



Lilli

Lili

CAST:
LISA SMIT - LILI
DEREK DE LINT - MAN

WRITER/DIRECTOR:
YFKE VAN BERCKELAER

PRODUCERS:
JORGEN VAN DONGEN &
STEVEN WILLEMS

CINEMATOGRAPHER:
ROGIER JAARSMA

SPECIAL MAKE-UP EFFECTS:
ROGIER SAMUELS

THE NETHERLANDS 2019

LOGLINE

A young actress' audition grows increasingly tense with every line read in this single-take horror for the #metoo era.

SYNOPSIS

Lili (Lisa Smit – Netflix's Ares) knows she has to nail this audition. The Man (Derek de Lint – Soldier of Orange/The Unbearable Lightness of Being) she auditions for knows this too. Thus begins an uncomfortable cat-and-mouse game about power, the misuse of power and female empowerment.



PROGRAM INFORMATION

| | |
|---------------|----------|
| Genre: | Horror |
| Running Time: | 08:43min |
| Language: | English |
| Aspect Ratio: | 16:9 |



Q&A WITH WRITER/DIRECTOR YFKE VAN BERCKELAER

What prompted you to tell this story?

When the #metoo movement first hit I was inspired to see so many women (and men) band together and make a stand. So it floored me when I would hear people say that they thought this was just an overblown cry for attention because "It's not that hard to say 'no'". I realized many people weren't understanding the situations these women were placed in. That's what made me want to make *Lili*. I wanted to make a movie that would show how vulnerable you can be, how trapped, and how hard it is to get out of a situation like this.

I'm using an audition as an example, but this happens across the board. The situation becomes uncomfortable, and despite your gut telling you to get out, you convince yourself you're misreading it. In the film, Lili feels something is wrong but convinces herself that he's only trying to guide her to a better performance. We women are conditioned to think that way, because we know that if we speak up, we'll be blamed for misreading the situation, and so we tell ourselves it's not what we think it is. I wanted to show how easy it is to be put in this situation, how hard it is to speak up, but also illustrate how important it is that we do. The world is changing thanks to the progress that's been made by a lot of brave women and men. Because of this it is now easier to speak up and hopefully one day, these situations won't exist anymore. But before we get there, it's important to create as much understanding as we can.

On top of that, it was important for me to make a film in which the woman isn't the victim. If #metoo has taught me anything it's that we're stronger than we think, we won't endure this any longer, and that if it happens again, we will fight (or in this case 'bite') back.

Why did you choose to tell this story in one take on Lili?

The film is intentionally built around a single take, because I wanted the audience to fully feel what Lili's going through, however painful and uncomfortable it might end up being. By not cutting, I took away the audience's option to look away. Instead we slowly push in on Lili, forcing the audience into the Man's gaze, as well as trapping her.

We never see the Man's face, was that a deliberate choice?

Absolutely. By keeping him faceless he becomes everyone who ever put any of us in a similar situation. I wasn't sure how Derek would react to the idea of not being shown on screen, but he loved it because he thought it made for a stronger movie - a testament of how generous he is both as an actor and as a human.

How was it working with Lisa Smit and Derek de Lint?

Working with Lisa Smit and Derek de Lint was incredible! They are two of the best actors in the world and working with them on this project was a dream come true. Lisa, I'd worked with before, and I honestly think there is nothing she can't do. I wrote this part especially for her because I knew she would get it and could carry this movie. Derek I've been a fan of for as long as I can remember and it was such an honor to make this with him. Seeing the two of them work together on screen was just magical. They played off of each other so beautifully. It was like watching a Wimbledon final. These are demanding, difficult roles, because it's filmed entirely in one take and they both need to go through a whole scale of emotions, but they nailed every single take, bringing something new each time. For a director that's the greatest gift you can get. I hope I get to make a million more movies with them!



BIOGRAPHIES



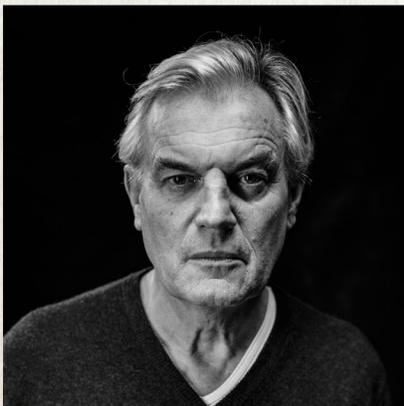
Yfke van Berckelaer - Writer/Director

Born and raised in the Netherlands, Yfke grew up wanting to be a magical princess. Disappointed by the lack of magic in the world, she became a writer/director instead, so she could create her own fairytales. She has a BA and MA in Film History and Theory (2003) from the University of Amsterdam and an MFA in Film Directing (2006) from California Institute of the Arts (CalArts). Her zombie musical *Zombie Love* played at countless film festivals and won over two dozen international awards. Yfke has directed award-winning films like *All The Single Ladies!* and the documentaries *Pepe* and *Xangadix Lives!*. She also wrote and directed for the Dutch web- and Comedy Central series *De Meisjes van Thijs* and co-hosts the website www.burgerists.com which profiles exciting burgers in the LA area. She's currently working on a sci-fi hair-metal kick-boxing musical because clearly the world needs more of those (or at the very least one). To this day, Yfke still often wears sparkling pink dresses and waves a magical wand.



Lisa Smit – Lili

Lisa started her acting career at the age of 12, in the children's horror film *De Griezelbus*. What followed were successful roles in series like *Willemspark*, *Dokter Deen*, *Max & Billy's Drill Machine Girl*, *Project Orpheus* and feature films like *TBS*, *Shocking Blue*, *Lena*, *Kenau*, *Redbad* and *Die Quellen des Lebens*. She was nominated for Best Actress at the Amsterdam Shortcutz Festival for her role in *All the Single Ladies!* This year she will star in the Dutch film *Baantjer* and in Netflix's *Ares*.



Derek de Lint - Man

One of the Netherlands' most revered actors, Derek de Lint has acted in over 100 international film and TV productions. He landed his first film role in 1977 when Paul Verhoeven cast him as Alex in *Soldier of Orange*. In 1986 he played the lead in *De Aanslag*, which won both the Golden Globe and Academy Award for Best Foreign Film. He starred in films such as *The Unbearable Lightness of Being*, *3 Men and a Baby*, *Deep Impact*, and *Black Book*. On TV he is known for his roles in *Alias*, *Into the West* and the lead role of Derek Rayne in *Poltergeist: The Legacy*, which ran for four seasons.



Rogier Samuels – Special Make-up Effects

In 1994 Rogier Samuels started his first special make-up effects, creatures and props company in Amsterdam, the Netherlands. He was soon asked to join New Zealand's Weta Workshop to work on Peter Jackson's *The Lord of the Rings Saga*. With over 25 years in the business, Rogier has delivered eye-catching characters and creatures for many productions for film, television, commercials, theater, museums, music videos, theme parks etc. His contributions include *The Hobbit Trilogy*, *Penny Dreadful*, *Mute* (Netflix), *Brimstone*, *Dirty God*, *Shadow of War*, *Story of my Life*,

Frankenstein's Army and *Gräns*, which was nominated for an Academy Award for Best Make-Up in 2019. In 2018 he started MimicFX which delivers hi-end creative solutions and is based in the creative heart of Amsterdam.



Rogier Jaarsma – Director of Photography

A Dutch native, Rogier was born in The Hague in 1974. While studying Film Theory in Amsterdam he worked as a 1st AD on music videos and commercials. In 2000 Rogier cofounded Deep Thought Productions, a full-service production company based in Amsterdam, that specializes in the creation and production of music videos, documentaries, commercial films and photography. Both a much sought after photographer and DP, Rogier shot commercials for different multinationals and NGO's (*Mystic*, *O'Neill*, *Samsung*, *Doctors without Borders*, *Terre des Hommes*), documentaries

(*Nick & Simon*, *the Documentary*), and fictions films (*Women*, *All the Single Ladies*, *Rub Your Eyes Until You See Stars*).



Willeke Elisabeth - Styling

Willeke Elisabeth Blom loves being creative with fashion. While studying Communication & Multi Media Design she developed a passion for fashion and styling by linking every one of her assignment to a fashion theme. This led her straight to her next studies, Fashion and Media Styling at the B-Academy in Amsterdam. Since graduating she's been working as a freelance fashion and image-stylist, represented under her own brand, Willeke Elisabeth Styling. She has worked as a Colorstylist and Personal Shopper for brands such as *Grazia* and *Vol Magazine*. She also teaches at

the B-Academy. Her personal mission – fashion is art and a stylist can make people shine in their own clothes.



Veronika Tóth – Make-Up

Veronika Tóth is a Hungarian make-up artist based in Amsterdam. She studied Communication and English & American Literature at the Guildford College in the U.K. and at Kodolányi János University of Applied Sciences in Hungary. After graduating in 2007 she worked as a communication specialist in Hungary and in the Netherlands. A few years later she decided to follow her true passion and study the art of make-up at the Art of Colors School in Amsterdam, where she graduated in 2015. Since then she has worked on multiple music videos (*Lady Dandelion, Annabel Laura, Aloe*

***Blacc*), short films (*Mi lobi, Lazarus*), and commercials (*Amnesty International, Campina, TedEx, Kinki Kappers*). With 'I Paint Myself Back' she also offers workshops for people with permanent or temporary facial damage.**



Bleck - Steven Willems & Jorgen van Dongen - Producers

Bleck is an award winning production company based in Amsterdam that was founded in 2007 by Producer/Director Steven Willems and Producer/Director Jorgen van Dongen. After earning their Bachelor and Master Degrees in Arts and Economics, Willems and Van Dongen went on to produce several student films (*Spielerei, Treehuggers*) and won first prize with their adventure documentary *Frozen Dreams* in 2009. Both started working as a creative team within the film industry, directing and producing several commercial campaigns and series for clients like *Playstation, LaTrappe,*

***Nestle, Mars* and the Dutch Government. Currently they're working on the short film *MUD*, and a young adult TV series titled *Blackboard*.**



BLECK



CONTACT: **YFKE VAN BERCKELAER**
(001) 661-373-9539
YFKEVB@GMAIL.COM