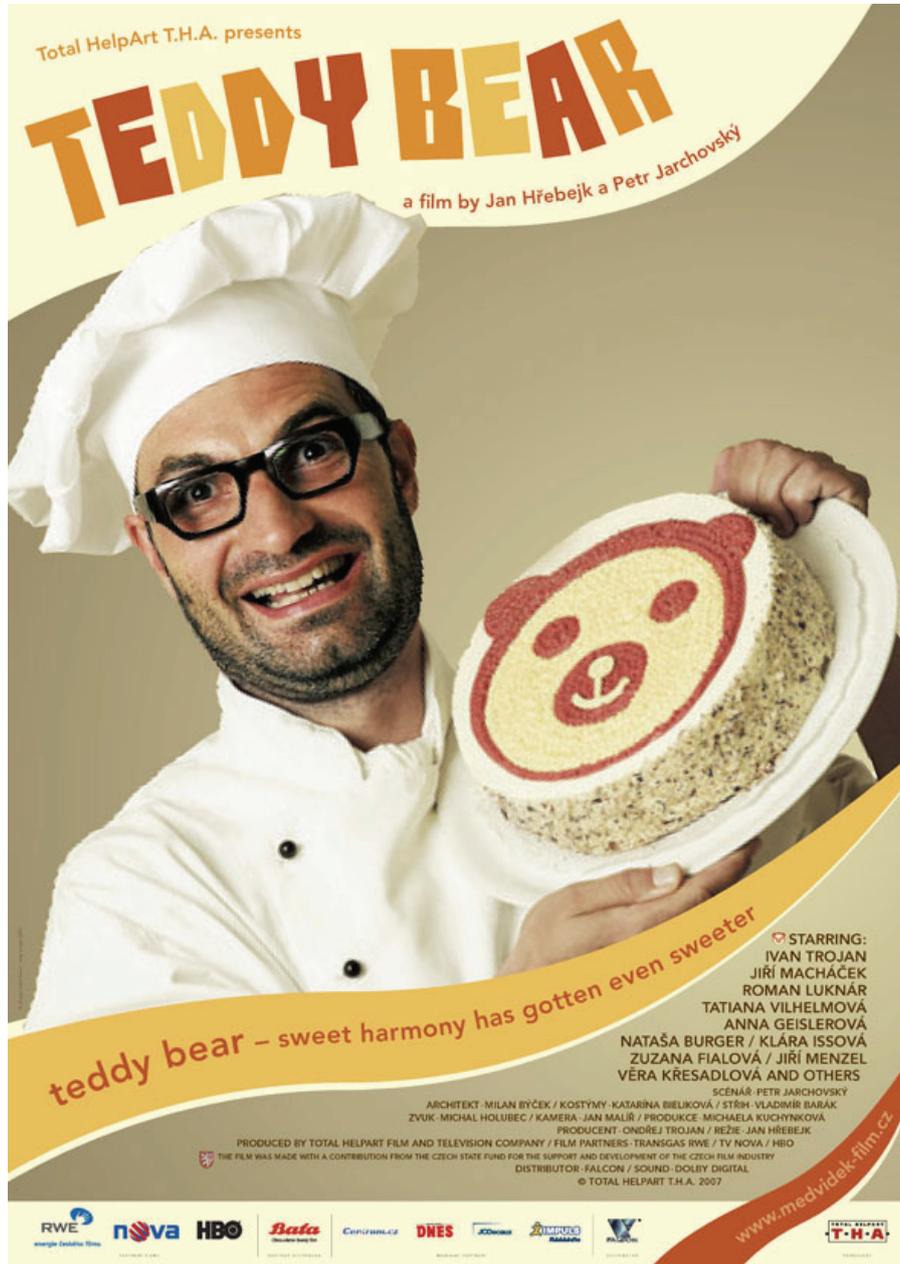


**A new Czech feature film
set in the present day
from the creative workshop of
Jan Hřebejk – director
and Petr Jarchovský – writer**



Total HelpArt T.H.A. presents
TEDDY BEAR
a film by Jan Hřebejk a Petr Jarchovský

teddy bear – sweet harmony has gotten even sweeter

STARRING:
IVAN TROJAN
JÍŘÍ MACHÁČEK
ROMAN LUKNÁR
TATIANA VILHELMOVÁ
ANNA GEISLEROVÁ
NATAŠA BURGER / KLÁRA ISSOVÁ
ZUZANA FIALOVÁ / JÍŘÍ MENZEL
VĚRA KŘESADLOVÁ AND OTHERS

SCÉNÁŘ: PETR JARCHOVSKÝ
ARCHITEKT: MILAN BYČEK / KOSTYMY: KATARINA BIELIKOVÁ / STŘIH: VLADIMÍR BARÁK
ZVUK: MICHAL HOLUBEC / KAMERA: JAN MALÍŘ / PRODUKCE: MICHAELA KUCHYNKOVÁ
PRODUCENT: ONDŘEJ TROJAN / REŽIE: JAN HŘEBEJK

PRODUCED BY TOTAL HELPART FILM AND TELEVISION COMPANY / FILM PARTNERS: TRINGGAS RWE / TV NOVA / HBO
THE FILM WAS MADE WITH A CONTRIBUTION FROM THE CZECH STATE FUND FOR THE SUPPORT AND DEVELOPMENT OF THE CZECH FILM INDUSTRY
DISTRIBUTOR: FALCON / SOUND: DOLBY DIGITAL
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RWE nova HBO Sata Conram.cz DWES JEDNÁK IMPULS

T.H.A.

A biting comedy about a world in which the female principle is stronger than the male, soft is stronger than hard, and water is stronger than stone.

**Czech premiere
September 5, 2007**

BASIC INFORMATION ABOUT THE FILM

Directed by	Jan Hřebejk
Story	Petr Jarchovský and Jan Hřebejk
Written by	Petr Jarchovský
Director of photography	Jan Malíř
Production designer	Milan Býček
Costume designer	Katarína Bieliková
Edited by	Vladimír Barák
Sound	Michal Holubec
Music	archive
Produced by	Total HelpArt T.H.A. film and television co.
In cooperation with	TV Nova, HBO, RWE
Producer	Ondřej Trojan – Total HelpArt T.H.A.
Starring	Anna Geislerová, Táňa Vilhelmová, Nataša Burger, Jiří Macháček, Ivan Trojan, Roman Luknár, Klára Issová, Zuzana Fialová, Jiří Menzel, Věra Křesadlová, and others
With financial support from	The Czech state fund for the support and development of the Czech film industry
Length	98 minutes
Format	1:1.85
Sound	Dolby Digital

ABOUT TEDDY BEAR



Jirka, Roman, and Ivan have been friends since school. Today they are about 35 and, although they went into different fields, their friendship has lasted. They are married (Jirka's wife is named Vanda, Roman's is Anna and Ivan's is Johanka), each is working on his career, and they are doing well. Jirka is a gallery owner, Roman a doctor, and Ivan a diplomat.

Each of the three friends hides a secret, and their lives change radically when the secrets come out. How will the three friends stand up to the tests they are forced to face? Will their friendship survive? Does such friendship exist among the women?

The three marital etudes are interconnected: while one is developing, another is just beginning and touches on questions brought up by the first two or alters them. Just as the bear cake which Anna bakes is made up of layers of cake and cream, so is *Teddy Bear* a layered story of three men, but also of five women: Anna, Vanda, Johanka, Jutka, and Ema. They are betrayed and betraying women who – after often absurd situations – have an adventure together in the end.

How did the film come about? The creative team began talking about their friends and the various junctures at which they found themselves in their lives and relationships. *"We wondered why we were unable to foresee things even though we're so close to them,"* says director Jan Hřebejk. *"And of course we looked into ourselves, into our own doubts. Teddy Bear is a personal story that will seem funny to those it doesn't touch personally. But those it does touch will get caught up right along with our characters."*



MINI-INTERVIEW WITH JAN HŘEBEJK



A motto appears in the credits: water is stronger than stone, soft is stronger than hard, and the female principle is stronger than the male....

I see it like this: when a man manages to overcome a crisis, he often comes out of it decimated. A woman is often strengthened by it. Petr Jarchovský and I came to this conclusion as the result of our observations. Of course, it's something of an overstatement.

What do you think is the film's overriding theme? Disintegrating relationships? The guys' long friendship...?

I don't think *Teddy Bear* has an easily determinable theme. If I'm forced to specify, then it's really about love between men and women, parents and children. But actually I'm trying to show various types of love, different types of crisis resolution, different types of weakness because a love relationship is attacked from without by various viruses, threatened by various diseases, and the relationship organism has various immunities. One of the film's more dramatic moments is the revelation of infidelity. So I think the film's theme is how one can cope with crisis and why that doesn't work.

The form is unusual – there isn't one main protagonist but six. Kids are also featured. It isn't just about relationships between men and women but about the contemporary family. Did you intend the film for people under thirty?



Absolutely. I consider it a "family" film. Our team is at the age when we have kids of different ages, and they come up in conversation. Our films have been about relationships between parents and children; it's one of Petr Jarchovský's and my strongest themes. I suppose the movie isn't for very young children. But

high school kids have enjoyed it immensely. I liked looking at similar things when I was 16 and I thought they were funny because they didn't hurt. I just laughed.

FILMMAKERS

JAN HŘEBEJK director



Jan Hřebejk (b. 1967) and Petr Jarchovský went to high school together, then studied screenwriting (1987-91) at Prague's Film Academy (FAMU).

During his studies at FAMU, Hřebejk directed and produced his first two short films: **EVERYTHING YOU WANTED TO KNOW ABOUT SEX AND WERE AFRAID TO EXPERIENCE** (1988) and **1948 A.D.** (1989) based on scripts written by fellow student Petr Zelenka. His professional directorial debut came with the short live film for Czech Television, **DON'T DO ANYTHING UNLESS YOU HAVE A GOOD REASON** (1991). These films

engaged viewers and critics alike and won awards at student film festivals.

Hřebejk and Jarchovský wrote the script for **LET'S SING A SONG**, a generation gap comedy set in a communist youth organization summer camp. Director (and now producer) Ondřej Trojan and cinematographer Asen Šopov then shot their debut feature based on the script. Anna Geislerová, today a successful actress, debuted in this film.

The original musical **BIG BEAT**, a retro-comedy set in the late 1950s about the advent of rock-and-roll to Czechoslovakia, premiered in 1993. Petr Jarchovský wrote the script based on Petr Šabach's short stories, while musician Ivan Hlas wrote the music and lyrics. Hřebejk made his feature film debut as a director with well-known cinematographer Jan Malíř behind the camera. The movie was very successful at the box office and won several prestigious awards, including 1993 Czech Lions for Best Director (Hřebejk), Best Actor (Josef Abrham), Best Music (Hlas), and the Best Film.



Hřebejk and Jarchovský joined creative forces with producer-director Ondřej Trojan's Total HelpArt T.H.A. production company at the end of the 1990s. There, the director-writer duo have made their most successful features to date: the Czech mega box-office smash **COZY DENS** (1999), followed by **DIVIDED WE FALL** a year later. The latter film received an Oscar nomination for Best Foreign Language

Film, and garnered five Czech Lions and a string of awards at international film festivals, as well as worldwide distribution. **PUPENDO**, another highly successful film at the box office, premiered in 2003. The following year Hřebejk topped box-

office charts for many weeks with the tragicomedy **UP AND DOWN**, which earned him five Czech lions, including Best Film, Director, and Screenplay.

His next film, **BEAUTY IN TROUBLE** (2006), took not only Czech Lions for Anna Geislerová, Jiří Schmitzer, and Jana Brejchová, but was awarded abroad as well – it won Best Feature Film at Denver and was voted Best Foreign Film at the international film fest in Santa Barbara, California.

Hřebejk and Jarchovský are trying to follow in the footsteps of a director they greatly respect, Woody Allen: they want to make a film every year. *Teddy Bear* will soon premiere and another two films are already in the works.

While shooting his feature films, Jan Hřebejk directs many smaller projects, such as music videos, commercials, and documentaries.

In 1997, he made his theater directorial debut at Prague's Pod Palmovkou Theater with Christopher Hampton's **DANGEROUS RELATIONS** starring Vilma Cibulková, Aleš Procházka, and Zita Kabátová.

In March 2000, Hřebejk premiered another play at Pod Palmovkou Theater, this time an adaptation of Woody Allen's **BULLETS OVER BROADWAY**. In 2002, Hřebejk directed **AMADEUS** at Pod Palmovkou starring Jiří Bartoška.

Hřebejk got together with Jaroslav Dušek and Nataša Burger, who starred in *Up and Down*, for the production of French playwright Eric-Emmanuel Schmitt's drama for two actors, **PARTNERS IN CRIME** (*Petits Crimes Conjugaux*), at Na Jezerce Theater. For **CLOSER** he called on actors whom he had already worked successfully with on *Up and Down*: Jiří Macháček, Kristýna Liška Boková, and Marek Daniel. This year has staged Yasmina Reza's **ART** at Na Jezerce.



PETR JARCHOVSKÝ screenwriter



Petr Jarchovský (b. 1966) and Jan Hřebejk went to high school together, then studied screenwriting (1987-91) at Prague's Film Academy (FAMU). His novel, *Divided We Fall*, was published by Paseka in 1998, and today he teaches screenwriting.

Jarchovský debuted as a scriptwriter with an episode of the **NON-MYSTERIOUS STORIES** television series, directed by fellow student Igor Chaun. Then he and Jan Hřebejk wrote a script which FAMU classmate and debut director Ondřej Trojan later turned into the generation gap comedy **LET'S SING A SONG**.

In 1993, the musical **BIG BEAT** premiered; Jarchovský wrote the script based on stories by Petr Šabach. This retro-comedy, set at the end of the 1950s when rock-and-roll hit Czechoslovakia, launched Jarchovský's professional cooperation with director Jan Hřebejk.

The duo scored another success with three original short stories for the TV series **BACHELORS**, winning the prestigious 1997 Film and Television Association and Literary Fund Award for their contribution to live television production.

Jarchovský wrote the scripts for the features **COZY DENS** (1999) and **PUPENDO** (2003) based on the work of

Petr Šabach. Then he wrote the script for **DIVIDED WE FALL** (2000) based on own novel, while the script for **UP AND DOWN** (2004) evolved from ideas he and Hřebejk worked out together. Another work by this highly successful director-writer team, **BEAUTY IN TROUBLE**, premiered in September 2006.

Jan Hřebejk directed all five of these films for Ondřej Trojan's Total HelpArt T.H.A. film production company.

The only film for which Jarchovský "stepped out" on Hřebejk – though not very far – was the WWII drama **ZELARY** (*Želary*). And Ondřej Trojan shot this striking film as only his second feature. Like **DIVIDED WE FALL**, the movie was also nominated for an Oscar for Best Foreign Language Film.

Petr Jarchovský has two Czech Lions: for the screenplays for Hřebejk's **DIVIDED WE FALL** and **UP AND DOWN**.



PRODUCER

ONDŘEJ TROJAN, producer
TOTAL HELPART T.H.A.



Film director and producer, Sklep Theater actor, Ondřej Trojan was born on New Year's Eve 1959 in Prague. He comes from a family of actors, including his father Ladislav and younger brother Ivan. An honors student in high school, he went on to study eight semesters of math and chemistry at the School of Education of Charles University, but left when he ceased to enjoy school. Since the beginning of the 1980s he has regularly performed with Prague's Sklep Theater, which maintains a cult following. His colleagues from the theater inspired him to go into film. For two years he worked as a prop man at Barrandov Film Studios before entering Prague's

Film Academy (FAMU) in 1985 to study film and TV direction.

He shot his first shorts at FAMU, the best of which – the TV exercise **A WEEK ON THE SCREEN** (*Týden na obrazovce*) and the half-hour film **SEVEN** (*Sedm*) – met with acclaim among viewers and at festivals alike. The year after the revolution, in 1990, Trojan took a leave of absence from FAMU in order to shoot his debut feature, **LET'S SING A SONG** (*Pějme píseň dohola*). Classmates Petr Jarchovský and Jan Hřebejk wrote the script and Anna Geislerová gave her debut performance. In 1991, Trojan graduated from FAMU.

In 1992, Trojan shot the two-part film **PENSIION** (*Penziónek*) for Czech Television. It charts Sklep Theater's best sketches and songs of the late eighties and early nineties. In the same year, he and colleagues Tomáš Hanák and Jiří Burda established Total HelpArt T.H.A. film and television company. The firm focuses on feature film production, the creation of audiovisual works, and management activities for Sklep Theater.



A year later, now under Total HelpArt, he directed an adaptation of the audience favorite, the drama **MILLS** (*Mlýny*).

Total HelpArt T.H.A. is today one of the Czech Republic's most successful production companies. It has produced all of Jan Hřebejk's movies (with the exception of *Big Beat*) and can boast an Oscar nomination for Best Foreign Language Film (**DIVIDED WE FALL**) and several Czech Lions. Based on Květa Legátová's *Želary* and *Joza's Hanule*, the historical drama **ZELARY** was also nominated for an Academy Award and was directed by Ondřej Trojan himself. With this movie, Trojan demonstrated that not only is he a capable producer who is able to sense powerful material, but a skillful director as well.

Ondřej Trojan – selected filmography:

TV programs:

STAND UP (*Na stojáka*, dir. by Zdeněk Tyc, 2004) – stand up comedy show broadcasted by HBO

Features – director:

LET'S SING A SONG (*Pějme píseň dohola*, 1990)

ZELARY (*Želary*, 2003)

Features – producer:

COZY DENS (*Pelíšky*, dir. by Jan Hřebejk, 1998)

DIVIDED WE FALL (*Musíme si pomáhat*, dir. by Jan Hřebejk, 2000)

OUT OF THE CITY (*Cesta z města*, dir. by Tomáš Vorel, 2000)

CRUEL JOYS (*Kruté radosti*, dir. by Juraj Nvota, 2002)

PUPENDO (dir. by Jan Hřebejk, 2003)

ZELARY (*Želary*, dir. by Ondřej Trojan, 2003)

UP AND DOWN (*Horem pádem*, dir. by Jan Hřebejk, 2004)

BEAUTY IN TROUBLE (*Kráska v nesnázích*, dir. by Jan Hřebejk, 2006)

TEDDY BEAR (*Medvídek*, dir. by Jan Hřebejk, 2007)

Actor:

SKLEP: MILLS (dir. by Ondřej Trojan, 1994) (TV)

FOREST WISDOM (dir. by Ondřej Trojan, 1997) (TV)

MULTICAR MOVIE SHOW (dir. by Ondřej Trojan, 1998) (TV)

WARTBURG MOVIE SHOW (dir. by Ondřej Trojan, 1999) (TV)

OUT OF THE CITY (*Cesta z města*, dir. by Tomáš Vorel, 2000)

THE FARM KEEPER (*Správce statku*, dir. by Martin Duba, 2003)

SKŘÍTEK (dir. by Tomáš Vorel, 2005)

ACTORS

JIŘÍ MACHÁČEK (Jirka – gallery owner)



Jiří Macháček was born in Litoměřice in 1966. He simultaneously studied at Charles University's Law School and at the Jaroslav Ježek Conservatory in Prague. He has performed on several stages and acted in many films, and he received a Czech Lion for Best Supporting Actor for his role as the permanently loaded Jakub in **LONERS** (*Samotáři*, dir. by David Ondříček, 2000). In addition, he also appeared in **RETURN OF THE IDIOT** (*Návrat idiota*, dir. by Saša Gedeon, 1999), **ONE HAND CAN'T CLAP** (*Jedna ruka netleská*, dir. by David Ondříček, 2003), and **SMART PHILIP** (*Mazaný Filip*, dir. by Václav Marhoul, 2003). In 2004, he was again nominated for a Czech Lion, this time for Best Actor for his role in Jan Hřebejk's **UP AND DOWN** (*Horem pádem*) as a soccer hooligan named František who is raising a dark-skinned baby. Hřebejk cast him again in **BEAUTY IN TROUBLE** (*Kráska v nesnázích*, 2006).

In addition to acting, Jiří Macháček sings lead and writes lyrics for MIG 21; the band has released three records so far. In 2005, he took the role of the butcher in Tomáš Vorel's slapstick comedy **Skřítek** (and MIG 21 composed the soundtrack).

This year he is also appearing in **EMPTIES** (*Vratné láhve*, dir. by Jan Svěrák, 2007) and in Jan Hřebejk's staging of **CLOSER** at Na Jezerce Theater.



TÁŇA VILHELMOVÁ (Vanda – Jirka's wife)



This talented actress, in great demand in the Czech Republic, has proven herself in starring roles in film, television, and on stage.

Táňa Vilhelmová was born in Prague on July 13, 1978. She studied singing as a child and wanted to become a ballet dancer. In the end, she opted to study acting at a Prague conservatory but did not finish. Nevertheless, she was offered an engagement at Prague's Dejvice Theater; she also makes guest appearances at the National Theater, Rokoko Theater, and Kašpar.

She landed her first role at age 16 in the TV series **THE SWELL SEASON**. A year later she played one of four adolescents experiencing first love in **INDIAN SUMMER** (*Indiánské léto*, dir. by Saša Gedeon, 1995). The role bought her a nomination for a Czech Lion. Many other film and television parts followed, as did six other Czech Lion nominations; she finally won for her starring role in Bohdan Sláma's **SOMETHING LIKE**

HAPPINESS (*Štěstí*, 2005). Other important roles include Anna in **WHISPER** (*Šeptej*, dir. by David Ondříček, 1996), Vendulka in **A TIME OF DEBTS** (*Čas dluhů*, dir. by Irena Pavlásková, 1998), and Olga in **RETURN OF THE IDIOT** (*Návrat idiota*, dir. by Saša Gedeon, 1999), in which she acted alongside Anna Geislerová.

She also appeared in **ELISKA LOVES IT WILD** (*Eliška má ráda divočinu*, dir. by Otakáro Schmidt, 1999), **LONERS** (*Samotáři*, dir. by David Ondříček, 2000), **WILD BEES** (*Divoké včely*, dir. by Bohdan Sláma, 2001), **GIRLIE** (*Děvčátko*, dir. by Benjamin Tuček, 2002), **ONE HAND CAN'T CLAP** (*Jedna ruka netleská*, dir. by David Ondříček, 2003), **DIRTY SOUL** (*Duše jako kaviár*, dir. by Milan Cieslar, 2004), **LOVERS & MURDERS** (*Milenci a vrazi*, dir. by Viktor Polesný, 2004), and **GRANDHOTEL** (dir. by David Ondříček, 2006).



In 2003, she was chosen as a Shooting Star, one of European film's most promising young actresses.

This year viewers can see her play the timid Helenka in **EMPTIES** (*Vratné láhve*, dir. by Jan Svěrák, 2007). **TEDDY BEAR** marks her first time working with Jan Hřebejk.

Her mother now lives in the Republic of South Africa, her father in Ukraine; she also has a brother named Viktor and, in her own words, a "bunch" of step siblings. She was partners with actor Pavel Liška for a time, but in 2005 she married assistant producer Pavel Čecháček. That same year she gave birth to their son František.

KLÁRA ISSOVÁ (Ema – Jirka's sister-in-law)



Klára Issová was born in Prague on April 26, 1979. She first appeared in film at age 16 in **INDIAN SUMMER** (*Indiánské léto*, dir. by Saša Gedeon, 1995) and her performance as the introverted Klára earned her a Best Actress nomination for a Czech Lion. Two years later she won a Best Supporting Actress Czech Lion for her role in **AN AMBIGUOUS REPORT ABOUT THE END OF THE WORLD** (*Nejasná zpráva o konci světa*, dir. by Juraj Jakubisko, 1997).

She followed this up with roles in **IN THE RYE** (*Co chytneš v žitě*, dir. by Roman Vávra, 1998) and **WILD FLOWERS** (*Kytice*, dir. by František A. Brabec, 2000). Then she was nominated for another Czech Lion for her portrayal as the junkie Kája in **ANGEL EXIT** (*Anděl exit*, dir. by Vladimír Michálek, 2000).

In 2005, she portrayed the Virgin Mary in the fairy tale **AN ANGEL OF THE LORD** (*Anděl páně*, dir. by Jiří Strach), followed by a role as a maid in **GRANDHOTEL** (dir. by David Ondříček, 2006) again nominated for Czech

Lion, and as a drug therapist in **RULES OF LIES** (*Pravidla lži*, dir. by Robert Sedláček, 2006).

At this year's Berlinale she was selected as a Shooting Star, an emerging young actresses of European film.

She has appeared in numerous television productions, several foreign projects, and she works in theater as well: after graduating from a Prague conservatory she acted in her own production at Studio Rubín. Then Jan Hřebejk cast her in his staging of Shaffer's **AMADEUS** at Pod Palmovkou Theater. She left the venue after a six year engagement and is now appearing in her own production at Řeznická Theater.



IVAN TROJAN (Ivan – diplomat)



Ivan Trojan is one of the best and most often cast Czech actors working today. His subtle manner, with a hint of the comic, is so believable that viewers find it easy to identify with the characters he portrays. His success today is due to singular talent as well as years of hard work in theater, television, and radio.

He was born in Prague on June 30, 1964. He is the son of actor Ladislav Trojan and brother of producer-director Ondřej Trojan. After attending a sports-oriented high school, he expressed an interest in acting and was accepted to Prague's Drama Academy (DAMU). In 1988, he started working with Realistické Theater, which he left after the Revolution to join (for eight years) Prague's Vinohrady Theater. Thanks to the appealing texture of his voice, he has often been cast in dubbing roles and radio plays.

He next accepted an engagement from Prague's Dejvice Theater, where he still works today. There, he has portrayed unforgettable characters (he won the 1999 Thálie Award for the title role in Ivan Goncharov's *Oblomov*) and was "discovered" by director David Ondříček who was looking for actors for **LONERS** (*Samotáři*, 2000). He offered him the role of a rather odd surgeon, and thanks to it Trojan became known to the public at large, strengthened by his portrayal as the beloved Bědřa Jarý in the TV series **GENDARME HUMORESQUES** (*Četnických humoresek*, 1997). After this he was inundated with offers and collected three Czech Lions in two years: for **BRATS** (*Smradi*, 2002), **SEDUCER** (*Musím tě svést*, 2002), and **ONE HAND CAN'T**



CLAP (*Jedna ruka netleská*, 2003). He is the only actor to receive Czech Lions for Best Actor and Best Supporting Actor in the same year.

He also appeared in his brother's Oscar-nominated film **ZELARY** (*Želary*, 2003). His most recent successes include **WRONG SIDE UP** (*Příběhy obyčejného šílenství*, dir. by Petr Zelenka, 2005) and the Christmas fairy tale **AN ANGEL OF THE LORD** (*Anděl páně*, dir. by Jiří Strach). At present he is involved in several projects currently under production which will come out this year or next.

As a voice artist, he excels at dubbing Agent Jack Bauer's voice for Kiefer Sutherland in the series **24**. He can also be heard on **ALLY McBEAL**, and dubbing the character of Marlin in the popular animated feature **FINDING NEMO**.

NATAŠA BURGER (Johanka – Ivan's wife)



Slovenian actress Nataša Burger was born on January 20, 1968 in Ljubljana. While at university she studied Slovenian and French. In 1990, she came to Prague with her (now ex) husband. He began studies at Prague's Film Academy (FAMU) and Burger studied for four years under actor Jaroslav Dušek at the Jaroslav Ježek Conservatory. Then she studied "writer-director theater" for two years under Prof. Vyskočil at Prague's Drama Academy (DAMU). Afterward, she returned to Slovenia. She has a ten-year-old son named Nikolaj.

She appeared in the Slovenian films **IDLE RUNNING** (*V leri*, dir. by Janez Burger, 1999) shot by her ex-husband, **SWEET DREAMS** (*Sladke sanje*, dir. by Sašo Podgorsek, 2001), and **RUINS** (*Ruševine*, dir. By Janez Burger, 2004; Vesna Award for Best Actress).

Czech audiences became familiar with her through her leading work in Jan Hřebejk's **UP AND DOWN** (*Horem pádem*), which took Best Czech Film of 2004 and was seen by over half a million viewers. She also works in Czech theater, acting alongside Jaroslav Dušek in **PARTNERS IN CRIME** (*Petits Crimes Conjuguux*) for Na Jezerce Theater and in **FOUR POSITIONS AND ONE SPRING TIME** (*Čtyři polohy a jedna vesna*) at Klub Lávka.



ROMAN LUKNÁR (Roman – gynecologist)



Some men stay young forever. The playful smile in their eyes loses none of its magic even after they turn forty. Slovak actor Roman Luknár is just such a man. So it's no wonder that directors in both the Czech and Slovak Republics cast him in their films despite the fact that he has lived and performed in Madrid for the past 17 years.

He was born in Bratislava on June 1, 1965. He graduated from Bratislava's Academy of Music and Dramatic Arts in 1987, then acted for a children's theater in Trnava and for the Astorka Korzo '90 Theater. He has acted in over a hundred roles in Slovak, Czech,

Spanish, German, and Hungarian films and television productions.

His acting prowess can be seen in **A BRIDGE ACROSS THE DANUBE** (*Chodník cez Dunaj*, dir. by Miroslav Luther, 1990), **FLIGHT OF THE ASPHALT PIGEON** (*Let asfaltového holuba*, dir. by Vladimír Balco, 1991), and **KISS OF**

PASSION (*Vášnivý polibek*, dir. by Miro Šindelka, 1995). In 1996,

he was nominated for a Czech Lion for Best Actor for the role of Jakub in Martin Šulík's **THE GARDEN** (*Záhada*). His more recent films include **JADVIGA'S PILLOW** (dir. by Krisztina Deák, 2000), **DIRTY SOUL** (*Duše jako kaviár*, dir. by Milan Cieslar, 2004), Hřebejk's **BEAUTY IN TROUBLE** (*Kráska v nesnázích*, 2006), and **BLOOD RELATIONS**



(*Pokrvné vztáhy*, dir. by Oleg Harenčár, 2006). Although a universal type of actor, he is most comfortable playing the role of a lonesome hero who intuitively fights for his beliefs and the meaning of life.

ANNA GEISLEROVÁ (Anna – Roman's wife)



Anna Geislerová is one of the most frequently cast Czech actresses. Apart from being a natural talent that appears only once in many years, her distinctive approach, style, sex appeal, beauty and her success abroad suggest that she may become an international movie star.

She was born in Prague on April 17, 1976. Her father is a Japanese language scholar and her mother an artist. Anna has two sisters: the older Lenka has followed in their mother's footsteps and the younger Ester is a movie actress and model. Instead of completing her studies at the conservatory, Geislerová left for Milan at age 14 to become a model.

Her screen debut came in 1990 in Ondřej Trojan's **LET'S SING A SONG** (*Pějme píseň dohola*). Her first major role came a year later in Filip Renč's **REQUIEM FOR A MAIDEN** (*Rekviem pro panenku*).

She is the winner of four Czech Lions: for **RETURN OF THE IDIOT** (*Návrat idiota*, dir. by Saša Gedeon, 1999), **ZELARY** (*Želary*, dir. by Ondřej Trojan, 2003), **SOMETHING LIKE HAPPINESS** (*Štěstí*, dir. by Bohdan Sláma, 2005), and **BEAUTY IN TROUBLE** (*Kráska v nesnázích*, Jan Hřebejk, 2006).



In 2005, she took Best Actress at the Bangkok IFF for playing the role of Hanule in *Zelary*, and received a Best Actress Silver Seashell at San Sebastian for her performance in *Something Like Happiness*.

She has already played in almost twenty films, including **THE RIDE** (*Jízda*, dir. by Jan Svěrák, 1994), **WAR OF COLORS** (*Válka barev*, dir. by Filip Renč, 1995), **BRINGING UP GIRLS IN BOHEMIA** (*Výchova dívek v Čechách*, dir. by Petr Koliha, 1996), **THE MELANCHOLIC CHICKEN** (*Kuře Melancholik*, dir. by Jaroslav Brabec, 1999), and **WILD FLOWERS** (*Kytice*, dir. by F. A. Brabec, 2000). Her most recent films include **SHUT UP AND SHOOT ME** (dir. by Steen Agro, 2005), **LUNACY** (*Šílení*, dir. by Jan Švankmajer, 2005), and **THE SORROW OF MRS. ŠNAJDROVÁ** (*Smutek paní Šnajdrové*, dir. by Piro Milkani, 2007). She has also worked on American, Italian, and German movie productions.

VĚRA KŘESADLOVÁ (Roman's mother)



In 2005, after a hiatus of several years, Miloš Forman's ex-wife returned to the screen in **AD NAUSEAM!** (*Doblba!*, dir. by Petr Vachler). The role of the mother in *Teddy Bear* is her first part since then.

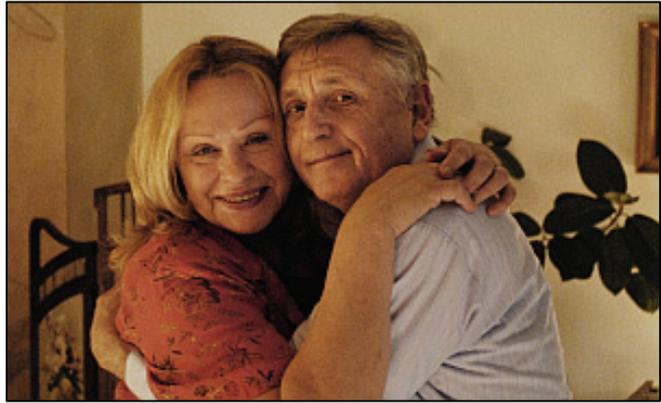
After graduating from an applied arts high school, she became a member of Semafor Theater where she performed as a singer and actress (1963-1989). But while still at school she sang with an amateur rock band, and during one of their concerts she impressed

young director Miloš Forman so much that he cast her in his debut film **AUDITION** (*Konkurs*, 1963).

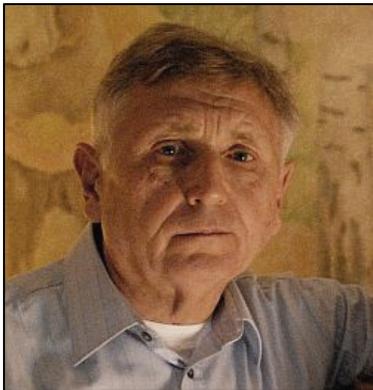
Her biggest role of all was as Štěpa in **INTIMATE LIGHTING** (*Intimního osvětlení*, dir. by Ivan Passer, 1965), but she also portrayed Celbová in Jiří Menzel's **CRIME AT THE GIRLS' SCHOOL** (*Zločin v dívčí škole*, 1965), the sculpting student Zuzana in **THE BEST AGE** (*Nejkrásnějším věku*, dir. by Jaroslav Papoušek, 1968), and the communist party functionary's lover in the adaptation of Milana Kundera's **THE JOKE** (*Žert*, dir. by Jaromil Jireš, 1968). She rarely appeared in film in the following decades; after leaving Semafor Theater she worked as administrator of the president of the republic's residence.

In the 1990s, she took small roles in **ACCUMULATOR 1** (*Akumulátor I*, dir. by Jan Svěrák, 1993) and **AN AMBIGUOUS REPORT ABOUT THE END OF THE WORLD** (*Nejasná zpráva o konci světa*, dir. by Juraj Jakubisko, 1997).

At present she works primarily creating stained-glass lamps, having returned to her original profession as an artist.



JIŘÍ MENZEL (Roman's father)



One of the best known and most successful Czech movie directors of all time, Jiří Menzel was born in Prague on February 23, 1938. While in elementary school he loved the films of Chaplin and Renoir, among others. Nevertheless, he applied to the theater academy. Only after not being accepted did he sit for the entrance exam to Prague's Film Academy (FAMU). He studied with an exceptionally strong group (1958-1962) including Věra Chytilová and Evald Schorm. His class is most associated with the Czech new wave.

He joined Jan Němec, Věra Chytilová, Evald Schorm and Jaromil Jireš in shooting the film-in-segments, **PEARLS OF THE DEEP** (*Perličky na dně*, 1965), followed immediately by his feature debut, an adaptation of Bohumil Hrabal's **CLOSELY WATCHED TRAINS** (*Ostře sledované vlaky*, 1966). It took, among other prestigious awards, the Oscar for Best Foreign Language Film. After the occupation of Czechoslovakia by Warsaw Pact forces in 1968 and the subsequent process of Normalization, it was one of the first films removed from circulation.

Another adaptation of a Hrabal work, **LARKS ON A STRING** (*Skřivánci na niti*, 1969), angered the communist regime as it exposed the reality of the "people's democracy" of 1950's Czechoslovakia. Menzel was allowed to return to directing in the mid seventies with a film set among workers, **WHO LOOKS FOR GOLD** (*Kdo hledá zlaté dno*, 1974). But true freedom only came with the chance to return to the works of Hrabal: **CUTTING IT SHORT** (*Postřižiny*, 1980) and **THE SNOWDROP FESTIVAL** (*Slavnosti sněženek*, 1983).

In 1986, he was again nominated for a Best Foreign Language Film Oscar, this time for **MY SWEET LITTLE VILLAGE** (*Vesničko má středisková*, 1985), written by Zdeňek Svěrák (of *Kolya* fame). In 1993, Menzel directed a large-scale European coproduction, **THE LIFE AND EXTRAORDINARY ADVENTURES OF PRIVATE IVAN CHONKIN**



(*Život a neobyčejná dobrodružství vojáka Ivana Čonkina*), adapted from the bestseller of the same name by Vladimír Voinovich.

After that he mainly worked in theater, primarily the Prague venues Činoherní klub, Na zábradlí Theater, Bez zábradlí Theater, and Vinohrady Theater. In addition, he guest directs for top European stages (e.g. Comédie-Française in Paris).

He returned to film direction with **I SERVED THE KING OF ENGLAND** (*Obsluhoval jsem anglického krále*, 2006), which was selected for the main competition at the 57th Berlinale and captured the FIPRESCI Prize. Domestically, Menzel took the Best Director Czech Lion.

Other features include **CAPRICIOUS SUMMER** (*Rozmarné léto*, 1967), **SECLUSION NEAR A FOREST** (*Na samotě u lesa*, 1976), **THE END OF OLD TIMES** (*Konec starých časů*, 1989), and **THE BEGGAR'S OPERA** (*Žebrácká opera*, 1991).



The movies in which he shines as an **actor** include *Accused* (*Obžalovaný*, dir. by the Academy Award winning duo of Ján Kadár and Elmar Klos, 1964), *The Cremator* (*Spalovač mrtvol*, dir. by Juraj Herz, 1968), *30 Maidens and Pythagoras* (*30 panen a Pythagoras*, dir. by Pavel Hobl, 1973), *The Apple Game* (*Hra o jablko*, dir. by Věra Chytilová,

1976), *Greetings from Planet Earth* (*Srdečný pozdrav ze zeměkoule*, dir. by Oldřich Lipský, 1982), *The Vampire from Ferat* (*Upír z Feratu*, dir. by Juraj Herz, 1982), *Tender Barbarian* (*Něžný barbar*, dir. by Petr Koliha, 1989), *Marta and I* (*Martha und Ich*, dir. by Jiří Weiss, 1990), *La petite apocalypse* (dir. by Costa-Gavras, 1992), *Escape to Budín* (*Útěk do Budína*, dir. by Miloslav Luther, 2002).

Jiří Menzel is a member of the Czech Film and Television Academy, the European Film Academy, and the Academy of Motion Picture Arts and Sciences (USA). He holds a number of prestigious awards, including: a Czech Lion for his extensive contribution to Czech film, France's Ordre des Arts et des Lettres, and the Akira Kurosawa Award for Lifetime Achievement in Film, which was conferred at the San Francisco IFF.

ZUZANA FIALOVÁ (Belgian chocolate dealer, Roman's lover)



This Slovak actress is enjoying increasing popularity with Czech directors.

Zuzana Fialová was born in Bratislava on May 17, 1974, and although she was a successful athlete, she decided on an acting career. She graduated in theater acting from Bratislava's Academy of Music and Dramatic Arts and is currently a member of the Slovak National Theater, although she also appears on Prague stages. Thanks to her convincing

performances she has received, among other awards, Talent 2003 and the Litfond Award for Best Actress (twice).

In 2001, she appeared in the Czech film **AUTUMN SPRING** (*Babí léto*, dir. by Vladimír Michálek), followed by the Czech-Slovak coproduction **JUST BETWEEN OURSELVES** (*Zostane to medzi nami*, dir. by Miro Šindelka, 2003). Her two most recent efforts have been in Menzel's **I SERVED THE KING OF ENGLAND** (*Obsluhoval jsem anglického krále*, 2006) and **RULES OF LIES** (*Pravidla lži*, dir. by Robert Sedláček, 2006).



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Total HelpArt T.H.A. 2007

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