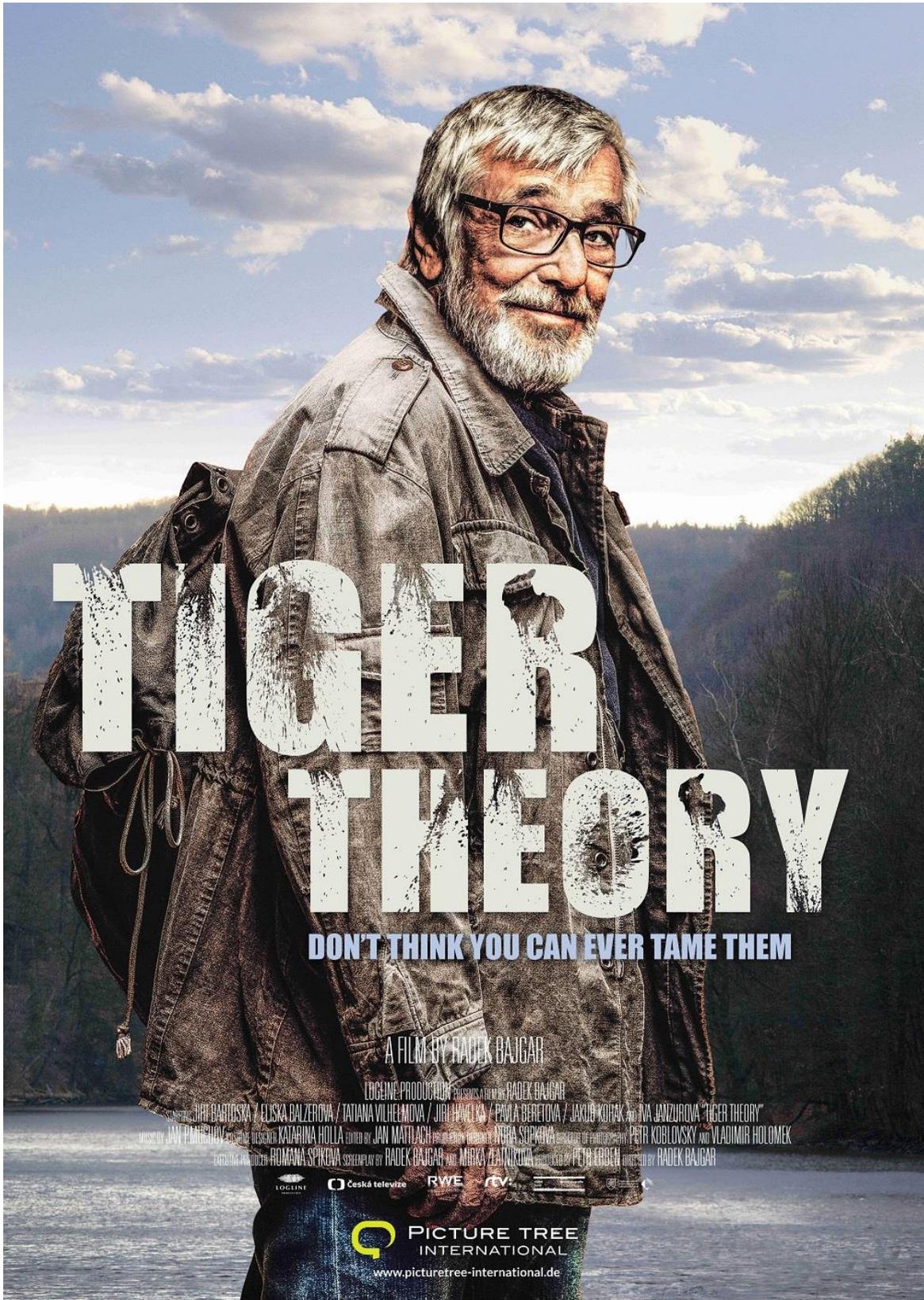


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PICTURE TREE INTERNATIONAL

How to do with a tiger? A Manual :

- A tiger is an entertaining but dangerous animal with sharp claws, teeth and free spirit. A tiger is not a rabbit.
- Do not put a beast in a cage unless you want to spend the rest of your life watching it.
- It is to no effect to buy a leash.
- Once the beast is on your side, it protects you.
- 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.



- If a tiger hides, let it be. If it comes out, give it a pat.
- A good humoured tiger can do amazing things.
- It is impossible to domesticate a real beast without hurting it. A hurt beast is dangerous.
- Avoid fighting a tiger, the scars will take long to heal. Keep distance and asufficient space for escape.
- 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.

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 Kobloušek

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

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Premiere: 31st March 2016

Genre: Comedy

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 breath 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 Koblovský 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.

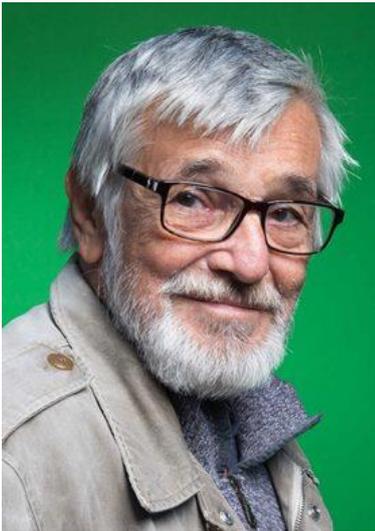
Were you to attract viewers to the cinema, what can they expect from *The Tiger Theory*?

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)*.

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 Hnátka (The County Championship - The Last Match of Pepík Hnátka, 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 *Ohnivé 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)*, a series of 13 episodes which was bought by the UK, Ireland, Canada, the USA and others, *Marta a Věra (Martha and Vera, 2014)* an office sitcom, and *Kosmo (Cosmo)* a comedy series which is currently being completed.

PICTURE TREE INTERNATIONAL GMBH – COMPANY PROFILE

Picture Tree International GmbH is a world sales & production company founded 2012 by Andreas Rothbauer with headquarters in Berlin. The core business of the company is the worldwide licensing of film rights across all genres and media as well as the coproduction of international feature films and domestic German distribution in an integrated business model.