

Saulius Drunga

presents his feature film *Anarchy in Žirmunai* (2010)

a project developed through a SOURCES 2 Script Development Workshop.

Haparanda/Sweden, 20th November 2011

SAULIUS DRUNGA: So let's start talking about the film you just saw. I think I started on the film not from the beginning of the developing of the script *Anarchy* but at the pre-start, when I met the script tutor with whom I started working here at a SOURCES workshop. It was in 2005 when the Lithuanian MEDIA Desk just established itself, and they started doing workshops with filmmakers. In November 2005 there was a workshop for scriptwriters. I don't know why, but there was space for four projects but the MEDIA Desk found only three projects in Vilnius that wanted to participate in this workshop. It was a kind of lucky thing that my future producer Ieva Norviliene knew me, and she knew the girl from the MEDIA Desk. She called her and said, "There's this one crazy guy who's maybe got something for you." But there was a rule that the project must be in English. But luckily enough at that time I was unemployed and had nothing to do so I translated all my screenplays to have something to do in the daytime. So I had a story and translated it and got into that workshop.

The workshop was led by the SOURCES tutor David Wingate. It lasted for two days. He gave me a lot of good advice. We just talked about the films. Maybe I made an impression on him, but I don't think that this impression was bigger than the one he made on me. So after the workshop he went back to Sweden. Then I got an invitation from Marion [Gompper] from SOURCES. She wrote that David Wingate recommended me for this workshop but under one condition: I needed to write some project – a treatment or a full script. I think the deadline was the first of December, and I had two weeks for this thing. I had absolutely nothing. I had only two weeks.

I remember one week I spent almost every day lying on the sofa staring at the wall. I tried to figure some images from the past that I had in mind. Now when somebody asks me how I started *Anarchy*, I always say I started from the end – that scene where the girl's burning. I don't know, it was some kind of crazy vision for years in my mind and it kind of stuck with me. And I decided I'll take this thing, and let's try to make the beginning, what happened. So in those two weeks, I wrote a seven-page treatment and sent it to SOURCES. I think that's it. I thought I'd done everything I could.

Then in February or March of 2006, they sent me a letter that I'd successfully gotten into the workshop. I don't know how to say it, but if you read my short biography in this year's SOURCES catalogue, it says I'm a self-taught cinema dramaturge, former punk rocker, filmmaker. There's one more thing: I'm a secondary school dropout. So I don't have a normal education. I never went to university or any academy. So for me, being accepted from some foreign institution was like: Wow! [audience laughter] Because in Lithuania, I was kind of a zero.

So I went to the SOURCES workshop. It was in April 2006 in Potsdam. It was the same as here. I think nothing changes much. [audience laughter] We were in the groups with the tutor, and some guys talked about developing their films in SOURCES. They were sitting in my place here and I sat in the audience and watched them.

After Potsdam, the next session was in Ljubliana. Our group decided where to meet in Europe, and we went for five days. After that, there was the third session through the Internet. By the end of 2006, I completed the script. It was a very interesting thing working with David. His tutoring with me was do it yourself. Do everything you want. He never said it's good or bad. He said: "I believe in you. I know there's something in it." Okay, with my background, I didn't believe him. And David kind of helped me start believing in myself as a writer. Except one thing: David always kind of hit me on the hands. He said that I was already directing on paper. That means I'm writing too much. Lots of camera directions. When I completed *Anarchy*, it was 150 pages long, and now it's ninety minutes long. So that's the only thing that David kind of stopped in me – directing on paper.

After that, my producer started developing the project into a film. She met all those problems I had before. She's trying to make a film with a somebody who is nobody in the Lithuanian film scene. It's really impossible because there's always a row of people waiting for money to make their films every year: the

local film directors from the older generation, the newcomers. And here comes a new guy who says: "I want to make a film." And everybody is like – "Who are you?"

So she applied to the Lithuanian Cultural Ministry, which gives money every year. And of course the project was rejected. We knew it in the beginning of 2007. We didn't know what to do next. But at the same time we applied for the MEDIA competition for the New Talent Award. It was like with SOURCES. We did the application the best we could, sent it in, and forgot about it. In April, my producer got a call from MEDIA that MEDIA decided that the script was the best script from that year's selection, and that the scriptwriter, me, would be awarded a prize at the Cannes Film Festival. [audience laughter] I remember the producer called me. I was at home. We're always sparring and swearing at each other, but it's a creative relationship. She called me, and I always try not to answer her calls. [audience laughter] She pisses me off. She called me in the morning and said: "How are you?" And I was like: "What do you want?" "You'd better sit down." "Okay. Tell me what you want." "You will get that award." And I said: "Is this a joke or something? Go fuck off." [audience laughter]

Then after about an hour, it hit me what happened. It was a kind of shock. Then the producer said: "Now we'll make it into the press." We've write a press release about the project getting rejected by the Lithuanian Film Fund. [audience laughter] The funny thing is that the Lithuanian Minister of Culture came to Cannes to greet me. I kind of made a joke when I got the award and gave a speech. I said: "I'm very glad that our minister is here, and I think he'll help us make a film." And he came on stage. We shook hands. We got our picture taken. [audience laughter]

When he got back to Lithuania, he went to that jury and said: "Give him the money for the project. You must make a new decision about this project." [audience laughter] Of course, there was a big scandal among the old generation directors who wanted money so I was a persona non grata.

So we got some money from Lithuania and from MEDIA for production, and we started preparing the film. In the summer of 2007, I was a Lithuanian media star. I gave lots of interviews in lots of magazines, even in women's magazines. I was everywhere. [audience laughter] I was a guy from Vilnius who conquered the world. For everybody it was very interesting.

In the autumn of 2007, we applied for film production funding from the Lithuanian Film Fund. Of course, in Lithuania, it's easier to get money or get attention for your application if you have a co-production. So at the same Cannes Film Festival where I got my award, the producer started searching for a company for a co-production. We made some advertising materials. [Shows some to audience] So the producer found a Hungarian company, Katapult Film. At the time, she had two scripts: *Anarchy in Zirmunai* and another Lithuanian script *Low Lights*. Both were released through the same company Tremora. She was looking for co-producers for both scripts. And I remember when she was talking to the Hungarians and they read the synopses and said *Low Lights* no, but is there something in it [*Anarchy in Zirmunai*] like nudity? "Yes," said my producer, "there will be lesbians." And they said, "Okay, we're in!" [audience laughter]

So we got a co-production. A co-production works like this. The biggest part must be from the Lithuanians, from the side who are making the film. And if there's enough money in that project, then the co-production side can ask for some grants in their country, from film funds. So we needed to wait to see how much money we would get from the Lithuanian fund. We asked them for € 300,000, and we got around € 100,000. In this case, we've lost the co-production money. But the Hungarians were very excited about the project and we became friends. I even made some changes in the script according to their advices. The original script started not like the film. It started from the scene in the train. When I started writing the script, I decided to make a story from the lowest point where nothing happens and go straight up and up and make a cut. The Hungarian co-producer Péter Reich read the script and said, "It's very well-written, but the interest in the story doesn't start until around twenty or thirty minutes." And I thought, oh really? This means that the viewer will be bored in the beginning.

So I decided to make a new beginning scene and sent it to him and asked him what he thought. And he said, "It's very good. Trashy sado mazo lesbian thing. It's cool." [audience laughter] We became friends over such things, like we shared the same feelings for American trash films. I am myself a big fan of Roger Corman films. That guy, Péter Reich, works as a writer on some Corman films. So for me, it was 'wow!'

So the Hungarians can't participate with money in this project, so they decided to give us an editor and an editing crew and pay for my staying in Budapest during the editing.

In the beginning of 2008, we started preparations for the film that we decided to shoot in the summer of 2008. Of course, the money was very small. The producer counted the approximate number of shooting days. And according to the money and the shooting schedule, I cut sixty pages from the script. I cut the characters, plot lines. For example, in the script Sandra has a brother. I cut everything because it was a situation: to be or not to be. You do it for this money or you don't have a movie.

Then I started looking for the actresses. When working on the story, one of the inspirations for it was a thing that I noticed in Lithuania. There are a lot of young actresses, and the film directors don't use them in their films. It's like at a party where there's a beautiful woman and nobody wants to go talk to her because everybody's afraid of being rejected.

So I decided to write the script and use as many girls as possible. [audience laughter] You can see there's only one male character in the film. And of course, when I wrote the film, the main character for me was Sandra. In one amateur film – I think it was a student film – I saw this girl Severija Janušauskaitė, and I decided: There she is. She's the girl who played Sandra.

Then with the others, we went to an acting agency, and they found me all the characters except the guy. There was a big problem because when they read the script, they understood that he's gay and not interested in women. So they suggested a gay actors. The actors' photo was okay, but when we met for an interview they all started this [imitates feminine sighs]. In Lithuania we call such gays 'swans.' They act like a swan.

So I had a problem for about a month going into that gay forest. I was tired, and I said: "Are you stupid or what? Can't you read the script?" And they said: "Okay, what do you want?" And I said: "Give me a James Dean." Then they said, "Who's that?" [audience laughter] This was the casting agents. So I went home and brought back all three films with James Dean. They watched them, and the next day they gave me that guy and said, "Now I understand what you want." [audience laughter]

Then by 2008, we knew that we had that money. It was sealed. But we got this money – € 100,000 – in two years time. To start working we had about €70,000. It wasn't much money. Now my producer, who did all this work, knew all the guys in film production. And not only film production because in Lithuania it's more commercials. Lots of people work in the advertisement business: directors, copywriters, set designers. And she found a kind of gang who were all young and hungry for film. We started doing interviews like this. We met someone and said, "There will be a film project in the summer. Your salary will be very low, but take a script home and call me tomorrow and tell me if you want such an adventure or not." Nobody rejected us. It was a very perfect crew of about twenty people, who know lots of stuff like where to find cheap locations and this and that. So we were able to start pre-production and production on a low budget.

We made a chart. There were twenty-four shooting days. One day was twelve hours work. And it was a full week except Sundays. And of course, with the locations, I started doing things like shooting three different locations inside one apartment. For example: one room was for Aunt (character), the kitchen was for Aunt, the other room was for the girls with the posters on the walls, the corridors I again used differently. I used every wall and every surface except the ceiling.

WOMAN IN AUDIENCE: What was your budget eventually?

DRUNGA: The full budget after the film was made was €100,000. Around € 70,000 was for shooting (first year) and around €30,000 for post-production (second year).

So we've went on an adventure, and we shot everything that summer in twenty-four days. Sometimes it was very hard, for example, with the night scenes. In summer, the night's very short. You have almost four hours of complete dark. That's why if you remember that scene of the girls riding in the car, it was made out of three shots: actress, actress, road because I didn't have money for anything, not even to show the car from the outside.

After that, before I moved to the editing stage in Budapest, I went to Riga to meet my old friend Janis Žilde, who has his own band Satellites LV to discuss the music. Once again, I didn't have money to hire a film composer. But I always wanted to work with that guy, and I always thought if I got the money for the film, I would call him and try to seduce him into becoming the composer of the film.

It's a very interesting story how we met. It was like with David [Wingate] but a little bit different. In 1997, I think, I was in Riga with some punk band I've played with. We had a concert, and there was a party afterwards. Everybody was drinking and got drunk. Then they started sleeping on the floor. It was

like a morgue – lots of passed out people. And I don't drink alcohol. I never did. So I was sober. And on the other side of the room was this Latvian guy who was sober, too. [audience laughter] It was like the first time you see a person and you never know how to start talking.

There was a cassette player and only one cassette. I don't remember what was on the one side, but the main thing was there was the Beach Boys' album *Pet Sounds* on it. We put it on and started listening. And we started talking about this album, the recording of sound and this and that. We're both really interested in going deep into music and into the sound. Then he gives me a record from his band. And I am still his fan. I've got all his records.

After that, we kind of lost track of each other for about ten years, but I always had him in mind. When I knew that we had some money and we were going to make the film, I found some of his old emails, and wrote to him: "By this email, I'm looking for Janis Žilde. I don't know if this email address is still alive, but I've got this serious thing for him." About fifteen minutes later he wrote back: "I'm listening." [audience laughter]

So we started talking. He liked the idea. I sent him the script. He liked the script very much. Then I came back to him after the shooting. I took some pictures from the film to show him the characters. Of course I told him there's absolutely no money. Maybe later there will be some. And Janis said, "Okay, then there's no possibility to make original music for the film and to record it because we need time and a recording studio costs a lot." But he said, "Now we're recording a couple of albums. Maybe there are some songs you can use."

The album starts from song "No Sakuma" (English translation – "From The Beginning"), and Janis said he would skip the song because he didn't think it fit the film. I started to listen and said, "No, that's the song!" Then he suggested giving me all the recording tracks. So I got all the tracks with all the recorded instruments. When we started editing in Budapest, I started mixing the visuals with these tracks. I don't know if you noticed, but the film soundtrack is almost only the one song cut into pieces. They fit together into complete song only in the end.

Then I stayed in Budapest for about two months. We made the first cut. Then we dealt with the co-producers, who suggested some things. In the beginning of 2009, I got the kind of final cut of the film.

So we started to do sound design. Again, it was a very interesting story. A Lithuanian guy from London, who graduated from some kind of sound design academy worked at the BBC. But he was nostalgic for Lithuania, and came back to live there. He had no work and nobody knew him but he was a perfect professional.

We met with him, and he did the sound design for little money because he needed this project as a stepping stone for his career. It was a perfect collaboration with him. He almost made a new sound for the whole film. For example, we re-recorded about seventy percent of the sound in the studio. All the dialogue. Of course, he mixed it so it looks like live dialogue. Again, it was a guy who wanted to step into a low-budget adventure.

Then we knew that our only success in front of the Lithuanian critics or the guys from the Lithuanian Film Fund would be if the film got accepted into film festivals and won prizes. It was 2009, and we started looking for the money to transfer to 35mm because the film was shot on DigiBeta. It was kind of television format because of the lack of money. And the film festivals didn't accept such a format. That's why our producer started pushing the Lithuanian Cultural Department to give money for the 35mm print. But before the producer applied for the money for the film transfer, she calculated that we had a better chance of getting the money if we shortened the film. You pay by the minute for the transfer, and she said, "Let's cut about fifteen minutes. And the guys in the department might not accept that."

So I started editing again, this time with a Lithuanian editor. We went through the whole film. It was like surgery. We cut a lot of dialogue, not the scenes, but cutting from the lips. We cut about fifteen minutes. Now everything was cool, but the department rejected the project.

So we had absolutely nothing. We submitted some DVDs to festivals, but they were like, "Oh, it's digital. We're not interested." But then came 2010, and the festivals started accepting the digital format because here comes the RED camera. When we started shooting *Anarchy* in the summer of 2007, there was the first RED camera in Lithuania, and nobody knew how to deal with it. Everybody was afraid of it. There's no specialist to work with. After it became popular, everybody began shooting on digital, and *Anarchy* kind of lost in quality.

In the post-production we did some colour correction and sort of made it into HD, but it was not shot in HD. In the process, you're putting some digital material into the image so it goes like this. I don't

know how to explain it, but for example, with the DVD on this projector, you can't see the difference. But when you see this film in the cinema on the DCP, it looks like painting with oil. Really. It's kind of strange but very cool. We made a defect into an effect.

All these problems lasted for about two years, from 2009 until 2010. Then came this whole DCP [Digital Cinema Package] thing, and we started to prepare to release the film in September 2010. It was released digitally in Lithuania. The problem with this is that it was a new format in Lithuania, and only multiplexes had some screens with DCP projectors. But they show animated films from Disney, Pixar, etc. and they didn't want to let us in because animation is a good profit, and you never knew what would happen with this *Anarchy*. So on the DCP in Lithuania, we had only one screen for the journalists. Then we released it in the small arthouse cinemas on DVD. Of course, the quality went down.

All top film critics who are worked for Ministry of Culture bureaucrats destroyed the film. Absolutely. There were no good reviews. The reviews came out with headlines like: "It's crap." "Critics destroy *Anarchy*." "Anarchy is the work of a cheater." It was a nightmare. My producer was very kind of, "What the fuck?" [audience laughter]

I was prepared for this. I don't think I'm a genius, but I knew that I made something different from all the other Lithuanian films. Absolutely different. For example, all those girls, all those images. It disturbing that I used Latvian band's music and they sing in Latvian. And I was like, "What the hell? I like it." Plus in the beginning when I worked with those tracks in the editing, I said to Janis, "I like how you sing this emotionally. But it's in Latvian. Maybe you can record with some other instrument." And they made choruses with a synthesizer. It was a very crappy sound. I was working with it and kept getting depressed. Because in this band, the two main vocalists are brothers. They have a very good harmony with their voices. Mother Nature made this. You can't even make it with a computer. How could I make it work? Then the DOP of the film said, "Why are you thinking about that? Make it Latvian."

And there was a mixed reaction from viewers too. They either said, "It's crap" or "I love this." They split into opposing groups. I went to almost all the screenings in Vilnius and traveled with the film in Lithuania to discuss it with the audiences and to promote it. It was interesting: the film lasted ninety minutes and the discussions went on for two hours.

There were quarrels during the discussions about the film. For example, I remember one girl from the film academy who kind of envied that I got the money for the film because I'm a school dropout. Things like that. "Why are you making such a film? Everybody says you ruined the good script..." Like many other people in Lithuania she cares about top film critics opinion like "any thing is good if it is awarded abroad". So *Anarchy* it's a very good script because it was awarded in Cannes. "But the film is crap. He ruined a good script." So that girl asked me, "Why did you direct it yourself? Maybe you need to go find a young director who can direct?" And I said, "Okay, give me the names." She said some names. And I was sitting with her and explained why this or that director couldn't do this because of their films. Some people started going to the cinemas with their cameras and took pictures of the girls and put them on the Internet. I know that one guy even made a film's pirate copy with a video camera. But he wrote me and said, "I made it only for myself. I won't put it on the Internet." [audience laughter] I was like, "Okay." He wrote: "I love that Sandra. I'm crazy about her." Some advertising directors came to see the film and discovered the girl who plays Sandra [Severija Janušauskaitė]. "Wow! She's gorgeous!" But she was always on the list at the acting agency, but nobody wanted her. And now they were all like, "Wow!" It was a real mixture of emotions.

It was a very chaotic September and October. There was no road to go further because we were still stuck with a digital thing. But as you know, the applications for the big festivals started somewhere around the end of the year, so we started submitting everywhere. Then sometime in December something happened that turned the whole project in a new direction.

My producer met the guy who works in a big sales company in France. He worked with Jean-Luc Godard's films among the others. He decided to start his own company, and needed a films. He wrote my producer and asked her if she had any films. "Yes, I have one." And she sent him a synopsis. He read it and said, "We can sell it." We asked him, "Maybe you want to watch the film?" "No. I know it works." Later he saw the film, but in the beginning it was like that. The only kind of suggestion from him was that I needed to make a new trailer for the film. You can see all film's the trailers on YouTube. The original trailer was only that scene where Vile makes a Molotov cocktail along that song. It starts and it ends and over the explosion you get [the title] *Anarchy in Zirmunai*. That's it.

I remember there was a debate about the trailer in the Internet. The people were like: "What the fuck is that? What's the movie about?" But in Lithuania this "hooligan thing" works well – afterwards everybody goes to see what the film is about.

That's why we made a red poster because it looks good and you can see it from far away. The funny thing about the poster is that it goes into that low-budget filmmaking [style].

I was thinking about the poster, but I knew that we didn't have the money. One evening I got a call from one of the tutors from the Lithuanian Art Academy. He said, "You know, now we have a lectures about film posters. What about if students they made posters for your film? Will you make a special screening for them?" And I said, "Okay." Then I brought the film without titles at an early stage of post-production and showed it to them. They watched it, then after about two or three weeks, they made twenty different posters, and I needed to choose one. Everyone of them got a ten for their work. But this guy who made the poster I chose started doing some stuff for us later on at the company, advertising stuff like postcards with our films, and the DVD cover for *Anarchy*. So it was like that.

So we started preparing *Anarchy* for sales because that guy said he could sell the film. I made a new trailer. It became a real film trailer where we show the story. It's two-and-a-half minutes instead of this first trailer, which was about a minute. The sales agent said, "Okay, it's a perfect trailer." We made all these materials that you have. And he went to the Berlin Film Festival market.

American magazine *Variety* made an article about his brand new company Reel Suspects and used a photo from *Anarchy* for it. So it was a big success because when you deal with America or some bigger names the people in Lithuania are like, "Wow! They made it!" If you said you got your film in India or somewhere like that, they say "Oh, that's crap." But in Hollywood, "Wow!", even if it's in the Hollywood toilet. It's Hollywood.

In Berlin *Anarchy* was sold to five countries, I think. Then was Cannes Film Festival market. Film was sold to UK, Italy, Germany, Austria, Switzerland, France, Monaco, Andorra, Corsica, Luxembourg, Macedonia, Russia, Taiwan. Now *Anarchy* is the best-selling Lithuanian film since country independence in 1991. [audience applause] It's a fact.

WOMAN IN AUDIENCE: Selling to TV stations?

DRUNGA: I don't know. The thing is we got money out of those sales. I'm now preparing a small film with this money. I don't need the film fund to support me. [audience laughter]

The last thing with *Anarchy* was that our film was accepted to the Moscow Film Festival. As you know, Lithuania was a part of the Soviet Union. We're all very influenced by Russian culture. Our critics are always: Russian directors, Russian film festivals. In their opinion I'm more like an American filmmaker and not spiritual as Russian directors. [audience laughter]

I think it was the first A-Festival to accept a DCP. About half of the films in the festival catalogue were digital. I think it's very good for the future. A great opportunity.

So we went to that festival. It lasted, as always, a week-and-a-half. Lithuanian film critics tried to find only bad reviews about the film in the Russian press, translate them, and put them in the Lithuanian press. The funny thing is that the film won the best film award in the Perspectives Competition and I got a silver St. George statue. Then all the critics shut up.

When I went on stage to accept my award I gave a speech and mentioned two special names. I said special thanks to them for helping me to make this project. One of them was Roger Corman and the other was David Wingate, who was a tutor for SOURCES. Now he's retired from the business – a great loss, I think, because he's really great as a person and as a tutor.

Then we got an award at Svetlogorsk, also in Russia, at the Baltic Debuts Film Festival. It was a special jury award. Then, like I said, it became the best-selling Lithuanian film. Now I'm in the middle of the *Anarchy* tour. I came here from Macedonia, from Skopje, and on Tuesday I fly to Segovia. Next week I'm going to Goa, India with *Anarchy*. So life goes on. [audience laughter]

As you see, that's the story of *Anarchy*. It was funny and sometimes not so funny. [audience laughter and applause] If you have questions about the film or script or anything, you can ask.

WOMAN IN AUDIENCE: What are you working on at the moment, your next film?

DRUNGA: Now we made another application to the Lithuanian Film Fund. After all those *Anarchy* fights, I know that the jury changes a lot. They rejected some people. Now we're hoping that we'll get the money for the new script. If it's successful, I'll start shooting in August. The leading girl will be Severija Janušauskaitė, who plays Sandra.

WOMAN IN AUDIENCE: What is the film about?

DRUNGA: I don't like to talk when there's nothing going on. Let's kind of leave it for the future. I can tell you one thing. The film story is made in three parts. And one part is the same script that I showed to David in 2005 in this workshop. We discussed it and he said, "Maybe you wanted to make more characters." So I returned to the script six years later. I participated in some other scriptwriting workshops with that script. I was at ScripTeast. It's a different system, but it's very interesting to work in such workshops and to meet the people. I'm still in contact with my group from SOURCES and with the guys from the ScripTeast. It's really amazing to meet somebody at festivals and so on. It's really cool. I remember that edition of SOURCES in Potsdam was really nice. I remember the girl Anne Ebner, who worked for SOURCES. At the end of the session she started crying when we said, "Goodbye, goodbye." [audience laughter] It was a really great atmosphere. That's it. It's really cool.

WOMAN IN AUDIENCE: She was crying out of happiness.

DRUNGA: Maybe. I don't know. [everyone laughs] Only you can ask yourself that question. It's sadness or it's happiness in the end? For example, in other workshop ScripTeast, when they collected us for the first evening and there was a welcome drink and stuff, they said to us: "You're all scriptwriters. You have your projects. You came with a script. You believe in your projects. But we guarantee that by the end of the week nobody will have your script. It will be destroyed." We are like, "Come on. You can't scare us. We're professionals." But by the end of the week we had our scripts destroyed and we are must start write them from very beginning. So you can cry from sadness. [laughs]

For example, at the SOURCES workshop in Potsdam, in my group there was a guy from London who had a kind of sci-fi story. It was a real mess. He was a vegetarian but he got so depressed that he started eating meat. [audience laughter] Really. "My life is ruined." As I say, it's up to you: Is it sadness or joy?

WOMAN IN AUDIENCE: Why were the critics so against the movie? Is it the Lithuanian way?

DRUNGA: My producer said, "I think it's envy. Here's a guy from nowhere and he got all the awards that nobody in Lithuanian cinema got."

WOMAN IN AUDIENCE: It's that way in Finland. We get it. Everyone from the northern countries has this sense, totally. It's a very familiar story.

DRUNGA: So that's it. Thank you for inviting me. Because, like I said, in 2006 I was sitting in the audience. I remember at that edition there was a screening of the Norwegian film *Factotum* from the Bukowski novel. That guy [director Bent Hamer] told us how he made the film. So I guarantee maybe not such adventures, but you will have adventures when you're developing a script and developing a project and shooting the film. Be ready and be prepared for this.

[applause]