



a film by LEONARDO VAN DIJL

JULIE KEEPS QUIET

OFFICIAL SELECTION

tiff

TORONTO INTERNATIONAL
FILM FESTIVAL 2024

Officially
Selected for



Winner of the SACD Award and the GAN Award for Distribution at Critics' Week programme at Cannes 2024, Leonardo van Dijk's feature debut is a thought-provoking intimate portrait about a young female athlete who's trying to hold it together.

STORY

As the star player at an elite youth tennis academy, Julie's life revolves around the game she loves. She trains hard, pausing only for class or physical therapy before returning to the gym fixated on making it into the Belgian Tennis Federation. When her coach Jérémy is suddenly suspended following the suicide of one of his female protégées, all the players at the academy are encouraged to speak up about their experiences with him. Julie, however, decides to keep quiet. Despite strong suspicions from those around her that Julie's relationship with Jérémy was inappropriate at best, her persistent silence begins to speak volumes. Confused and full of anxiety, the pressure she once channeled solely towards training shifts inward, affecting her confidence, her focus, and her game.



DIRECTOR'S STATEMENT

It's tempting to discuss my personal connection to *Julie Keeps Quiet*, when actually, I want you to listen to Julie, to see her silence and hear why she is silent.

Julie's law is silence and I've sworn not to break it. Therefore I've strived to tell her story at her pace, in her own time with the sole intention of bringing light back into her silence. Julie did not choose for her silence, nor to be in the center because of this.

Some silences are gentle, some are loud. At times it's violent, at times it's empowering. Being immersed in Julie's silence was an incredible journey. She has guided me in unexpected ways, helping me understand myself and the world we live in. I now realize that, in one way or another, we are all Julie and we all carry silence.

Starting this new chapter means letting go. I'll admit, that's not easy. She's resilient yet so young, so fragile. What if?

But—

Julie's silence is out.

Julie's silence can be yours now.

Leonardo van Dijk



LEONARDO VAN DIJL

BIOGRAPHY

Leonardo van Dijn is a Belgian filmmaker renowned for his distinctive and thought-provoking storytelling. His acclaimed short film “Stephanie” (2020), which premiered at the Cannes Film Festival, delves into the intense pressures faced by a young gymnast. Van Dijn’s feature film *Julie Keeps Quiet*, which premiered at Critics’ Week in Cannes in 2024, further showcases his talent, exploring silence and resilience in the face of adversity.

The film gained significant attention when tennis star Naomi Osaka, moved by its powerful message, joined as an executive producer to amplify its reach globally. “Julie Keeps Quiet” has received glowing reviews from major publications. The Guardian praised its emotional depth, Variety commended its nuanced character portrayal, and The Hollywood Reporter highlighted van Dijn’s meticulous attention to detail. Additionally, Letterboxd mentioned it as one of the top ten movies to watch at Cannes. He is currently writing a new feature, with the ambition to amplify voices and spark important conversations both on and off the court.

IN CONVERSATION WITH LEONARDO VAN DIJL

Why center your film on a protagonist who is keeping quiet, rather than ‘speaking out’?

I wanted to tell a story that offers Julie a path forward, capturing the gradual way in which she begins to reclaim her agency. Julie’s decision not to speak introduces a unique liberating and rebellious energy, forcing the film to move at her pace, not yielding to societal pressures. As the story unfolds, Julie emerges as a present-day hero, shedding light on the hidden pressures and injustices that are shaping our times. Like Antigone, Julie dares to say “No.” In a world that urges her to speak, she keeps quiet, compelling the world to really listen.

Silence can be violent, slowly eroding one’s sense of self. Yet, speaking out can be very harmful too. How do you decide, if you face this dilemma? When confronted with the destructive force of silence or the danger of speaking out, both choices carry the prospect of loss. Ultimately Julie Keeps Quiet is really about the existential question, “To be or not to be?”

Even in her silence, you don’t single Julie out as a loner. Instead she engages with the world. We see Julie exist socially; there are important people in her life. Is this a collective as well as an individual story?

Absolutely. By taking a 360° approach, injustice becomes much more than just individual suffering—it ripples through an entire environment and spreads. As Julie reconnects with the outside world from which she has been cut off for years, we see how her silence truly weighs on everything and everyone around her. I hope this perspective can spark constructive dialogues about the approach to policy, safeguarding and education. A safer world for Julie will ultimately be safer for all of us, and we all have a certain responsibility to make this work.

IN CONVERSATION WITH LEONARDO VAN DIJL

You say in your intention note that Julie's silence guided you in unexpected ways, helped you understand the world we live in. What do you mean by this?

By writing this story, I've come to understand that, in many ways, we are all Julie. We all have silences within us—things we've never shared or don't know how to express. Julie allows us to explore this silence, whether it's a coping mechanism, a form of resistance, empowerment or violence.

The end of the film is so powerful, yet also open as to what the future holds.

The first scene I wrote on paper was the ending. The end was, in fact, the beginning. This ending symbolizes new beginnings.

Let Julie's journey inspire us to question what we can do for future generations. Let Julie be heard, and let her story be felt, because a better world for Julie is a better world for all of us. Let's work together to get Julie, and ourselves, out of this maze.

That sounds poetic.

That's what my co-writer Ruth Becquart and I have tried to do. We wanted to bring poetry back into something that is actually deeply unpoetic. The so-called ordinary— Julie is at a point where she can't find it in herself to love who she is, but by focusing on the small details in life and discovering the hidden beauty within them, she starts to reconnect with the world around her. The love Julie has for her dog, the school play she participates in, the sessions with her chiropractor. Those were, for us, really the key to allow her to reconnect with herself

You worked with a lot of non-professional actors, how difficult was it to cast them and work with them on set?

Actually, it was really exciting. We had a lot of feedback on our casting call— I think Tessa (Julie) walked in already on day two. She had a way of lifting everyone's spirits, which made it all the more painful to imagine her in Julie's shoes. Tessa's brightness set against the shadow of Julie's silence was simply heartbreaking.

IN CONVERSATION WITH LEONARDO VAN DIJL

When I first showed her casting tape to Ruth, my co-writer, both of us cried. And once we found Julie, it was easier to find the others. We actually cast a few Tessa's friends as well, so many players at the club where Tessa plays got involved. With Tessa, there was no question from the beginning that she was talented, but the way she commanded the screen during shooting left us all in awe.

I've noticed that good tennis players are in fact good actors because they tend to be very smart, and have a quick motor memory. They are used to processing feedback on the spot. So for me, it was really, really fun and I think they all gave fantastic performances.

What was the key for you, in filmmaking terms, to making sure this message would come through, not only on screen, but also in the making of the film?

I've tried to create a setting in which Tessa, who plays Julie, and her peers felt safe. None of them had experience with acting before the project. I made it clear that it was always an option to say, "Maybe— I'll think about it."

Because that's agency to me, it's about allowing yourself to say: "I don't know (yet)." Relationships that are unsafe are very much about "Yes" or "No." When rehearsing – I made sure there was always a professional actor, a tennis coach or someone from production in the room. Someone they could talk to, ask questions to. Because perhaps they wouldn't dare ask me, since I embody the film and in some sense can't be neutral. Safety is about 3, not about 2.

On set, I encouraged the cast to bring family or friends, and I also encouraged the crew to interact with them. I didn't want to isolate the actors just to maintain focus.

While focus is crucial when we say, 'Action', once we say, 'Cut', I want them to feel free to discover the true joy of making movies. I had the blessing of seeing this new generation growing up in just a short few weeks, allowing 'cinema' into their life and daring to be part of it. Fierce, putting themselves out there to bring Julie and her story to the screen. Each of them in their own way is upholding the movie's message. That was really important, because I am making this movie for them. So they can grow up in a world where they feel safe. Because I really believe a safer world for them will mean a safer world for entire future generations.

IN CONVERSATION WITH LEONARDO VAN DIJL

You shot the film on 35mm and worked with well established DOP Nicolas Karakatsanis. (I, TONYA, CRUELLA, BULLHEAD, DUMB MONEY) What were you aiming for in terms of the look and feel of the film and why did that make sense for this particular story?

Shooting on film does more than add texture—it completely shifts everyone’s mindset. There’s a sense of vulnerability. Every tear, every sigh, every take, every roll of film had to be carefully considered before it was used. There was no drama just for the sake of drama. Everything felt precious. Julie’s silence needed to feel rare, deliberate, and timeless. We even went as far as to shoot the final scene on 65mm film. Everything about Julie deserved to feel like it had a lot of value, like it was truly special.

What other contributions from the artistic team were essential in shaping and defining Julie, and the film overall?

I have to give credit to Caroline Shaw, our composer, as her music was my way to channel Julie. Her influence on this movie is undeniable, and the fact that we got her to do the

score is simply remarkable. It feels like a true manifestation of the creative process.

As a filmmaker, what’s so interesting about the world of sports or athletics? Is there anything you feel makes tennis specifically beautiful and cinematic?

The world of sports is interesting because I can address relevant issues in a defined arena that serves as a broader metaphor for our society.

On a more personal level, Julie is fearless, and that’s both her strength and, unfortunately, her weak point—she doesn’t know where to draw the line. I identify with Julie, the athlete. Cinema was never a given for me; I had to earn every step along the way. The journey was challenging— sometimes abusive or cruel—but in the end, I completed my film, and that has been empowering. That’s what the mindset of an athlete has taught me over all these years. I also personally have a big love for tennis, and I wanted Julie to be surrounded by the things I truly love. I wanted to convey that love to the audience. I wanted to say: *“You’ll be okay. Despite everything, you’ll be okay.”*

A young man with light brown hair tied back, wearing a blue t-shirt, is shown from the chest up. He is holding a tennis racket in his right hand and a yellow tennis ball in his left hand. He is looking off to the right with a focused expression. The background is a dark, textured wall, possibly a tennis court wall. The word "ACCOLADES" is overlaid in large, bold, orange capital letters across the center of the image.

ACCOLADES

FESTIVALS SELECTIONS

Semaine de la Critique (France)
Karlov Vary International Film Festival (Czech republic)
New Horizons International Film Festival (Poland)
Melbourne International Film Festival (Australia)
Toronto International Film Festival (Canada)
Filmfest Gent (Belgium)
Busan International Film Festival (South Korea)
Sarajevo IFF (Bosnia and Herzegovina)
BFI International Film Festival (UK)
The Hamptons Int'l Film Festival (USA)

AWARDS

SACD prize - Critics' Week 2024
GAN prize for distribution - Critics' Week 2024
Prix Luciole for best Poster at Cannes 2024

NOMINATIONS

European Film Awards 2024
LUX Audience Award 2024
World Soundtrack Discovery of the Year Award - Caroline Shaw 2024



CAST

TESSA VAN DEN BROECK as *Julie*

RUTH BECQUART as *Liesbeth*

CLAIRE BODSON as *Sophie*

KOEN DE BOUW as *Tom*

PIERRE GERVAIS as *Backie*

LAURENT CARON as *Jeremy*



TESSA VAN DEN BROECK as *Julie*

Tessa Van den Broeck (°2006) participated in casting for the first time and was chosen out of a host of young tennis players by Leonardo van Dijn to star in his feature debut “Julie Keeps Quiet. The film will have its world premiere at the 2024 Cannes Semaine de la Critique. These are Tessa’s first steps in the film world. She is currently in her second year of nursing at UCLL College.

She shares her passion for tennis as a club referee and ‘Start to Coach’ at Tennis Vlaanderen. Since 2013, she has developed her tennis skills at several academies, including the Kim Clijsters and Justine Henin Academies, and continues to pursue her love for the sport at TC Panorama in Overijse.



RUTH BECQUART as *Liesbeth*
Actress and co-writer



After graduating from the Herman Teirlinck Studio in 1999 with a master's degree in Dramatic Arts, Ruth Becquart (1976) starts her career in theater. Becquart becomes known to the general public thanks to her role in the TV series *Clan*. She is part of *Amigos*, has crucial roles in *Chaussée d'Amour*, *Tabula Rasa*, *De Dag*, *Gent West*, *Over Water*, *Undercover* and *Black-Out*. She can be seen in *Red Light*, *Fuck You Very Very Much* and *Knokke Off*. For her character Sandy in *Chaussée d'Amour*, Becquart received the Best Actress sector award from her peers. She shined in films as *Dead Corner* by Nabil Ben Yadir, *Left Bank*, *Dirty Mind* by Pieter van Hees, *Nowhere* by Peter Monsaert, *Hotel Poseidon* by Stef Lernous and in *The Chapel* by Dominique Deruddere. With international productions like Nicolas Steil's *The Way To Happiness*, Anissa Bonnefont's *La Maison* with Ana Girardot and Rossy de Palma and projects like TV series *1985* (Eyeworks for one and rtbf), a theater tour with Tg Stan, the

Swedish, Belgian TV series *Kapningen*, Michiel van Erp's film *A Beautiful Imperfection* and the Dutch thriller series *Sphinx*, Becquart is building a more international career. In addition to acting, Ruth Becquart creates and writes. She has co-created several theater projects and written her own project *Toren*. She has been asked several times to write dramatic material for exhibitions. Her own writing project *Brief* was awarded the Dioraphte incentive prize and has been translated into French and English. Becquart has received VAF support for the fiction series she is writing and developing with Sophie Tjihuis at Menuetto. Becquart is part of the writing team assembled by Eyeworks for the Dutch film adaptation of the TV series *In Treatment*. She co-wrote Leonardo Van Dijn's first feature film *Julie Keeps Quiet*, a production of *De Wereldvrede*. Becquart is currently on set for the second season of *Knokke Off* and the film *L'âge mur*.



CLAIRE BODSON as *Sophie*

Claire Bodson studied at the Conservatoire Royal de Bruxelles. She began her career in theater in 1994. She has worked with directors from all horizons, including Antonio Araujo, Guy Cassiers, Aurore Fattier, Christophe Sermet and Florence Minder. She is currently starring in “Qui a peur?” by Tom Lanoye, a playwright for whom she plays several title roles in the French versions of his plays. As such, she received the Prix du Théâtre for best actress for the role of Médée in “Mamma Medea”.

Her first film role was in Joachim Lafosse’s “Elève libre”, for which she was nominated for a Magritte du Cinéma award (Best Supporting Actress). More recently, she has worked with the Dardenne brothers (“Tori et Lokita”, “Le jeune Ahmed”, another Magritte nomination), Lenny and Harpo Guit (“Fils de plouc”, another nomination, “Aimer perdre”) and Eve Duchemin (“Temps mort”).

She is currently starring in “Quitter la nuit” (Delphine Girard) and will soon be seen in “La nuit se traîne” (Michiel Blanchart) et “JULIE KEEPS QUIET” (Leonardo van Dijl).

KOEN DE BOUW as *Tom*

Award-winning Koen De Bouw (1964) is one of the leading actors in Belgium. He studied theatre at the prestigious Antwerp Studio Herman Teirlinck, and made his film debut in 1988 upon graduation. Since then he played leading parts in more than 30 Belgian and international films as well as a similar number of television series, several of them internationally awarded.

His other film credits include starring in Van Looy's 2008 international cult hit "Loft". Koen stars opposite Matt Bomer and Kelsey Grammer in the series "The Last Tycoon", created by Billy Ray. In Belgium he can also be seen as "Jasper Teerlinck", the enigmatic lead of the hit #1 rated Belgian television series "Professor T.", running for 3 seasons in Belgium, with remakes in France and Germany.

Koen's recent projects include the series "Red Light" and "Styx," as well as the feature films "Torpedo" and "Nowhere." In 2020, he gained acclaim for his role in the Oscar-nominated film "The Man Who Sold His Skin." Currently, you can watch him in Tim Mielants' feature film "WIL," "The Last Front," and the series "Styx."



PIERRE GERVAIS as *Backie*

Pierre Gervais is a Brussels based actor. He graduated with highest distinction from the L'institut National Supérieur des Arts de la Scène in 2016. After his training, he started several international and national theater projects. With one of these projects, "Ce Qui Arrive" Pierre won the "best promise" prize. He also developed a theater project with other colleagues and they were allowed to perform it at the Avignon festival in 2018. Switzerland is also not unknown to Pierre, he is currently touring there with two different performances. In addition to theater, Pierre has already been able to participate in several fiction projects, such as playing supporting roles in Wouter Bouvijn's fiction series "1985" and in Leonardo van Dijn's feature debut "Julie Keeps Quiet."



LAURENT CARON *as Jeremy*

Laurent Caron was born in Amiens on September 28, 1977. After graduating in 2001 with a degree in ethnology from the Jules Verne University in Amiens and completing his drama studies at the Conservatoire de Liège in 2005, Laurent met Jean-Pierre and Luc Dardenne at a Face Caméra workshop run by Olivier Gourmet and Benoît Dervaux.

Since then, he has played the Inspector in *Le silence de Lorna*, Gilles in *Le gamin au vélo*, Julien in *Deux jours, une nuit*, Inspector Bercaro in *La fille inconnue* and Mathieu in *Le jeune Ahmed*.

He has also appeared in feature films by Lucas Belvaux, Julien Rambaldi, Laurent Micheli, Alessandro Tonda, Stephan Streker, Nicolas Pariser... and the series *Ennemi Public*, season 1 (RTBF) and *OVNI(s)*, season 1 (Canal Plus). He will soon be seen in Olivier Meys' *La vie devant nous*, Jean-Benoît Ugeux's *L'Age mûr* and Leonardo Van Dijl's *Julie keeps quiet*, in which he plays Jeremy and which will be presented at the Semaine de la Critique at the forthcoming Cannes Film Festival.



CREW



NICOLAS KARAKATSANIS *Director of Photography*



Nicolas Karakatsanis (1977) is a Belgian Photographer and Cinematographer known for his collaborations with directors such as Craig Gillespie, Michaël R. Roskam, Bas Devos, John Hillcoat or Koen Mortier. These two complementary activities broaden the scope of his photographic experimentation and greatly influence his aesthetic style, which is often characterized by an intense chiaroscuro and a lively, pictorial quality.

Over the years, Nicolas' cinematography has been noticed for its contributions with multiple academy and festival selections like The Oscar, Golden Globes, BAFTA, Berlinale, Venice Mostra, TIFF etc.

Among the films to his credit, are "JULIE KEEPS QUIET" (Leonardo van Dijl 2024), "SKUNK" (Koen Mortier, 2023), "CRUELLE" (Craig Gillespie, 2021 with Emma Stone), "HELLHOLE" (Bas Devos, 2019), "I, TONYA" (Craig Gillespie, 2018 with Margot Robbie, Sebastian Stan), "LE FIDÈLE" (Michaël R. Roskam, 2017 with Matthias Schoenaerts, Adèle Exarchopoulos), "TRIPLE 9" (John Hillcoat, 2016 with Casey Affleck, Kate Winslet, Woody Harrelson), "VIOLET" (Bas Devos, 2014), "BULLHEAD" (Michaël R. Roskam, 2011).

CAROLINE SHAW *Composer*



Caroline Shaw is a musician who moves among roles, genres, and mediums, trying to imagine a world of sound that has never been heard before but has always existed. She works often in collaboration with others, as producer, composer, violinist, and vocalist. Caroline is the recipient of the 2013 Pulitzer Prize in Music, several Grammy awards, an honorary doctorate from Yale, and a Thomas J. Watson Fellowship. This year's projects include the score to "Fleishman is in Trouble" (FX/Hulu), vocal work with Rosalía (MOTOMAMI), the score to Josephine Decker's "The Sky Is Everywhere" (A24/Apple), music for the National Theatre's production of "The Crucible" (dir. Lyndsey Turner), Justin Peck's "Partita" with NY City Ballet, a new stage work "LIFE" (Gandini Juggling/Merce Cunningham Trust), the premiere of "Microfictions Vol. 3" for NY Philharmonic and Roomful of Teeth, a live orchestral score for Wu Tsang's silent film "Moby Dick" co-composed with Andrew Yee, two albums on Nonesuch ("Evergreen" and "The Blue Hour"), the score for Helen Simoneau's dance work "Delicate Power", tours of Graveyards

& Gardens (co-created immersive theatrical work with Vanessa Goodman), and tours with So Percussion featuring songs from "Let The Soil Play Its Simple Part" (Nonesuch), amid occasional chamber music appearances as violist (Chamber Music Society of Minnesota, La Jolla Music Society). Caroline has written over 100 works in the last decade, for Anne Sofie von Otter, Davóne Tines, Yo Yo Ma, Renée Fleming, Dawn Upshaw, LA Phil, Philharmonia Baroque, Seattle Symphony, Cincinnati Symphony, Aizuri Quartet, The Crossing, Dover Quartet, Calidore Quartet, Brooklyn Rider, Miro Quartet, I Giardini, Ars Nova Copenhagen, Ariadne Greif, Brooklyn Youth Chorus, Britt Festival, and the Vail Dance Festival. She has contributed production to albums by Rosalía, Woodkid, and Nas. Her work as vocalist or composer has appeared in several films, tv series, and podcasts including The Humans, Bombshell, Yellowjackets, Maid, Dark, Beyoncé's Homecoming, Tár, Dolly Parton's America, and More Perfect. Her favorite color is yellow, and her favorite smell is rosemary.

PRODUCERS

A dimly lit meeting room with three people seated around a table. The word 'PRODUCERS' is overlaid in large orange text. The scene is captured in a cinematic style with low-key lighting, creating a serious and professional atmosphere. The individuals are engaged in a discussion, with one person on the left gesturing while speaking. The background features vertical wood paneling, and the overall color palette is muted and dark.

DE WERELDVREDE *Main Producer*

De Wereldvrede - Home of Creators, is a Belgian production company founded in 2013 by actor Gilles De Schryver and director Gilles Coulier with a focus on challenging, yet accessible stories for an international market. Both partners were already active in the audio-visual world, with different backgrounds, but with a common vision on how to produce fiction. Wouter Sap became a partner in 2015.

De Wereldvrede's mission is to produce high-quality fiction for an international market. The vision of the filmmakers prevails at all times, and all filmmakers at De Wereldvrede are challenged in their uniqueness: De Wereldvrede allows the vision of the maker to permeate every step of the making process.

De Wereldvrede made its breakthrough with the fiction series 'Bevergem' (8x45') for the Flemish national channel. This much discussed and applauded series achieved unprecedented viewing figures, received several domestic awards and was selected internationally.

This was followed by the first feature-length film 'Cargo'. Gilles Coulier's debut feature which was selected at the San Sebastian festival, British Film Institute London, Tallinn, Gothenburg, numerous other festivals and it won prizes all around the globe.

In 2019, De Wereldvrede delivered two new series: 'War of the Worlds' for Canal + and Fox Europe & Africa, and 'Albatros' for VRT, the Flemish

national channel. Albatros won the Prix Europa for Best European TV-series in 2021.

In 2020, their latest short film 'Stephanie' by Leonardo van Dijn was selected for the Official Competition of Cannes and won the Ensor for Best Short Film. That same year, the short film 'Ada' by David Williamson was selected at the Leuven International Short Film Festival, where it won the Jury Prize for Best Cinematography.

In 2021 De Wereldvrede co-produced the 12-part short film series 'Lockdown' for Eén. The series won the Student jury prize for best short form series at Canneseries.

The fiction series 'Roomies' came out in 2022, garnering five-star reviews and snatching up all the awards domestically. The series embarked on a successful international career after its world premiere at Canneseries in 2023.

Meanwhile, De Wereldvrede continues to develop short films, feature films and series such as 'Roomies 2' by Kato De Boeck and Flo Van Deuren (VRT), the feature film 'Holy Rosita' by Wannes Destoop and 'Julie Keeps Quiet' by Leonardo van Dijn, 'Manar' by Amina Hatim (VRT) as well as 'Recidive' by Nathalie Teirlinck and Nele Vandael (VRT). The 'Beats of Love' series is written by Gilles De Schryver and Gilles Coulier, among others, for VTM.

LES FILMS DU FLEUVE *Co-Producer*

In 1975, Jean-Pierre and Luc Dardenne set up the non-profit organisation Collectif Dérives to produce their documentary films. In 1986, the collective became the production company for their first fiction film, Falsch. In 1994, they founded Les Films du Fleuve Sprl to finance their fiction films and collaborate with other directors. After winning the Palme d'Or in 1999 with their film Rosetta, the Dardenne brothers decided to develop the company further. Today, Les Films du Fleuve has established itself in the film industry thanks to the films of the Dardenne brothers and the quality of the projects and directors it supports.

HOBAB *Co-Producer*

HOBAB, based in Stockholm, Sweden, is a renowned international boutique production company known for its cinematic excellence. With over 45 feature films to its credit, the company has earned global acclaim and significantly influenced the film industry. HOBAB is committed to supporting filmmakers in realising their vision, leading to successful productions like 'PARADISE IS BURNING' and 'CLARA SOLA'. Co-owned by Peter Krupenin and Nima Yousefi, the company combines Krupenin's legal and financial expertise with Yousefi's creative filmmaking experience. The team includes a line producer, junior producer, production assistant, and accountant, with additional staff hired based on project needs."

BLUE MORNING PICTURES *Associate Producer*


Founded by academy award winning playwright-turned-filmmaker, Florian Zeller ('The Father', 'The Son'), and former CAA agent, Federica Sainte-Rose, Blue Morning Pictures is a film and television production company focused on telling bold character driven stories with the hope of engaging audiences on a global scale. The company has a multi-year deal with the European group Mediawan (CALL MY AGENT!). Operating from both Paris and LA, Blue Morning Pictures will develop and produce a slate of premium films and television series.

HANA KUMA *Associate Producer*

Hana Kuma is an Emmy Award-nominated, full-service media company and story-driven creative house co-founded by Naomi Osaka and her longtime sports agent, Stuart Duguid. Grounded by their name, which means "flower bear" in Japanese, Hana Kuma draws inspiration from Osaka's Haitian, Japanese, and American upbringing, bringing unique, intersectional perspectives to the forefront.

ORIGINAL TITLE	Julie Zwiigt
INTERNATIONAL TITLE	Julie Keeps Quiet
GENRE	Drama
DURATION	97 minutes
COUNTRIES OF PRODUCTION	Belgium, Sweden
LANGUAGE	Dutch, French
YEAR	2024
SHOOTING FORMAT	35mm & 65mm
EXHIBITION FORMAT	DCP
FRAMERATE (DCP)	24fps
ASPECT RATIO	1.85:1
SOUND	5.1

TECHNICAL INFO



STARRING Tessa Van den Broeck
Ruth Becquart
Koen De Bouw
Pierre Gervais
Claire Bodson
Laurent Caron

DIRECTOR Leonardo van Dijn
WRITERS Leonardo van Dijn
Ruth Becquart
DOP Nicolas Karakatsanis
EDITOR Bert Jacobs
ART DIRECTOR Julien Denis
COSTUME DESIGN Ellen Blereau
HAIR & MAKE-UP DESIGNER Michelle Beeckman
SOUND ON SET Arne Winderickx
SOUND DESIGN Boris Debackere
Gustaf Berger
MUSIC/COMPOSER Caroline Shaw

PRODUCED BY De Wereldvrede (Gilles De Schryver, Gilles Coulier, Wouter Sap, Roxanne Sarkozy)

CO-PRODUCERS Les Films du Fleuve (Delphine Tomson, Luc Dardenne, Jean-Pierre Dardenne)
Hobab (Nima Yousefi, Peter Krupenin)
Film i Väst (Kristina Börjeson, Anthony Muir)
VRT

ASSOCIATE PRODUCERS Blue Morning Pictures (Federica Sainte-Rose, Florian Zeller)
Hana Kuma (Naomi Osaka, Stuart Duguid)

WITH FINANCIAL SUPPORT OF The Flanders Audiovisual Fund (VAF)
The Centre du Cinema et de l'audiovisuel of the French community in Belgium
The Belgian Tax Shelter via Flanders Tax Shelter
Proximus
New Dawn
Film i Väst
Blue Morning Pictures

A group of four people, two men and two women, are shown from the chest up. They are all looking towards the right side of the frame with serious, attentive expressions. The lighting is somewhat dim, and the background is a plain, light-colored wall. The overall mood is one of focus and anticipation.

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