landscape south of Prague by the Vltava, Berounka and Sázava rivers. Do you have any personal connection to the region?

Oh yes! We have our summer house close to Berounka river and I know these valleys very well. But our architect Nosa Sopková managed to surprise me by choosing locations that are very close to places I travel but of which I had not known. My husband and I went back to these places right after the shooting ended and explored the incredible beauty of this region.

***The Tiger Theory* tells a story of interpersonal relationships in a quite dark-humoured way, it mentions topics such as loss of freedom, search for the meaning of life and happiness, memory loss and craving for a dignified life. How do you perceive these themes?**

Very strongly. All my life I have been looking for its meaning, I am enjoying moments of happiness, I am losing my memory, I long to grow old in dignity, together with some one. I learn to live with freedom. But mainly – I'm always trying to keep my sense of humour.

How would you attract viewers to go to see *The Tiger Theory*? What can they look forward to?

I do not know what the director cut out during the edit. What if I were to invite you to my favorite scene only to find out it is no longer in the film? Let us be surprised.

What are your next plans for the theatre or film?

I have many plans and am thrilled about them.

TATIANA VILHELMOVÁ (1978), part: Olinka



Born in Prague. From the age of ten to nineteen, she dedicated herself to ballet and recitation in the Czech Philharmonic children's choir. Then she was accepted to the Prague conservatory (acting class) which she did not finish. From 2002 to 2014 she was a member of the Dejvické divadlo ensemble where she appears in guest roles to this day. Her first public appearance was a part in a television series by Karel Kachyňa called *Prima sezóna* (*The Swell Season*, 1994) that was shortly after followed by her debut film role in an original drama *Indiánské léto* (*The Indian Summer*) filmed by Saša Gedeon (1995). She also starred in the same director's next project, *Návrat idiota* (*The Idiot Returns*, 1995). Among her further appearances is a part in a cult tragicomedy by David

Ondříček *Samotáři* (*Loners*, 2000) or in a widely favoured comedy by Jan Svěrák *Vratné láhve* (*Returnable Bottles*, 2006). In 2003 she was introduced at the renowned Berlin festival as a young talented actress in the project *Shooting stars*.

She is one of the leading actresses in film and television. She received the prestigious Czech film award Český lev for the best performance in the woman's leading role for the part of Monika, a girl who is forced to take care of her best friend's children, in Bohdan Sláma's tragicomedy *Štěstí* (*Something Like Happiness*, 2005). A selection of her recent film projects: a tragicomedy *Díra u Hanušovic* (*Hole in Hanušovice*, 2014), drama *Domácí péče* (*Home Care*, 2015) or an animated film *Malý pán* (*The Little Man*, 2015) where her voice can be heard.

Can you briefly describe the character of Olinka? What did you like about the script and why did you join the project?

I liked the script because it is a story of a man! Finally someone wrote a story about a man's crisis! No miserable women who only live to serve at home and at work, no eye-opening fatal illnesses ... Just a handsome man who still wants to enjoy life and can make fun of himself. My character is this simple girl who is under the spell of a female family line who repeats her mother's and grandmother's model of behaviour. But thanks to her father, the main character, she also finds out that not all men need hot supper, ironed boxers or pocket money but that deep inside they long for adventure.

The film's subheading is: "Even tame men can go wild". What do you think about that as a woman?

I adore men! Life would be miserable without them. I have four men at home and I'm thrilled. My only goal is to bring up my three sons to be confident, open-minded and respectful men. Rather tigers than rabbits, but it will be their fight. They cannot all be socialites, I guess. But the rabbits must be happy in their rabbit-hutches because a disgruntled, embittered and whiny male is a nightmare for women and the human kind in general.

What kind of director is Radek Bajgar?

Democratic. Kind. Open to discussion and he maybe even likes actors which is good 'cause it's not a standard.

Your film family is formed by legendary actors (Iva Janžurová, Eliška Balzerová, Jiří Bartoška), give us a taste of what it is like to work with them, and include your film brother Jakub Kohák.

I witnessed a moment when Jiří Bartoška, Eliška Balzerová and Iva Janžurová talked about plays they had been in together and actors they all worked with. I sat, listened and felt so grateful to have such an opportunity. They are the best actors whom I greatly respect. It was a dream to work with them. And Jakub Kohák? People will expect his goofy tricks, but Jakub's serious and sensitive side will take them by surprise.

The shooting took place during last year's very hot summer, how did you take the heat?

I was happy. I struggle during winter shooting and in rugged conditions. To tell you the truth, sometimes my brain seized up, but I'm not sure whether it was because of the heat...

The film was shot in the picturesque landscape south of Prague by the Vltava, Berounka and Sázava rivers. Did you like the landscape?

I was amazed by the beauty of a place so close to Prague. But our country is always full of nice surprises.

***The Tiger Theory* tells a story of revolt, relationships and the crisis of marriage, it also touches themes such as the meaning of life and longing for freedom. What do you think of it?**

There are moments when I'm happy for how old I am and what I have been through because now I can understand and know what is happening or what can happen. Therefore I know that crisis and falls can come but if you get over them a new wave will lift you up to the surface. If we think about the meaning of life, freedom, love, differences between men and women and try to find harmony, we have a chance to live an interesting life. And that is what matters.

Were you to recommend *The Tiger Theory*, what can the viewers expect?

I have not seen the film yet. But I would definitely look forward to watch Jiří Bartoška because there is a lot of him and he has given it a fine piece of himself.

What are you working on for film or television?

Currently I'm filming a picture with Bohdan Sláma called *Bába z ledu* and getting ready for the third season of the *Therapy* series for HBO.

JAKUB KOHÁK (1974), part: Josef



Born in Prague. He graduated from Prague's Academy of Performing Arts (FAMU) where he studied production. He is well known not only as an actor, a comedian but also as a director of television commercials and video-clips. As an actor he took part in films such as *Čert ví proč* (*The Devil knows why*, fairy-tale, 2003), *U mě dobrý* (*I'm all good*, comedy, 2008), *Hlídač č. 47* (*Watchman No.47*, drama, 2008) or comedies *Okresní přebor - Poslední zápas Pepíka Hnátky* (*The County Championship - The Last Match of Pepík Hnátek*, 2012) and *Vejška* (*Prague Cans*, 2014). He last appeared in the comedy *Dvojníci* (*Lookalikes*, 2016). He prepared a sketch show *Pečený sněhulák* (*Baked Snowman*, 2014) for the Czech television in which he participated not only as an actor but also as a director. Radio listeners can listen to him daily on the Evropa 2 station where stands up for their rights as the so called "Bombudsman".

The part of Josef stands out in your filmography. Why did you accept such a dramatic part of the hero's son?

Pepa's character is a non-confronting, peaceful man who looks at things from a distance, though he is not much of a cannonball. That is why I fell for the character, he and I are different, so I knew I would need to act to create someone else. The

director, Radek Bajgar, must have had a reason to cast me even though people discouraged him, but he insisted. I'm grateful for that, I devoted myself to him completely and created Josef as best as I could.

The roles do not classify as dramatic, comical, etc. but as good or bad. And I really liked this one. What is more I played the son of Jiří Bartoška, you know – a good-looker!

The main theme of *The Tiger Theory* is a transformation from a tiger to a rabbit and the subheading is: "*Even tame men can go wild*", what do you think of it as a man?

That is our everyday life. At first we are strong and resistant, unbound and wild but we grow soft with age, partners, children and lack of free time... However, there are a few individuals who manage to stick to their youthful lifestyle in spite of their age. The question is whether it is right. Nevertheless I vote for partial freedom, the occasional breaking of chains and a little bit of naughtiness.

How does Radek Bajgar work with actors in comparison with other directors. What were the rehearsals like and the work on the set itself?

First reaction: we had a script reading and everybody came prepared and concentrated which quite surprised me. The director was very serious and accurate about his work, he was really deep in the story and very carefully explained to each of us every motivation of our characters so we could not go astray even if we wanted to! There was no problem on the set, a great atmosphere, Jiří Bartoška made jokes and was the main entertainer, actors acted, lighting technicians worked the lights, make-up artists took care of our make-up...

***The Tiger Theory* is an actors' film - your film family has a star cast. What did it feel like to live and work in such a family?**

At first I felt like a small child who was treated as a little prince whom people approached as "our little Joseph", then something happened during puberty and he grew up to become "a beast" - me. They looked at me in shock as if they thought: "where did he get that from"? I think I have taken after my mother's father... The co-operation was great, everybody was nice and kind.

The shooting took place during last year's tropical summer. Can you share your memories from the set with us?

I was happy that wasps did not bother us too much, I did not get stung once, that I saw places that otherwise I would not get to see and spent time with great people. I was not happy about Mr. Bartoška buying ice-cream for the girls while I - his sonny in the film - did not get a single one.

***The Tiger Theory* uses humour to deal with fundamental human issues such as loss of freedom, searching for the meaning of life and the endeavour to live freely. How do you perceive these themes?**

I do not let myself think about these issues - to think about life in such a way is complicated for me, it is binding, unnecessarily serious and too particular. I perceive our existence as a gift, as a visit on Earth which began and will end. It is important to live through this visit with honour, with joy and humour.

Were you to attract viewers to go to see *The Tiger Theory*, what would you say?

In the cinema they will finally see what the kids of Jiří Bartoška and Eliška Balzerová would look like - Táňa Vilhelmová and me!

What projects are you working on now?

A new film by Tomáš Vorel called *Instalatér z Tuchlovic* (*A Plumber from Tuchlovice*), with me in the leading role, will come out in autumn. It may be my first and last leading role. Other than that I'm working on my Hindi as I am planning to break through in Bollywood...

PETR ERBEN (1969), producer

Born in Jindřichův Hradec. He graduated from the Production department at Prague's Academy of Performing Arts (FAMU). His experience as a member of the production team and a producer include work for film as well as television (e.g. news, live shows, television entertainment, fairy tales, films). He worked in management positions focused on television and film productions (the Director of Production at TV Prima, the Director of Production at Czech Television, the Director of Production at TV Nova and CEO at MediaPro Pictures). His previous successful projects as a producer include: launch of the first Czech daily series *Ulice* (*The Street*, 2005), series *Expozitura* (*Branch Office*, 2008), *Dokonalý svět* (*Perfect World*, 2010) and *Okresní přebor* (*The County Championship*, 2010); sitcom *Comeback* (2008), show *Česko Slovenská SuperStar* (*Czech-and-Slovak Pop Idol*) and a film *Okresní přebor - Poslední zápas Pepíka Hnátky* (*The County Championship - The Last Match of Pepík Hnátek*, 2012). In the past three years he produced: television series *Neviditelní* (*The Invisible*, 2014), sitcom *Marta a Věra* (*Martha and Vera*, 2014), reality show *Vyvolení* (*The Chosen*), television lifestyle magazines *TOP STAR Magazín* and *Jak se staví sen* (*How to build a dream*). Currently he is working on the production of a television series *Ohnivě kuře* (*Chicken on fire*, 2016), a comedy series for the Czech television and mainly on bringing *The Tiger Theory* into the cinema.

What was the main impulse that convinced you to join the project?

The theme, the script and Radek Bajgar. My first memory of the idea goes back to the spring or summer of 2010 when we discussed different ideas on our way to Bratislava. Then Radek came up with an idea so full of wit that I did not have to think too long...

Did you decide about the title of the film - *The Tiger Theory* - right at the start of the project?

Actually yes, I do not remember any other "first" title of the film. We were not absolutely sure about it though for a while. *The Tiger Theory* is not descriptive enough. We had tested the title on different groups people and among marketing experts and the diversity of the test results had always brought us back to the beginning. But we got used to it after a while and decided to keep the original title. I hope we did the right thing.

Was it difficult to fund a directorial debut? Did the star cast make it easier?

Funding is key for all film productions. We would not be able to make *The Tiger Theory* without the Czech television, RWE, the Slovak television, the Fund for the Support of Cinematography and other partners. Thank you!

If the actors get a good script which offers a good acting opportunity and decide to accept the offer, it makes it easier to get the money together too. Logically, the partners also think that a good actor wouldn't take part in a washout.

What do you like about working with the scriptwriter and director Radek Bajgar? Was there any advantage or disadvantage to shooting an author's project?

I can only think of advantages. Radek and I have known each other for some years now so there are things that do not need to be explained in great detail.

Radek is a very humble director and scriptwriter who considers various production opportunities. As the author and director of the film, he did not intend to complicate things for himself.

For example while discussing the location of the film we realized that the original spots would be difficult, though not impossible, for transportation. Immediately, Radek started thinking of different places to make it easier for the crew.

How many shooting days did you have and what were the main locations?

We filmed *The Tiger Theory* in thirty days which is the average for Czech films. We filmed in Prague, Central Bohemia – near Davle, Třebšín, Nový Knín, Dobříš, Vysoký Újezd, Černošice, etc. We did not aim at particular places but rather their poetics and atmosphere.

How technically challenging was the shooting (scenes on the raft on the river, scenes with animals)?

Animals on set always make filming more difficult and we had sixteen shooting days, which is more than a half, with dogs. Thank God, they do not have to talk. It is complicated enough to make them walk, stop walking or look in a certain direction.

We have experience with shooting on the river so it was nothing exceptional for us. Paramedics always need to be present on the set, an auxiliary boat and a security boat, but above all - everybody has to be well insured.

What scenes were most difficult production-wise? Did you attend the shooting regularly? Did you have a chance to make changes in the film?

The shooting took place in the summer of 2015 at the time when we had tropical temperatures in the Czech Republic. It was very difficult for actors, the crew and animals.

Radek discussed the script with me. We also talked about the cast of the main characters with each other and with our closest colleagues. But there is no room for a producer to „babble“ during shooting, that is the time to shoot. Further discussions took place in the editing room and in post-production.

What are your plans with the film in terms of distribution and festivals?

The premiere in Prague is on 30th March followed by a tour of regional premieres and on 13th April the film will premiere in Bratislava. We have been contacted by

several festival organizers and reached a definite agreement with two of them so far.

What message would you send to the viewers? What can they look forward to?

Most people who have been in a long-term relationship are well acquainted with *The Tiger Theory*, so I think that the film will address not only those (married or not-married) couples, but young people as well. I loved the script, we managed to get an excellent cast together and work with a group of outstanding authors. I hope we have succeeded in creating a great and widely popular film.

What are your plans for the future? Are you working on another film or television project with Radek Bajgar?

We have just briefly discussed a couple of ideas and decided to wait and see how popular *The Tiger Theory* becomes.

FILM PRODUCER – LOGLINE PRODUCTION

A filmmaking and television production company. Logline Production is goal-orientated and focused on customer satisfaction, whether the customer is a television broadcaster or an advertising client. Some of the most-recent projects produced by the company include: *Neviditelní (The Invisible)*, 2014, directed by Radek Bajgar), a series of 13 episodes which was bought by the UK, Ireland, Canada, the USA and others, *Marta a Věra (Martha and Vera)*, 2014, directed by Jaroslav Fuit) an office sitcom, and *Kosmo (Cosmo)* a comedy series which is currently being completed.

FILM CO-PRODUCER – CZECH TELEVISION

The chief script editor of Czech Television's Film Centre Jaroslav Sedláček stated in regards to The Tiger Theory film premiere:

„Řeka čaruje (The Magic of the River), Co je vám, doktore? (What's Up, Doc?), Jako jed (As Good As Poison)... To name just a few legendary Czech films dealing with the same theme as Radek Bajgar and Mirka Zlatníková in The Tiger Theory – an elderly man trying to escape the breath of death into the arms of life through blunders, mistakes, follies, insanity and adventures rather enforced than wanted. The theme „man versus woman“ is priceless and timeless, the idea of pretending to have Alzheimer's is simply great, Jiří Bartoška's enthusiasm for the shoot is enormous, so all that was needed was to refine the script as much as we possibly could and to inform Radek Bajgar about potential drawbacks awaiting him during the shoot. With regard to this being his debut as a director, I think he did a great job tackling all obstacles and I hope that The Tiger Theory will become an evergreen, a film you will enjoy watching over and over again.“

FILM DISTRIBUTOR – CINEMART

CinemArt a.s. is the largest film distributing company in the Czech Republic, representing three of the six major Hollywood studios: Twentieth Century Fox, Universal and Paramount Pictures.

CinemArt introduces more than fifty films to Czech and Slovak cinemas every year – from blockbusters, such as *Jurassic Park*, *Minions*, *Terminator Genisys*, *Fifty Shades of Grey*, *Everest* and *The Martian*, to films well received by audience and critics, such as *Birdman*, *The Theory of Everything* and *The Revenant*.

Apart from films produced by American studios, CinemArt also introduces the Czech audience to European film production, some examples being a successful German comedy *Fack ju Göhte (Suck Me Shakespeare)* and its sequel, a French comedy *Qu'est-ce qu'on a fait au Bon Dieu? (Serial (Bad) Weddings)* and a Polish war drama *Miasto 44 (City 44)*.

CinemArt is also a respected distributor of Czech films, partner of both accomplished film producers and starting filmmakers, as in the case of the unconventional film debut *Hany*.

Apart from film distribution, CinemArt is also co-producer of selected Czech films, the earliest being Jan Svěrák's Academy Award winning film *Kolja (Kolya)*, and also the widely popular film by David Ondříček *Samotáři (Loners)*. Since 2004, there has been a long-term cooperation between CinemArt and major Czech producer Čestmír Kopecký, who co-produced films such as *25 ze šedesátých aneb Československá nová vlna (25 From The Sixties, Or The Czechoslovak New Wave)* directed by Martin Šulík. CinemArt introduced itself as the producer of the animated family film *Čtyřlístek ve službách krále (Lucky Four Serving the King)* directed by Michal Žabka and is currently working on various new Czech film projects.

A selection of Czech film production: dramas *Rozkoš (Delight, 2013, directed by Jitka Rudolfová)* and *Andělé všedního dne (Angels, 2014, directed by Alice Nellis)*, tragicomedy *Jak jsme hráli čáru (Hostage, 2014, directed by Juraj Nvota)*, documentary *Cesta vzhůru (Climbing Higer, 2015, directed by David Čálek)*. From this year: biography drama *Lída Baarová (Devil's Mistress, 2016, directed by Filip Renč)*, drama *Rodinný film (Family Film, 2015, directed by Olmo Omerzu)*, comedy *Teorie tygra (The Tiger Theory, 2016, directed by Radek Bajgar)* and romance *Ani ve snu! (In your dreams!, 2016, directed by Petr Oukropec)*.

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