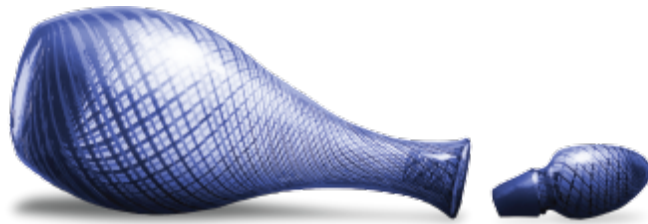




A KENNEDY MILLER MITCHELL PRODUCTION
IN ASSOCIATION WITH FILMNATION ENTERTAINMENT
IN ASSOCIATION WITH ELEVATE PRODUCTION FINANCE
IN ASSOCIATION WITH SUNAC

THREE THOUSAND YEARS OF LONGING

PRODUCTION NOTES



DIRECTED BY **GEORGE MILLER**
WRITTEN BY **GEORGE MILLER AND AUGUSTA GORE**
BASED UPON THE SHORT STORY
'**THE DJINN IN THE NIGHTINGALE'S EYE**' BY A.S. BYATT
PRODUCED BY **DOUG MITCHELL AND GEORGE MILLER**
DIRECTOR OF PHOTOGRAPHY **JOHN SEALE ASC ACS**
EDITED BY **MARGARET SIXEL ACE**
PRODUCTION DESIGNER **ROGER FORD**
COSTUMES DESIGNED BY **KYM BARRETT**
HAIR AND MAKE UP DESIGNER **LESLEY VANDERWALT**
MUSIC COMPOSED BY **TOM HOLKENBORG**
CASTING BY **NIKKI BARRETT, EZGİ BALTAŞ**
DRAMATURG **NICO LATHOURIS**
EXECUTIVE PRODUCERS **DEAN HOOD, CRAIG MCMAHON, KEVIN SUN**

STARRING **IDRIS ELBA AND TILDA SWINTON**

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SYNOPSIS

Dr Alithea Binnie (Tilda Swinton) is an academic - content with life and a creature of reason. While in Istanbul attending a conference, she happens to encounter a Djinn (Idris Elba) who offers her three wishes in exchange for his freedom.

This presents two problems. First, she doubts that he is real and second, because she is a scholar of story and mythology, she knows all the cautionary tales of wishes gone wrong. The Djinn pleads his case by telling her fantastical stories of his past. Eventually she is beguiled and makes a wish that surprises them both.

PRODUCTION NOTES

Oscar-winning filmmaker GEORGE MILLER first encountered Alithea and the Djinn when he read British author A.S. BYATT's 1994 short story *'The Djinn in the Nightingale's Eye'* in the late 1990s.

"It's a story that seemed to probe many of the mysteries and paradoxes of life, and so succinctly" Miller recalls. "Once read it stayed with me, as some stories tend to do...then, one day it occurred to me that it should be a film."

"It felt unique, something that you couldn't quite fit into any genre and it ticked one very important box - there must be a whole lot more to it than meets the eye. There are stories within stories, a little like *One Thousand and One Nights*" says Miller.

Miller's production company, Kennedy Miller Mitchell, bought the rights to the story in the late 1990s. Miller collaborated on the screenplay with AUGUSTA GORE.

The Djinn admits to being too fond of the company of women. Through him we meet the Queen of Sheba, a slave and a genius. Gore adds: "The novella comments on the notion of women operating powerfully from positions of powerlessness".

As the screenplay developed, in and around his other output, Miller was conscious that the film would be very different to his previous feature, 2015's post-apocalyptic MAD MAX: FURY ROAD.

"Fury Road was mostly set outdoors, this film is mostly indoors," he notes. "Fury Road had little dialogue; in this film a large part of the action happens through the discourse between Alithea and the Djinn. Fury Road played out in a compressed time frame – three days and two nights. This story happens over three thousand years."

But for Miller, the commonality was in the dynamic narrative possibilities.

"I approach stories like people use Geiger counters," he explains, "looking for rich, dramatic 'radiation'. Is there a deep seam to mine?"

For producer DOUG MITCHELL (who also produced MAD MAX: FURY ROAD, HAPPY FEET and BABE with Miller) "THREE THOUSAND YEARS OF LONGING is a uniquely original movie. It has elements of action, adventure, historical epic, but at its core the film explores what's real and what's fantasy. And then, above all, it's about love: the mystery of love."

To Mitchell, the key ingredient is the director, George Miller: "It starts with George. He's an extraordinary, talented filmmaker, and the nature of George is he doesn't repeat himself. He loves trying something new. He owns the material. He does a massive amount of homework and studying, and he brings that to the set and shoots it. He has a tremendous inspirational quality for the crews he

works with. They adore him and he adores them, and so what you get is this extraordinarily visual, articulate filmmaker.”

CHARACTERS AND CASTING

DJINN - PORTRAYED BY IDRIS ELBA

“In many cultures, there’s the notion of Djinn,” says Miller, “otherwise known as Genie. Magical creatures of varied kinds fulfilling wishes.”

Miller continues: “This Djinn has been trapped in and out of the bottle for three thousand years, so he’s pretty desperate. What drives him is that he wants to understand what it is to be human.”

“He tells Alithea stories of his encounters - The Queen of Sheba, for whom he has a love never requited. He tries to guide a slave girl through the intrigues of the court of Suleiman the Magnificent. Then in the 1850s, he finds a hidden genius in Zefir, who has a deep longing for an understanding of the nature of the universe but is locked away like a bird in the great mansion of a wealthy merchant. The Djinn falls deeply in love with her, but it goes terribly wrong.”

“He’s a magical being with powers and yet he’s also vulnerable, trapped by a spell. I wasn’t sure who could play him” says Miller.

“I was at an awards ceremony, and I met Idris. I’d seen him on the screen but meeting him in person had another dimension to it and I knew he could take on the Djinn. Apart from his talent, it’s the charisma. On the one hand, Idris is completely accessible. He could be your best friend. On the other hand, there is a deep reserve of mystery. That paradox, I believe, is the essence of charisma.”

Once he read the screenplay, Elba was drawn to a character who had started to fall into the complexities of desire.

“He’s immortal, so it’s uncharacteristic for him to fall in love and share human emotion, wants and desires,” Elba observes. “That is what begins to unravel his journey. The stories he tells Alithea are a way of giving Alithea background, convincing her to ask for three wishes, but in truth, for him this is therapy. This is a chance for him to reflect on what has been happening for three thousand years, and perhaps he will not make the same mistakes in the future. That’s where the stories he tells really have their weight and importance to him.”

Once brought onto the film, Elba and Miller began molding the Djinn into something new. They analyzed what had been done before in film and worked to try and find the truth of the character.

“I’d like to think that this is a djinn, a genie, unlike any we’ve seen before,” says Miller. “He’s somehow more vulnerable, more human. He’s made of ‘subtle fire’ – what we now call electromagnetism – and so he’s an unlikely presence in the modern world and, indeed, threatened by it.”

“The Djinn’s stories take us through the film,” adds Elba, “and when you’ve got that much real estate for a character, you want them to be able to connect with the audience. We wanted to do that authentically through our story, without spoon feeding our audience with tropes. We examined him from a physical perspective, from a dialogue and accent perspective. We examined it from my own biological makeup and how that affects, or not, the depiction of the character.”

Even though initially the audience, and Alithea, are unsure if the Djinn is real, he gradually becomes more available to her.

“You begin to see that this guy is traumatized in some way, this has been a real struggle for him,” adds Miller. “We get to know him as more than a magical figure.”

ALITHEA BINNIE - PORTRAYED BY TILDA SWINTON

Alithea Binnie is a narratologist. She studies stories throughout the ages.

“We seemed to be hard-wired for story” poses Miller. “Why?”

Tilda Swinton explains: “Alithea is tracing the many different stories that there ever have been all over this earth, and figuring out similarities, figuring out the through lines, figuring out the essential truths to all stories and various codes to human stories. Somebody said to me once that homosapiens should rather be more homo-narrans. That the storytelling ape is really what we are, more than wise; or rather, maybe the wisdom comes from being storytellers.”

The paradox in Alithea is that although she is fascinated by stories, her own life stories have no meaning for her.

“Alithea has all this knowledge, she is a specialist, but a specialist in being an observer,” says Swinton. “She is listening to, reading, understanding, writing about other people’s lives, other people’s stories and fantasies, but she’s not really a participant. We come to know why that’s the case, to know that at a certain point in her life, she kind of opted out. She says she doesn’t have any wishes, but she learns about desire, she learns to want things, and she learns to negotiate that. That’s her evolution.”

The casting of TILDA SWINTON followed a similar path to the casting of her co-star.

“I knew Tilda’s work, obviously, but I was lucky enough to meet her at a dinner at a film festival,” recalls Miller, as had been the case with Idris. “The moment we talked, I knew she had to play Alithea. In her work, Tilda is known as a kind of shape shifter but when I met her in person she was extraordinary. When she read the screenplay, I was thrilled that she wanted to take it on.”

For the rational Alithea, encountering the Djinn prompts her to question her sanity.

“She struggles with ‘am I mad, or is this real, and if so, what is reality?’” adds Miller.

REHEARSALS AND PRODUCTION

Preparations for the film became in large part a collaboration between Miller, Swinton and Elba. Along with Augusta Gore, plus Miller’s long-time collaborator, dramaturg NICO LATHOURIS, and SUSAN HEGARTY, Elba’s dialect coach, they held roundtable workshops over a period of many years about the characters, the story, and their relationship.

“When Tilda and Idris came along, it was incredible how much depth and insight they brought,” says Gore. “Significant changes were made to the screenplay, which on one level was shocking because we thought we had worked it out so rigorously, but the rehearsal time afforded us the opportunity, first with Zoom rehearsals, then in the room together, to examine every dimension of the screenplay.”

Miller adds: “What was most important was the interplay between the two characters. What the conflict between them reveals. It’s not so much what an individual actor does, but what the two of them do to each other.”

“Both Tilda and Idris are what I call ‘filmmaking actors’,” he says. “They are insightful about the process, and they are there to get the film made. They are true artists in that way. They’re interested in how the whole team can work together to enhance the entirety of the piece.”

With the film shooting in Australia during the Covid-19 pandemic, the actors had to conduct rehearsals via Zoom during mandatory 14-day quarantines.

"I can't stare at a screen for long and here I was doing it every day for nine hours," recalls Elba. "It was tough, but it was a necessary evil. We got a chance to talk and talk, and George is always questioning everything. It's a different way of working. I'm a guy that lives between action and cut. Every motivation, every thought, every visual, every intention, we really examined that all."

Swinton and Elba were quarantined next to each other, so they could see each other from their balconies.

"Every now and again we would do a scene reading across the balcony, with a little red wine just to help," Elba adds. "It was great to see Tilda, to have a face to face in real time as we got closer to the shoot."

For veteran producer Doug Mitchell the experience of making THREE THOUSAND YEARS OF LONGING would be different to making MAD MAX: FURY ROAD for many reasons.

"We shot Fury Road in the Namibian desert with one thousand people," Mitchell says. "This film we would be shooting primarily in studios, with 350 people. There was also the reduced level of physical danger. After Fury Road - with real vehicles and speed - the anxiety level was reduced for me!"

The film plays out first in a hotel room in Istanbul, then back and forth between the shifting timeframes of the Djinn's past and the present, with a third act set in a house in London.

A vital decision about the shooting order of sequences was suggested by Idris Elba.

"If we shot the hotel room scenes first, if I was telling stories that I hadn't gone through yet, I wouldn't be able to fully feel the three thousand years of longing. By shooting the Djinn's stories first, they became very real memories for me as an actor, those very specific detailed worlds. The sets are incredible, and I wanted to experience that before I come out of my bottle and sit down and convince Alithea Binnie that she needs to make three wishes."

For Miller: "That was really, really smart of Idris. I hadn't yet considered in which sequence order to shoot, and Idris made clear that that was by far the best strategy. So, by the time Tilda arrived for the shoot, he has already lived those stories."

The hotel room and London apartment settings presented both performance challenges - and benefits - for the actors. The scenes were rehearsed like a play, stepping through the blocking. Then on set, Miller and director of photography JOHN SEALE ensured that everything the actors did was captured by at least two cameras.

"It definitely helps you focus, the challenge of shooting in one location," observes Elba. "It presents challenges of how do you make it interesting? How do you make it feel progressive? Part of that task was shared between George and his visual team, and Tilda and my emotional journey. Where to up the emotion, where to lower, where to become quiet, where to get loud. Within that one space, it was a jigsaw. It was a real masterclass for me, being able to understand how you can take a room and offer the actors a safe space to fill the room with the performance."

One of the aspects that Elba hadn't anticipated when he first came onto the film, was that he would need to deeply examine the pure art of storytelling.

"I traced back in my life some of the great storytellers I've met, one of whom is my dad, and studied the mechanism of storytelling," he says. "How do you keep someone engaged? What happens with jumping to third person to let the listener fill in the blanks? If you do a little digging, you start to see that some of the greatest storytellers do it naturally and some do it in a more manipulated way. I used all that knowledge to influence what I did within my performance."

Pulling back and surveying the whole experience, Idris Elba has nothing but praise for his acting partner.

“She is an incredible, amazing actor,” he says. “A complete majestic figure. But not only that, she can boil down to the very granular details of collaboration, down to each of the words we spoke.”

For Swinton, “Idris and I were really happy dance partners. Not only do we like each other a lot, but as performers, we have a similar vibe. We're very loose, we both like to kind of chew it as we go along. If you're in a dance with someone else who loves that, that's so sweet, because you can riff it, you can feel free. I think that was a great blessing, and a blessing for George that he had two performers who were willing to balance in the same way. It was delightful.”

Working with Miller was for the actress “a dream from start to finish. In so many ways, he makes cinema that I respond to like a child. I can now call him a colleague and that's a huge deal for me, but to work with him inside one of his magic boxes and see how he makes it was absolutely mind blowing.”

“He's in charge of every element of what's happening. I thought that was likely to be the case from knowing his work and from doing our pre-production over time, talking through every detail. What I didn't expect was that all that rigor means that he's unbelievably fresh and free. He works with a shot list, but on the day, if you feel like offering something new, he's there for it and he'll go try it. In that way, he gives you such a robust structure, that you're completely relaxed and free, because all the architecture is taken care of. In the middle of it, you can have a really soft center.”

Miller felt lucky to have joined the club of directors who have worked with Swinton.

“There is a group of wonderful directors who work with her repeatedly. I now know why,” he observes. “There is something entirely unique and magnificent about her. It was one of the great experiences of my working life.”

Miller found himself listening to Swinton and Elba acutely on set, following their instinct at every turn.

“They are what I call film-making actors who want to do whatever it takes to make the best film we can.” The people we worked with on *THREE THOUSAND YEARS OF LONGING*, right throughout the crew, are the people who do that intuitively. Everyone on the film was, in their own way, a filmmaker.”

The film's score was composed by TOM HOLKENBORG, who had written the music for *MAD MAX: FURY ROAD*.

“Tom is comprehensive in his understanding of and approach to music,” says Miller. “He has all the intuitive skill and talent of a composer, and he's a great thinker.

“For example, there is a key moment in the second act, when King Solomon plays music for the Queen of Sheba. Tom was sure that we shouldn't hear melodic sounds before that point. Tom used a *duduk*, an ancient woodwind instrument, to evoke longing. That worked so well for the story, and he used it as a thematic element in the subsequent parts of the film, using more modern instruments as we made our way through time.

For Augusta Gore: “Working with George, he is endlessly curious. His focus is utterly single minded, but he really did invite genuine collaboration. We were truly a community making this. It was wonderful watching him work with the filmmaking family that he's cultivated over his long career. director of photography JOHN SEALE and his team, production designer ROGER FORD, hair & make-up designer LESLEY VANDERWALT, script supervisor SOPHIE FABBRI-JACKSON, first assistant director P.J. VOETEN editor MARGARET SIXEL. It was wonderful to see the shorthand they've been able to develop.”

Mitchell says that: “George is an extraordinary filmmaker, and one who doesn’t repeat himself. He owns the material, does a massive amount of research and comes to it with that. The ability he has to push himself, when everybody else is asleep, is relentless. I do not know how he does it. He’s never grown old. He still has that same extraordinary skill as a filmmaker.”

For the filmmakers, to see THREE THOUSAND YEARS OF LONGING in a cinema is their greatest hope for audiences.

“When we go into the cinema, it’s a kind of public dreaming,” says Miller.

“You are invited into the story, and hopefully caught up in it. Sharing dreams with strangers, on the big screen. We worked so hard on the images and sounds, making them congruent. We tried to tell a story that keeps you leaning forward in your seat and, if it’s any good, to follow you out of the cinema.

“THREE THOUSAND YEARS OF LONGING is not just giving us a good story, it's also about the importance of stories,” adds Elba. “This film will sit as a time capsule. This is the story we tell. I'm hoping that we continue to find ingenious ways to engage an audience in a story. You could quite easily sit around the tree, or a fire and tell the story of Alithea meeting the Djinn, and it would still be compelling, but with what George and our team created around it, visually, sonically, is amazing.”

For Tilda Swinton, “even though George wanted to make this film years ago, there's never been a better time to make this film and for audiences to reconsider how important narrative is in our lives.”

“What happened to us with the pandemic, and other global forces, there's been a threat to the possibility of us being able to create narratives. We're getting used to finding a way to renegotiate how we create narratives. Being story-less is not a good place for human beings to be. It is a threat to our mental health. This film is a real opportunity for people to re-evaluate and re-worship story as an essential part of how we work. So, bring on THREE THOUSAND YEARS OF LONGING, to reboot the narrative drive in our systems.”

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CAST BIOS

IDRIS ELBA – The Djinn

Idris Elba is an award-winning actor, producer, director, and musician continually securing his place as one of the most versatile performers in Hollywood. In 2016, he became the first male actor to receive dual SAG awards in one evening - Outstanding Performance by a Male Actor in a Supporting Role and Outstanding Performance in a TV Movie or Miniseries.

Elba's career skyrocketed on the small screen in some of the U.K.'s top-rated shows. Soon after, Elba landed the role of Stringer Bell in HBO's critically acclaimed series THE WIRE which garnered an NAACP Image Award nomination. In 2010, Elba landed the title role on the BBC mini-series LUTHER, earning him a Golden Globe Award, SAG Award, and four Primetime Emmy Award nominations. The series returned in 2019 for its fifth season.

In 2005, Elba began his film career with the Golden Globe-nominated projects AMERICAN GANGSTER, MANDELA: LONG WALK TO FREEDOM, and BEASTS OF NO NATION which also received a SAG Award. He also starred in THE MOUNTAIN BETWEEN US, AVENGERS: AGE OF ULTRON and AVENGERS: INFINITY WAR, and the Oscar®-nominated film MOLLY'S GAME. Elba has also loaned his voice in such projects as THE JUNGLE BOOK, FINDING DORY, and ZOOTOPIA, which grossed over \$600 million worldwide. In 2019, he starred opposite Dwayne Johnson and Jason Statham in the hit action film FAST & FURIOUS PRESENTS: HOBBS & SHAW and competed against professional rally driver Ken Block in Quibi's stunt series ELBA VS. BLOCK.

Behind the camera, Elba made his feature film directorial debut at the 2018 Sundance Film Festival with YARDIE. In 2013, Elba founded his production company, Green Door Pictures to champion diversity of thought. With Green Door, Elba released the documentary MANDELA, MY DAD AND ME, produced the TV mini-series GUERRILLA for Showtime and created, produced and appears in the 2018 Sky comedy series IN THE LONG RUN. He also created, produced, and starred in the Netflix comedy series TURN UP CHARLIE, and co-created and produced the musical TREE, which premiered July 2019 at the Manchester International Festival. Elba's Green Door Pictures production company has also signed a first look deal with Apple which will produce both series and features for Apple's streaming platform, Apple TV Plus.

In 2018, Elba was named People Magazine's Sexiest Man Alive. In July of the same year, Elba launched his record label, 7Wallace Music.

Elba most recently starred in Netflix's CONCRETE COWBOY, Warner Bros.' THE SUICIDE SQUAD, and the George Miller directed THREE THOUSAND YEARS OF LONGING, opposite Tilda Swinton. He can now be seen in Netflix's THE HARDER THEY FALL and is currently in production shooting the upcoming Netflix Original LUTHER.

TILDA SWINTON – Alithea Binnie

Tilda Swinton started making films with the director Derek Jarman in 1985 with CARAVAGGIO. Her second film was Peter Wollen's FRIENDSHIP'S DEATH. She and Jarman made seven more films together, including THE LAST OF ENGLAND, THE GARDEN, WAR REQUIEM, EDWARD II (for which she won the Best Actress award at the 1991 Venice International Film Festival) and WITTGENSTEIN, before Jarman's death in 1994. She gained wider international recognition in 1992 with her portrayal of 'Orlando', based on the novel by Virginia Woolf under the direction of Sally Potter.

She has established rewarding ongoing filmmaking relationships with Jim Jarmusch - including ONLY LOVERS LEFT ALIVE and THE DEAD DON'T DIE, Joel and Ethan Coen, Lynne Ramsay (WE NEED TO TALK ABOUT KEVIN), Luca Guadagnino (I AM LOVE, A BIGGER SPLASH, SUSPIRIA), Joanna Hogg (THE SOUVENIR Parts 1 and 2,) and Bong Joon Ho (SNOWPIERCER and OKJA).

Tilda also worked with the Hungarian master Béla Tarr (THE MAN FROM LONDON) and has featured in the critically acclaimed comedy TRAINWRECK by Amy Schumer directed by Judd Apatow. In 2020 she made THE HUMAN VOICE with Pedro Almodóvar. She received both the BAFTA and Academy Award for Best Supporting Actress of 2008 for Tony Gilroy's MICHAEL CLAYTON.

In 2020, she was the recipient of both a BFI Fellowship and a Leon d'Oro at the Venice film festival for her lifetime's work.

Tilda can currently be seen in cinemas starring in Apichatpong Weerasethakul's MEMORIA, Joanna Hogg's SOUVENIR 2 and Wes Anderson's THE FRENCH DISPATCH. Most recently, Tilda shot George Miller's THREE THOUSAND YEARS OF LONGING in Australia opposite Idris Elba, reunited with Wes Anderson for the fifth time for ASTEROID CITY and Joanna Hogg for a third time on THE ETERNAL DAUGHTER. Her most recent shoot was with Julio Torres on his Untitled Feature Comedy with A24.

Tilda is the mother of twins and lives in the Highlands of Scotland.

AAMITO LAGUM – Sheba

Aamito Lagum is an actress, model and philanthropist from Kampala, Uganda, where she was born and raised. Her journey in the performing arts started at the tender age of 5 while in church. It was only three years later in 3rd Grade that Aamito would be exposed to the stage and discover her knack for acting. By high school, Aamito's innate talent helped her clinch theater lead roles.

Aamito continued acting throughout college whereas an undergrad, she studied Mass Communication. It was modelling however that got Aamito her big break and she moved to New York in 2014 to pursue a professional career. Aamito now directs her vast experience, versatility and passion to her acting.

NICOLAS MOUAWAD – King Solomon

Nicolas Mouawad is a Lebanese film and TV actor, who has starred in some of the most-watched and critically acclaimed movies and drama series in Egypt, Lebanon and the United Arab Emirates.

Nicolas Mouawad was born in Beirut, Lebanon. In 2002, he graduated with a major in Acting & Directing from the Lebanese University, School of Fine Arts & Architecture. The following year, he completed his civil engineering degree from the School of Engineering.

He started his career in television as a host on the daily live show, ROTANA CAFE (2003-2009). He also hosted programs on MTV Lebanon.

His debut acting role was in Marwan Najjar's television drama HELM ATHAR. He then starred in numerous TV movies as well as Lebanese and Pan-Arab series, such as ZERO 4 and RUBY for which he won the Murex d'Or for Best Actor in 2013. The same year, he also won the Best Lead Actor Award at the London International Film Festival (IFF) for his starring role in the feature film LOVE'S IMPROVISATIONS.

He was one of the featured stars in the very first season of the Pan-Arab version of DANCING WITH THE STARS (2013).

In 2016, he landed his first role in Egypt, starring in WANNOUS, one of the most-watched series of 2016. Critics hailed his performance and fluency in the Egyptian language, which led to more roles in Egyptian drama. Because of the success he earned in Saabe' Gaar, he landed the starring role in the Arabic-language version of DROP DEAD DIVA that aired on OSN.

In 2019, he starred in his first English-speaking role in the American feature film HIS ONLY SON.

In 2021, He played the Lead in MBC's Pan Arab Romantic Comedy EVER AFTER, which was the number one rated series that year. The same year he was awarded Best Lead Movie Actor in the Middle East for his role in the Egyptian feature MAKO during The Best Awards Ceremony that took place in Dubai, UAE.

ECE YÜKSEL - Gulten

Ece Yüksel is a Turkish actress. She was born and raised in Istanbul and is currently based in Turkey and the Netherlands.

She found her passion for acting at the age of seven when attending a theatre course, after which she started her career with tv-series and commercials at the age of eight. She kept following acting courses during high school at Craft Theatre and received her Bachelor's Degree in Acting from the Kadir Has University in Istanbul. During her studies she did an Erasmus exchange program with HKU in the Netherlands.

Her most notable works are UNTIL I LOSE MY BREATH (2015), A TALE OF THREE SISTERS (2019) and COMMITMENT (2019). She received several national and international nominations and awards with her performance in these films. Over the years she acted in various theatre productions and recently she starred in a Netflix series titled LOVE 101 (2021), a Turkish tv-series titled YARGI (2021) and feature films 8X8 (2022) and ELA AND HILMI & ALI (2022).

MATTEO BOCELLI – Prince Mustafa

Acclaimed singer-songwriter Matteo Bocelli is delighted to be taking his first steps into acting with his debut in George Miller's Three Thousand Years of Longing.

Much of the world first heard Matteo on "Fall on Me," the English/Italian song that he co-wrote for the elder Bocelli's acclaimed 2018 album, Sì, which topped the Billboard 200 and the UK Official Albums chart. The song, which has amassed over 300 million combined global streams, went on to soundtrack Disney's THE NUTCRACKER AND THE FOUR REALMS. The pair performed "Fall on Me" at Madison Square Garden and the Hollywood Bowl as well as on numerous television programs, including DANCING WITH THE STARS, COLBERT, GOOD MORNING AMERICA, ROYAL FAMILY VARIETY PERFORMANCE and STRICTLY COME DANCING. It was a powerful introduction, yet Matteo's musical journey began when he was a child.

By age six, he was learning piano, and at 18 he made his stage debut, singing Verdi at the Colosseum in Rome. He's worked his whole life to master his craft. But the melodies that emerge whenever the young man opens his mouth feel real in a way that can't be explained by a classical education. He sings with a purity of expression that seems innate, with charisma and clarity of purpose.

Matteo, who is graduating at the Conservatory of Lucca in Tuscany, has just released the new single "Until She's Gone", with Latin superstar Sebastian Yatra. It is his first duet since 2018's "Fall On Me" with his father. Matteo, who is fluent in Spanish, has released the track in various languages – "Tu Luz Quedó" (Spanish) and "Un Attimo Di Te" (Italian).

"You need this artist on your radar," said Euphoria Magazine after Matteo released his fittingly titled debut single "Solo" on Capitol Records in 2021. Combined global streams of the song have surpassed seven million and views of the official video now exceed five million.

Matteo closed out 2021 performing at Madison Square Garden on his father Andrea's tour and a December 31 appearance on GOOD MORNING AMERICA. Backed by strings, he gave a moving performance of "Solo" from Arena di Verona. In recent months he also appeared on the star-studded PBS special IN PERFORMANCE AT THE WHITE HOUSE: SPIRIT OF THE SEASON, TODAY, CNN'S NEW YEAR'S EVE SPECIAL and THE KELLY CLARKSON SHOW.

LACHY HULME – Sultan Suleiman

Born in Melbourne, Lachy Hulme is widely regarded as one of Australia's "most powerful, versatile and transformative actors," winning both the Silver Logie Award for Best Actor and the AACTA Award for Best Lead Actor in a TV Drama for his portrayal of volatile real-life media baron 'Sir Frank Packer' in *POWER GAMES: THE PACKER-MURDOCH STORY* (2013). Lachy was previously nominated for both awards for portraying Sir Frank's mercurial son 'Kerry Packer' in *HOWZAT! KERRY PACKER'S WAR* (2012) — a show which remains the most-watched two-part mini-series in Australian television history.

Lachy began his career in TheatreSports before being cast as 'Bernie Litko' in David Mamet's searing comedy *SEXUAL PERVERSITY IN CHICAGO* for two independent theatrical runs (1990/1991). This was followed by turns in *BONFIRE DOWNSIDE* (1992) and *RINALDO 441* (1992) (both written by the-then 21-year-old Hulme) leading to a stint writing for TV comedy favourite *ACROPOLIS NOW* (1992) and as screenwriter of the Canadian crime thriller *MEN WITH GUNS* (1997) starring Paul Sorvino and Donal Logue.

Back in Australia, Lachy appeared in the independent feature *FOUR JACKS* before starring in the 'based on a true story' adventure-comedy *LET'S GET SKASE* (2001), which he also co-wrote. This led to a series of diverse movie roles including: *THE MATRIX REVOLUTIONS* (2003) and video game spin-off *ENTER THE MATRIX* (2003); *THE CROCODILE HUNTER: COLLISION COURSE* (2003); *BOYTOWN* and *BOYTOWN CONFIDENTIAL* (2006); *MACBETH* (as 'Macduff') (2006); *KILLER ELITE* (with Robert De Niro) (2011), *SCUMBUS* (2012); *ANY QUESTIONS FOR BEN?* (2012); and *THE LITTLE DEATH* (2014), and others.

In 2008, Lachy was cast in TV's *THE HOLLOWMEN* (2008), the dead-on political satire from Working Dog Productions, creators of *FRONTLINE* (1994-1997), *THE CASTLE* (1997) and *THE DISH* (2000). The role of quick-thinking Canberra "spin doctor" 'David "Murph" Murphy' would change the course of Lachy's career, leading to roles in a slew of television productions now regarded as the "New Golden Age of Aussie TV," with every show either winning or being nominated for multiple industry awards including *THE HOLLOWMEN* and *RUSH* (2009); *CHANDON PICTURES* (2009); *OFFSPRING* (as 'Dr. Martin Clegg, Ph.D.') (2010-2017); *BEACONSFIELD* (as 'Todd Russell') (2012); *HOWZAT! KERRY PACKER'S WAR* (2012); *JACK IRISH: BLACK TIDE* (2012); *POWER GAMES: THE PACKER-MURDOCH STORY* (2013); *IT'S A DATE* (2014); *GALLIPOLI* (as 'Lord Kitchener') (2015); *THE SECRET RIVER* (as 'Thomas Blackwood') (2015), and Stan's sequel to *ROMPER STOMPER* (2018).

Of these, Lachy was nominated for multiple awards, including: the Silver Logie for Most Popular Actor for *OFFSPRING*, *HOWZAT! KERRY PACKER'S WAR* and *BEACONSFIELD* (all 2012); the AACTA Award for Best Supporting Actor in a TV Drama for *THE SECRET RIVER* and the Logie Award for Best Actor for *ROMPER STOMPER* (2018).

Lachy's other television credits include *BLUE HEELERS* (1998); *STINGERS* (1999); *WHITE COLLAR BLUE* (2002); *THE LIBRARIANS* (2010); *THE EX PM* (2015) (as 'Lachy Hulme/Himself'); *SANDY ROBERTS PRESENTS: THE WORDSMITH* (2015) (co-written and directed with Guy Sawrey-Cookson), and AMC's *PREACHER* (2019) (as 'Frankie Toscani').

During this period, Lachy returned to the theatre as 'Kjell Bjarne' in *ELLING* by Simon Bent, directed by Pamela Rabe (2009/Sydney Theatre Company); as 'Professor Calvin Schuller' in *THE SPEECHMAKER* by Santo Cilauro, Tom Gleisner and Rob Sitch, directed by Sam Strong (2014/Melbourne Theatre Company), and as 'Charlie Fox' in *SPEED-THE- PLOW* by David Mamet, directed by Andrew Upton (2016/Sydney Theatre Company).

Lachy Hulme is a passionate supporter of the Essendon Football Club.

MEGAN GALE – Hürrem

Megan is one of Australia's most recognised, loved and trusted personalities. A multi-faceted talent – model, actress, designer, TV personality, brand ambassador – Megan's career has now spanned over two decades.

Megan has modelled extensively in Australia and abroad both on and off the catwalk for a variety of clients, brands, and events. Demonstrating equal appeal and credentials for both advertising and editorial work, Megan quickly became a regular face on magazine pages, television screens, and billboards around the globe. With her undeniable and charismatic presence both on the runway and in front of the camera, Megan is without question, and still remains, one of Australia's most accomplished, acclaimed, and in-demand models.

After several successful years working in Australia, Megan rose to international fame when she was cast in a series of advertisements for Italian Omnitel (Vodafone). Both life and career changing for Megan, she became an overnight sensation as the first advertisement aired and a devoted Italian fan base was born.

During her years in Italy, Megan modelled for several Italian fashion houses at the prestigious Milan Fashion Week, including Mariella Burani, Angelo Marani, and Gianfranco Ferré where she walked alongside Naomi Campbell. Megan also starred in a number of Italian movies and television shows.

Television was a natural progression for Megan, and she began as a guest reporter for Channel Nine's popular GETAWAY travel program in 2005. She also worked with Mike Munro to co-host the Australian documentary program WHAT A YEAR which aired in late 2006. Megan was signed as the host, judge, and executive producer on Foxtel's PROJECT RUNWAY AUSTRALIA for the 2011 and 2012 seasons. The design-based reality show was a ratings smash for Foxtel's Arena TV and saw Megan thrive both in front and behind the camera.

Having featured multiple times as a coveted guest judge on Foxtel's AUSTRALIA'S NEXT TOP MODEL throughout the years, Megan was signed as a permanent judge for the 2016 season alongside Alex Perry and Jennifer Hawkins. Megan's popularity as a guest of Channel Ten's THE PROJECT over the years has led to her appearing as a guest panellist for the show many times.

As an actress, Megan has now worked twice with award-winning Australian director George Miller on THREE THOUSAND YEARS OF LONGING opposite Idris Elba and Tilda Swinton and MAD MAX: FURY ROAD opposite Charlize Theron and Tom Hardy. She also appeared in Russell Crowe's epic drama THE WATER DIVINER and Daina Reid's romantic comedy I LOVE YOU, TOO.

Megan has always been actively committed to giving back to the community around her. Throughout her career, Megan has worked with a number of charitable organisations and supported several philanthropic organisations. Her passion to assist in making the world a better place continues to be a key priority for her.

ZERRIN TEKINDOR – Kösem

Zerrin Tekindor studied Drama at Hacettepe State Conservatoire and graduated in 1985. She started working at the State Theatre the same year. She was awarded with the prestigious Afife Theatre Award three times. She has portrayed lead roles in some of Turkey's most popular TV series including ASK-I MEMNU, KUZHEY GUNEY, KURT SEYIT VE SURA, and KARA SEVDA, as well as having an important on-stage presence in other acclaimed dramas.

OĐULCAN ARMAN USLU – Murad IV

Ođulcan Arman Uslu was born in Istanbul and graduated from Ankara University's Theater Department in 2015. After his graduation, Uslu took part in the productions of national, state, and city theaters as a permanent actor. He has also continued his artistic production in an independent theater group called "Mek'an Sahne" since 2015.

Uslu started his professional career in cinema with Ilker Catak's 2018 feature film I WAS, I AM, I WILL BE. With his performance, Uslu was awarded the Best New Actor Award by the 37th Munich Film Festival. He continues on-camera acting in digital platform productions.

His latest projects include Ferzan Özpetek's TV series LE FATE İGNORANTI and George Miller's THREE THOUSAND YEARS OF LONGING.

JACK BRADDY – Ibrahim

Jack Braddy is a Melbourne based actor.

In 2017, he graduated from the Western Australian Academy of Performing Arts studying screen performance. In 2021, he appeared in SPREADSHEET (Northern Pictures) and HIGH GRADES (Cry Baby Films). As an actor and writer, his short films have enjoyed successful screenings at St Kilda Film Festival and Flickerfest. In 2020, Jack was a finalist for the AACTA 'Charging Creativity' competition.

He has a background in theatre, having worked in the Brisbane independent theatre scene as well as a number of University of Queensland productions. He is currently represented by Collective Talent Management.

BURCU GÖLGEDAR – Zefir

Burcu Gölgedar was born in Istanbul, Turkey. After graduating from Anadolu University's Department of Journalism in 2014 she decided to study acting and was accepted into the Theatre Department at Kadir Has University. After her graduation in 2018, she became the assistant director of the play IVANOV, produced by DasDas.

Burcu starred in Selman Nacar's first feature film BETWEEN TWO DAWNS, which competed in the 2021 San Sebastian Film Festival and many other national and international festivals. She was the lead actress in the 2021 Fox TV series LIARS AND THEIR CANDLES and starred in Netflix's WILD ABANDON.

CREW BIOS

GEORGE MILLER – Director/Producer/Writer

Oscar-winning filmmaker George Miller was born in Australia. He began his professional life as a doctor and detoured into filmmaking, as a writer, director, and producer. His films include the blockbuster BABE, HAPPY FEET and MAD MAX movies, among countless others. He is widely regarded as a creative mastermind and one of the most influential filmmakers of this age.

He is the patron of the Australian Film Institute and of the Sydney Film Festival. He served as President of the Jury for the Palme d'or at the 69th Cannes Film Festival. He won an Oscar in 2006 and has been awarded both the Order of Australia and the French Order of Arts and Letters for his services to cinema.

DOUG MITCHELL – Producer

DOUG MITCHELL has been George Miller's business partner and producer for 40 years. Mitchell was born in Colombia and educated at Scottish boarding schools. After qualifying as a Chartered Accountant in London, he relocated to Sydney, Australia where he became the protégé of the late Byron Kennedy, adding his knowledge of finance to the creative acumen of Kennedy and Miller.

As well as producing the critically acclaimed feature film "MAD MAX: FURY ROAD", for which he received an Oscar nomination, he produced the 2006 smash hit "HAPPY FEET", directed by Miller, which won the Academy Award for Best Animated Feature. Mitchell also produced the 2011 hit sequel, "HAPPY FEET TWO". He previously earned an Oscar nomination as a producer on the worldwide hit "BABE" and was a producer on its sequel, "BABE: PIG IN THE CITY".

His extensive filmography includes the feature films "LORENZO'S OIL", "FLIRTING", "DEAD CALM", "THE YEAR MY VOICE BROKE" and "MAD MAX BEYOND THUNDERDOME".

AUGUSTA GORE - Writer

Augusta Gore has collaborated in film, documentary, theatre, and TV across a variety of disciplines. Three Thousand Years of Longing is her first screenplay. Her credits include co-writer and producer of documentary THE ANIMAL CONDITION and lyricist on HAPPY FEET TWO.

JOHN SEALE AM ACS/ASC – Director of Photography

John Seale is an Oscar, BAFTA, and AACTA Award-winning Australian cinematographer who has acted as DOP on over 40 feature films in his trailblazing career.

Seale won the Academy Award and BAFTA Award for Best Cinematography in 1996 for THE ENGLISH PATIENT (Dir. Anthony Minghella) starring Ralph Fiennes. He has also been nominated four times for the Academy Award for Best Cinematography for WITNESS (Dir. Peter Weir) starring Harrison Ford, RAIN MAN (Dir. Barry Levinson) starring Dustin Hoffman and Tom Cruise, COLD MOUNTAIN (Dir. Anthony Minghella) starring Nicole Kidman, Renee Zellweger and Jude Law, and MAD MAX: FURY ROAD (Dir. George Miller) starring Charlize Theron and Tom Hardy.

Other notable credits include Peter Weir's Academy Award-nominated picture DEAD POET'S SOCIETY with Robin Williams; LORENZO'S OIL, directed by George Miller; THE TALENTED MR. RIPLEY from director Anthony Minghella; the worldwide blockbuster hit HARRY POTTER AND THE PHILOSOPHER'S STONE; THE PERFECT STORM starring George Clooney and Mark Wahlberg; CITY OF ANGELS starring Nicholas Cage and Meg Ryan; and Sigourney Weaver-starred GORILLAS IN THE MIST.

John returned to collaborate again with Dr. George Miller's epic fantasy-romance THREE THOUSAND YEARS OF LONGING starring Idris Elba and Tilda Swinton.

ROGER FORD – Production Designer

Roger Ford's career as a designer of television and film production, began in London in the 1960's. His first design projects were for BBC Television and included THE CLIFF RICHARD SHOW, THE CILLA BLACK SHOW, THE SPIKE MILLIGAN SHOW, and a series of DR WHO.

In the early 1970s, he began working in Sydney with ABC Television as a designer of sets and costumes, and then for several years as Head of the Design Department. His production design and costume design work for feature films began in 1985.

Some of the highlights include THE YEAR MY VOICE BROKE, FLIRTING, SIRENS directed by John Duigan, CHILDREN OF THE REVOLUTION directed by Peter Duncan, BABE directed by Chris Noonan, BABE: PIG IN THE CITY directed by George Miller, RABBIT PROOF FENCE and THE QUIET AMERICAN directed by Phillip Noyce, PETER PAN directed by P.J. Hogan, CHRONICLES OF NARNIA: THE LION, THE WITCH AND THE WARDROBE and THE CHRONICLES OF NARNIA: PRINCE CASPIAN directed by Andrew Adamson, and THE DRESSMAKER directed by Jocelyn Moorhouse.

In 2017, Roger designed the 3D live action/CGI animated PETER RABBIT, directed by Will Gluck, for which he won Best Production Design at the AACTAs. He also designed the film's sequel in 2019, PETER RABBIT 2. The most recent film Roger has designed for was George Miller's THREE THOUSAND YEARS OF LONGING.

Roger was nominated for an Academy Award for his work on BABE. He has won four Australian Film Institute Awards and has been nominated twelve times in total for both Production Design and Costume Design. He also won the 2002 Lexus IF Award for Best Production Design on RABBIT PROOF FENCE.

MARGARET SIXEL - Editor

Margaret Sixel is an Australian / South African film editor. She is best known for her work as editor on George Miller works including Babe: Pig in the City (1998), Happy Feet (2006), and Mad Max: Fury Road (2015).

For Mad Max: Fury Road, she won the Academy Award and BAFTA for Best Film Editing.

Margaret Sixel was born in South Africa, and studied film editing at the Australian Film, Television and Radio School.

KYM BARRETT – Costume Designer

Kym Barrett is an Australian costume designer who works in film, theatre and opera.

After receiving a BA from University of New England (UNE), Kym studied at the National Institute of Dramatic Arts (NIDA). She worked for the Sydney Theater Company and Belvoir Street for eight years post-graduation before receiving an invitation from fellow alumni Baz Luhrmann to work as a costumes assistant on his debut feature, STRICTLY BALLROOM (1992).

Four years after working on STRICTLY BALLROOM, Baz invited Kym to design her first film costumes in 1996 for the romance ROMEO + JULIET. Two years later, Kym worked on David O. Russell's war movie THREE KINGS (George Clooney, Mark Wahlberg, and Ice Cube). That same year she created the revolutionary outfits for THE MATRIX (1999) and would continue to work with the Wachowskis on the Matrix sequels and many of their other films, like FINAL FLIGHT OF THE OSIRIS, SPEED RACER, CLOUD ATLAS, and JUPITER ASCENDING.

Kym also developed the costumes for several horror thrillers, such as the Hughes Brother's movie FROM HELL (2001, Johnny Depp, Heather Graham), GOTHIKA (2003, Halle Berry, Robert Downey Jr., Penelope Cruz), and Jordan Peele's picture US (2018, Elisabeth Moss, Lupita Nyong'o).

Her other works include ZERO EFFECT (Bill Pullman, Ben Stiller), the animated picture TITAN A.E. (Matt Damon, Drew Barrymore), fantasy movie ERAGON, Seth Rogen's comedy THE GREEN HORNET, Columbia Pictures' THE AMAZING SPIDERMAN (Andrew Garfield, Emma Stone), 70's action-comedy THE NICE GUYS (Russell Crowe, Ryan Gosling), thriller THE SHALLOWS, Warner Bros' AQUAMAN (Jason Momoa, Amber Heard, Nicole Kidman, Willem Dafoe), Sony's production of CHARLIE'S ANGELS (Kristen Stewart, Naomi Scott, Elizabeth Banks), Marvel's SHANG-CHI AND THE LEGEND OF THE TEN RINGS (Simu Liu, Awkwafina, Tony Leung Chiu-wai, Meng'er Zhang), George Miller's THREE THOUSAND YEARS OF LONGING (Idris Elba, Tilda Swinton), and Sony's newest musical directed by Speck Gordon, LYLE, LYLE CROCODILE (Javier Bardem, Constance Wu).

She is currently working on Epic Games' newest project, which is still in its earliest prep phase. Her theatre work includes costumes for Cirque du Soleil projects TOTEM (directed by Robert Lepage) and TORUK - THE FIRST FLIGHT (2016), The Metropolitan Opera productions of THE TEMPEST (2012) and THE MAGIC FLUTE (2019, New Year's Eve Premiere), and the pre-production of THE THREE-BODY PROBLEM in Shanghai and New York.

LESLEY VANDERWALT –Make-Up and Hair Designer

Lesley Vanderwalt is an award-winning hair and makeup designer, who, in 2016, received an Academy Award and a BAFTA Award for her work on George Miller's MAD MAX: FURY ROAD. She has a long history of collaboration with Miller dating back to MAD MAX 2: ROAD WARRIOR, followed by the Oscar-winning animated film HAPPY FEET, the Oscar-nominated BABE, as well as acclaimed mini-series THE DISMISSAL and BANGKOK HILTON.

Vanderwalt has enjoyed other long standing artistic associations, having been a frequent collaborator of Director Baz Luhrmann and Production Designer Catherine Martin, starting with STRICTLY BALLROOM and followed by MOULIN ROUGE, for which the team earned a Hollywood Makeup Artist and Hair Stylist Guild Award. She went on to work on the hit adaptation of the classic THE GREAT GATSBY for which the team earned another nomination for Best Period Makeup. She also collaborated with Luhrmann and Martin on AUSTRALIA and will soon commence work on their next project.

Other films include James Wan's AQUAMAN; Ridley Scott's ALIEN: COVENANT; DORA THE EXPLORER; Alex Proyas' GODS OF EGYPT, starring Gerard Butler and Geoffrey Rush; KNOWING, with Rose Byrne, Ben Mendelsohn and Nicolas Cage; GHOST RIDER; STEALTH; BEYOND BORDERS, with Clive Owen and Angelina Jolie; SCOOBY-DOO; George Lucas' STAR WARS: EPISODE II – ATTACK OF THE CLONES; DARK CITY; SHINE; THE LAST DAYS OF CHEZ NOUS; and PRISONERS OF THE SUN. Lesley is a member of the Academy of Motion Picture Arts & Science, the Australian Academy Cinema Television Arts, and The Australian Production Design Guild.

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AND SUPERVISING COLOURIST
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NICOLAS MOUAWAD

A DJINN'S OBLIVION

GULTEN
ECE YÜKSEL

SULTAN SULEIMAN
LACHY HULME

PRINCE MUSTAFA
MATTEO BOCELLI

HÜRREM
MEGAN GALE

TWO BROTHERS AND A GIGANTRESS

MURAD IV
OĞULCAN ARMAN USLU

KÖSEM
ZERRİN TEKİNDOR

IBRAHİM
JACK BRADDY

SUGAR LUMP
ANNA 'BETTY' ADAMS

THE OLD STORYTELLER
GEORGE SHEVTSOV

OZMET THE JOCLAR
DAVID COLLINS

THW CONSEQUENCE OF ZEFİR

ZEFİR
BURCU GÖLGEDAR

OLD MERCHANT
VINCE GIL

MODERN DAY LONDON

CLEMENTINE
MELISSA JAFFER
FANNY
ANNE CHARLESTON

CAST

ALITHEA THE DJINN TILDA SWINTON
IDRIS ELBA
ORHAN'S PA PIA THUNDERBOLT
SEMIH THE DRIVER BERK OZTURK
HOTEL PORTER ANTHONY MOISETT
BAZZAR YOUNG SHOPKEEPER BERK OZTURK
YOUNG ALITHEA AYLIA BROWNE
DORMITORY GIRL SAGE MCCONNELL
ENZO ABEL BOND
TURKISH HOTEL WAITER AGANI GECMEZ
SHEBA'S HANDMAIDEN AYANTU USMAN
JACK PETER BERTONI
EMMELINE PORTER LIANNE MACKESSY
LONDON DRIVER HARLAN NORRIS
FISHERMAN ROUGH HANDS LESLIE KRAHNER
MALE HANDS GEORGE ZAMMIT
FEMALE HANDS FERIDE ERALP
BLACKSMITH IFRIT MATTHEW KHOURY
BYZANTIUM LABOURER AHMED BURWAISS
MUSTAFA JANISSARIES EDOARDO MICHELOTTI
RONNY MOUAWAD
THE WATCHER SABRINA DHOWRE ELBA
JUGGLER OLIVIA PORTER
QUICK CHANGE BOY QUADEN BAYLES
ALI BOTAN OZER
RUSTEM PASHA THOMAS GEORGIU
PRINCE CIHANGIR ARSHIA DEGHANI
SERAGLIO CONCUBINE TALIA TULIN SERT
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YOUNG MURAD IV KAAAN GULDER
YOUNG IBRAHIM HUGO VELLA
PERSIAN GENERAL PETER STEPHENS
PERSIAN SOLDIERS SIMON ABRAHAM
MATTHEW KHOURY
SLENDER CONCUBINES BRYONY PYKE
HANA HABBOUCHE
CORPULENT WOMEN
JYOTI BARRY MADELINE BERNER KATHLEEN COFFEY NIKKI HOOPPELL
STEPHANIE JULIEN ELYSE METAXAS DEBBIE CORREIA LAURA FOSTER
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DEAD PASHA RON HICKS
DEAD VIZIER GLENN LEVETT
STORYTELLER DANNY LIM WITH HIS DOG, SMARTY
OLD MERCHANT'S COOK EVA MARIA BARBOZA
OLD MERCHANT WIVES LULU PINKUS
KAREN AINLEY
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ERIC PRESNELL
SMALL CHILD NOLAN ZADARNOWSKI
FATHER PATRYK ZADARNOWSKI
YOUNG MAN SOCCER PLAYER NATHAN SUSSKIND
STUNT PERFORMERS
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JORDAN LE GOUEFF LIAM GHERLENDIA MATT DE SOUZA MILLIE LOHMANN
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 ASSISTANT STANDBYS EMILY SIGGLEKOW
 ART FINISHERS ZANA KOMENE
 LAUREN LAU
 ILLUSTRATOR OKSANA NEDAVNIAYA
 GRAPHICS ILLUSTRATOR ANDREW CAMPBELL

MAKEUP AND HAIR

MAKEUP AND HAIR SUPERVISOR ASHLEY JOHNSON
 KEY SFX PROSTHETIC ARTIST BRYDIE STONE
 SFX PROSTHETIC ARTIST SHELDON WADE
 KEY MAKEUP HAIR / WIGS TERRI FARMER
 ON SET SUPERVISOR TORI GRAY
 TRAINEE LILY BELNICK
 CROWD ROOM SUPERVISOR LARA JADE BIRCH
 WIG MASTER DALIA FERNANDEZ
 BARBER TREY ALEXANDER
 COVID PA CAITLIN PAVICH

UK PROSTHETICS

DJINN PROSTHETIC DESIGNER MARK COULIER
 DJINN PROSTHETIC SCULPTOR JOSH WESTON
 DJINN PROSTHETICS MOULD MAKERS ADAM EDWARDS
 COLUM MANGAN

PROSTHETIC SILICONE RUNNER KATE WOODHEAD
PROSTHETICS COORDINATOR JO KEEBLE-SMITH

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STUNT COORDINATOR YASCA SINIGAGLIA
RIGGING COORDINATOR MICK ROUGHAN
RIGGING COORDINATOR RUSSELL INGRAM
HEAD RIGGER HARLAN NORRIS
RIGGERS SHANE BELL
BROCK THORNBURGH
ALEX JEWSON

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COORDINATOR KATRINA COOK
WORKSHOP SUPERVISOR RICK HOWIE
PRE-RIG SUPERVISOR DAVID JAMES
WEAPONS SUPERVISOR JUSTIN BROWN
WEAPONS JUNIOR RUBY MACHESE
SENIOR ON SET TECHNICIAN JAMIE HOWE
ON SET TECHNICIAN DARREN FRANK
SENIOR BREAKAWAY TECHNICIAN LUKE GASPARINI
BREAKAWAY LEAD ADAM KEALY
TECHNICIAN TULLY MARSHALL
RUNNERS ZACHARY CASELLA
DAN ALLECK

SET DECORATION

ASSISTANT SET DECORATOR VIRGINIA MESITI
COORDINATOR CHRISTINA NORMAN
SENIOR BUYER CHRIS TOMKINS
BUYERS RUTH LEVI
KARLA URIZAR
BUYER / DRESSER KATE PATRICK
SET DRESSER BARRY JARROTT
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CLARE STAUNTON
BILLY WRIGHT
ON SET DRESSER NYREE WINTER
LEAD SWING LUCY WYBORN
BELLA SELIN
SWING GANG NICKI BRANCATISANO
HARRY SUTTOR
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BRIAN MARTINEZ
CARPENTER JO THORPE
HOD. SOFT FINISHING NICOLE BISAZZA
SOFT FURNISHINGS ASSISTANTS ELLA MACIP
DRAFTSPERSON GABRIELLE CAREY
CLEARANCES MEREDITH HUSSEY

PROPERTY

BUYERS MIA SUMMERVILLE
SAMANTHA CHEBATTE
ON SET ART DIRECTOR GEORGE ZAMMIT
2ND ASSISTANT STANDBY PROPS MADELEINE WILSON
NINO IACONO
WEAPONS COORDINATOR MICHAEL HANKIN

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HEAD OF PROP MANUFACTURE ADAM GRACE
MANUFACTURE FOREMAN RAY COULSON
SCULPTOR RAMIE MOUSSA
SENIOR PROP MAKERS JAMES KARAMOLLAOGLU
JAKE STEVENS
PROP MAKERS
RYAN SHELMEARDINE NICK GREGSON PHILLIP FERNANDEZ
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HEAD PROPS PAINTER DENNIS ARCHER
JUNIOR PROP MAKERS HENRY WILKINSON
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DANIEL MACKENZIE
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LABOURER BRENDAN GRACE

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GREENS FOREPERSON RACHAEL ELLIOTT
GREENSMAN HAMISH ROSS

LIVESTOCK

HORSE MASTER GRAHAME WARE JNR
HORSE WRANGLER PHILL GRAY
OCTOPUS WRANGLERS DAVID GREIG AND DANIEL GALEA

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MASADA PICTURE CARS LON LUCINI

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CONSTRUCTION 2IC CHRIS BARLOW
ASSISTANT COORDINATOR JAKE LESKE
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BOBBY ARTHUR
BEN FOLEY
TOOL TECHNICIAN MARTY SCURRAH
LEADING HANDS
TIM WILLIAMS DARREN FIELDHOUSE BRENT LAING CSABA SZABO

SET BUILDERS

MATT CLOUSTON MATT DOS SANTOS ADAM WHITFORD
JEFF MADDEN STEPHEN RONAYNE

STANDBY CARPENTER WILL ELLIOTT
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MICK BAIN
JUNIOR CARPENTER CONNOR MCCLEMENT
JUNIOR SET BUILDER MICHAELA MCCLEMENT
LEADING STAGEHAND MIKE JOHNSON
STAGEHANDS ANNIE WINTER
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TOOL TECH / STAGEHAND DAVE BENNETT

CONSTRUCTION - PLASTER

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PLASTER 2IC REBECCA KENCHINGTON
FOREMAN PLASTERERS CHRIS MARCHANT
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ANDRE ZDROWKOWSKI
LEADING HAND PLASTERERS LUCAS GOODCHILD
AARON AHREN
STEFANIE HARINGER
SET PLASTERERS FELIX MAGUIRE
NICOLE HOLMEWOOD
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SCENIC 2IC ROHAN DAWSON
SCENIC FOREMAN DANE CHURCHOUSE
SCENIC ARTIST MARTIN BRUVERIS
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INTERN TROY MURPHIE

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BEST BOY SIMON ALLAN
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EDDIE ADCOCK
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MATT DICKINSON
MARK BANNISTER
TRAINEE MAX STEVENSON

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BEST BOY RIGGING ELECTRIC MARK ULBRICHT
SENIOR TECHNICIAN TIM RICHARDSON
RIGGING ELECTRICS NAT SEOW
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BEST BOY GRIP RYAN THOMPSON
A DOLLY GRIP DAVE SHAW
B DOLLY GRIP CHRIS 'FIZZ' HANSFORD
RONIN 2 TECHNICIAN NEVILLE CAMERON
CRANE TECHNICIAN ROWAN PEACOCK
HEAD TECHNICIAN JON PHILION
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RIGGING GRIPS

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PRODUCTION COORDINATOR LALE SOLMAZ
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VISUALISATION SUPERVISOR GRAHAM OLSEN

VISUAL EFFECTS PRODUCTION MANAGER SANDRA BEERENBROCK
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ASSISTANT COORDINATOR DARIA LATTER
DATA WRANGLER BRENT ARMFIELD
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SCANNING TECHNICIANS CHRIS LUTON
SAM PEEREBOOM

VISUAL EFFECTS BY METHOD STUDIOS

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VISUAL EFFECTS EXECUTIVE PRODUCER INEKE MAJJOOR
VISUAL EFFECTS SUPERVISOR GLENN MELENHORST
CG SUPERVISOR AVI GOODMAN
HEAD OF PRODUCTION JULIAN DIMSEY
VISUAL EFFECTS PRODUCER SAMANTHA THRUPP
VISUAL EFFECTS PRODUCTION MANAGER SPRIHA BANIK

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SOPHIE SHANAHAN CAT BONNY SANJNA BANIK JESSE O'BRIEN
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JATIN NAIR BLAKE HOLLINS DANISH ANWAR

ASSET TD ADRIAN MOYES
ASSET PIPELINE TD STUART TOZER
LAYOUT SUPERVISOR HEIDY VILLAFANE
LAYOUT ARTISTS SUMMER KOU
VANESSA FERNANDEZ CALLE

RIGGING SUPERVISOR GRANT LAKER
RIGGING ARTISTS DAVID JOHNSON
DAMIEN ROGERS
JORDAN BARTLETT
MATCHMOVE LEADS MARC PURNELL
RAJESH VELAYUDHAN

MATCHMOVE ARTISTS

NANDHAKISHORE K N JAKE GOLDING SHENG YAW LIM DANNY BANDA
ARUN KRISHNAN PRASANTH KUKAL RAJESH KUMAR

BHANU VARMA KALIDINDI PREETHAM GURURAJ
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 ANIMATION LEAD MELANIE PLETT
 ANIMATORS
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 FX SUPERVISOR PAUL BUCKLEY
 FX LEAD DANIELLE BROOKS
 FX ARTISTS
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 LEWIS TAYLOR MARCELO MENEZES SASMIT RANADIVE
 YANGYANG XU WANGHUA HUANG ANTONY SALVADORINI
 ALEX WHYTE YOUNES FAREH PAUL WAGGONER
 FX TD SILVIO JEMMA
 ENVIRONMENT SUPERVISOR DAMIEN THALLER
 ENVIRONMENT LEAD DUDLEY BIRCH
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 HAYLEY LEONARD RACHAEL KING GASTON EMERY
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 PAINT / ROTOSCOPE LEAD DANIEL MAY
 PAINT / ROTOSCOPE ARTISTS
 MEOW N WANNASRI SHONNAN WIBROW REMUS SAN DIEGO CARLO CERSOSIMO
 ERIC HAWKSLEY YING GHIT LA LIAM NANTES BRAD DAVENPORT LEWIE CARSON
 JARETT LEE GEOFF HADFIELD RYAN BENNETT AMMAN BAINS
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 LIGHTING LEAD JEREMY PRONK
 LIGHTING ARTISTS
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 ZACHARY PETERSEN MARK ANDREW DE LA GARZA SHEREE CHUANG
 KIEN GEAY CHAN ANDREW DUNKERLEY JAY C. MILLER
 SCOTT MORGAN CLAIRE ZEPPEL VALERIE LUMB
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 ORION HOLDER-MONK
 LOOK DEVELOPMENT ARTISTS
 SANDRO CITRANGOLO GRASSETTI ALEXANDRE CANNICIONI
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 COMPOSITING LEAD JAI KENWAY
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 PIPELINE TDS
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 SOKRATIS PARSANOS OTTO KOPP
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 OPERATIONS MANAGER JANE LOVELL
 PAYROLL EMILY CODEY-JENNINGS
 ARTIST MANAGER LINDSAY COWIE
 VISUAL EFFECTS BY FIN DESIGN + EFFECTS
 VISUAL EFFECTS SUPERVISOR ROY MALHI
 SHANE RABEY
 VISUAL EFFECTS EXECUTIVE PRODUCER CHRIS SPRY
 HEAD OF VISUAL EFFECTS ALASTAIR STEPHEN
 COORDINATOR COREY FARRELL
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 PAWEL OLAS PHIL SLOGGETT TIM STREETS
 CG ARTISTS
 JULIAN BEIBOER AARON BRIEN SHANE BROUWER SYLVIA GLUCHOWSKA
 ELIZABETH HADENFIELD LARS KRAMER ENRICO LEASA SAM LOXTON JORDEN MARTIN
 DONALD MCCORQUODALE FRANCIS NACION RAJITHA NARANPANAWA DYLAN NEIL
 STEVE OAKLEY DAVID OZOLS DARREN REA FUAD SOUDAH PETE SPINAZE
 BERNARD STOCK JOSEPH SWEENEY MARK TOMCZYK
 HEATH TYLER JOE WU CHRIS YOUNG
 COMPOSITORS
 RYAN BASA DARREN COOMBES CHRIS DAVIES JOSH HULANDS JESS HUNT
 SAM LITTLECHILD KIM NGUYEN DAVID ORMAN DANIEL PACEY MATTHEW WYNNE
 TECHNICAL SUPPORT
 KARA ATNIP MAX ROBINSON DAVID STEWART MARK WHITE
 VISUAL EFFECTS BY SLATE VFX
 VISUAL EFFECTS PRODUCER PRUE FLETCHER
 VISUAL EFFECTS SUPERVISOR DAVID BOOTH

LEAD COMPOSITOR BRYN FARRELLY
HEAD OF 3D AARON FICKLING
SENIOR 3D GENERALIST ROWAN KARRER
MODELLER KHIEM HUYNH
SENIOR COMPOSITORS TODD CAPORN
IAN DOUGLASS
JAMAL KNIGHT
JUNIOR COMPOSITOR MARCIA KELLY
COORDINATOR ISABELLA STEVENSON
PIPELINE DEVELOPER IAN WATSON
3D APPRENTICE ASHLEY ROME-HINSON

VISUAL EFFECTS BY FUTURE ASSOCIATE

VISUAL EFFECTS SUPERVISOR LINDSAY ADAMS
VISUAL EFFECTS PRODUCER CAROLINE ADAMS
COORDINATOR BRAXTON DALEY

COMPOSITORS

MARK HARMON JOMAREE CORONEL SHREYA VYAS SOL CUTRERA
REECE MULLEY AHMED AMARI GRACE TESTA CAMERON ROGERS
ADRIAN WHITE YOUNGUCK HA MICHAEL HOLMES YOAV DOLEY

CG ARTISTS

CIHAN KENAR NICHOLAS REFALO WILL TERRY
LIAM MA ANDREW MCGREGOR

VISUAL EFFECTS BY MR. X

VISUAL EFFECTS SUPERVISOR SIMON MADDISON
VISUAL EFFECTS PRODUCER ILONA BLYTH
CG SUPERVISOR DENIS BAUDIN
ADDITIONAL SUPERVISION VALMIK CHAVAN
PRODUCTION MANAGER SWETHA MADHAVAN

LEAD DIGITAL ARTISTS

MANOJ RAJAN HARIHARAN P DAVID SCHULZ YOSUKE MATSUNO
HAZEL GOW SRAVAN NUNNA ROBERT KELLY

DIGITAL ARTISTS

ASHOK JOHN KUMAR KOTA MOTIESH RAYAPPANENI RAMANA REDDY C.H.
APPUGOWDA K C SRUJITH KARTHIKEYAN K JIREH CANLAS AIK SHENG LIM
VINCENZO BUFALINO JOSIP PETERKOVIC DAREK OCZAK JADEN LIM
PETER HERBERT CHRISTOPHER BURNESS KAYLEE BODEN BRADLEY PEACOCK
YUYA HATTORI ALEXANDER TUMA BHARATH EDIGA VIRENDRA PATIL

PRODUCTION

BELLA SCHIWI SHEETAL SUDHAKAR SHINDE
DAKSHATA NAGVEKAR NIHARIKA MALEY
PRODUCTION SUPPORT SHALLON SIAN HARVEY
SURENDRA DINDALKUMPI

VISUAL EFFECTS BY STAGE 23

VISUAL EFFECTS SUPERVISORS CHRISTIAN DEBNEY
JONATHAN HAIRMAN
HEAD OF VISUAL EFFECTS NIKI BERN
COORDINATORS NICK ELLIOTT-PIMM
PETRA LOVRENCIC

COMPOSITORS

NAOMI ANDERLINI VIVIENNE BAKER KRIS CARSON DARREN COOMBES
TROY DARBEN NICKY LIDDELL RANDY VELLACOTT JARED PEJKOVIC

PAINT AND ROTOSCOPE ARTISTS REED YERIEIN
3D ARTIST ANDREW SANDERSON
ANIMATOR JINS H JOSE
DIGITAL MATTE PAINTER EV SHIPARD
MATCHMOVE ARTIST MARCO SGUBIN

VISUAL EFFECTS BY NEW HOLLAND CREATIVE

CREATIVE DIRECTOR BRENDAN SAVAGE

ARTISTS

SIMON COWELL RYAN MADDOX LISA MEINESZ GERAD GRAY MATTHEW CHANCE
MITCHELL KEHN CHRIS GARDNER JESSE MEHA COURTNEY TEIXERA

PRODUCERS

LAURA WESOLOWSKI JAYCE ATTEWELL
MARK MILLAR TAKESHI TAKADA

ADDITIONAL VISUAL EFFECTS BY

NEBULA FX ARTIST TEUN VAN DER ZALM

ADDITIONAL MOTION GRAPHICS BY

COAT OF ARMS ONESAL CO.

MOTION CAPTURE BY PROXI VP

DIRECTOR OF CONTENT HARRISON NORRIS
MOTION CAPTURE SUPERVISOR CALEB SULLIVAN
MOTION CAPTURE STAGE MANAGER SEBASTIAN THOMAS
MOTION CAPTURE ENGINEERS SINA AZAD
ETHAN COX
STUNT RIGGING COORDINATOR MICK ROUGHAN
RIGGER SHANE BELL

MOTION CAPTURE PERFORMERS

ALEKSANDER SKAR BEAU KAROLOS BLAKE LINDSELL CALEB GUINERY
HARLAN NORRIS JESSE TURNER LIAM GHERLENDIA

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SOUND EDITORS TARA WEBB
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MICK BORASO
FOLEY ARTIST ADRIAN MEDHURST
FOLEY MIXER DUNCAN CAMPBELL
FOLEY ASSISTANT OLIVIA AQUILINA

FOLEY EDITORS ADRIAN MEDHURST
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DIALOGUE ASSISTANT EDITOR MARISA MARSIONIS
RMS PRODUCER MONICA ANDERSON
SOUND POST BY RMS STUDIOS, SYDNEY
DIALOGUE RECORDED AT
SPECTRUM FILMS, SYDNEY TRACKDOWN STUDIOS, SYDNEY GOLDCREST, LONDON
DE LANE LEA, LONDON MELODIKA, ISTANBUL HARBOR, NEW YORK
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ANGUS ROBERTSON LIAM MOSES NICK ROBERTS SIMON DIGGINS
MIKE RIVERA BOBBY JOHANSON HAKAN DIRIKER
ADR RECORDIST BEAU EMORY
UK LOOP GROUP VOICE CASTING VANESSA BAKER
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RE-RECORDING MIX FACILITIES RMS STUDIOS, SYDNEY, SPECTRUM FILMS, SYDNEY
& WARNER BROS., BURBANK

MUSIC

SCORE COMPOSED, PRODUCED, PROGRAMMED, MIXED AND MASTERED BY
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ADDITIONAL MUSIC SOUND DESIGN SHWAN ASKARI
ADDITIONAL ARRANGING DALLIN BURNS
SOLO VIOLIN AND VIOLA PERFORMED BY MAX KARMAZYN
SOLO DUDUK PERFORMED BY PEDRO EUSTACHE
TECHNICAL SCORE ENGINEERS PETER KOHRMAN
GEVORG CHEPCHYAN
SCORE ENGINEER CRAIG BECKETT
MUSIC PRODUCTION SERVICES BY MICHIEL GROENEVELD
SCORE MIXED AT COMPUTER HELL CABIN
ORCHESTRA MIX BY CHRISTOPHER FOGEL
SCORE CONDUCTED BY CHRISTOPHER GORDON
SCORE ORCHESTRATED BY
JONATHAN BEARD HENRI WILKINSON EDWARD TRYBEK TOM HOLKENBORG
SCORE COPIED BY JORDAN COX
SCORE COORDINATOR ELAINE BECKETT
SCORE RECORDED AT THE SIMON LEADLEY SCORING STAGE,
TRACKDOWN STUDIOS, SYDNEY

END CREDIT SONG

"THE TITLE OF THE SONG"

WRITTEN BY GEORGE MILLER & AUGUSTA GORE
COMPOSED BY TOM HOLKENBORG
PERFORMED BY MATTEO BOCELLI
COURTESY OF XX LABEL

DIGITAL INTERMEDIATE (TORONTO)

COLOUR FACILITY ALTER EGO
COLOURIST ANDREW ROSS
COLOUR ASSISTANT JONAH VENERI
DI TECHNICAL ENGINEER TYLER DALZELL
DI PRODUCER JANE GARRAH

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DI PRODUCERS CATHERINE ARMSTRONG
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DI TECHNICAL OPERATIONS MANGER MICHAEL MESSIH
DI CONFORM EDITORS JAMES COWIE
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DAILIES & DATA IO TAMATEA KOHU
SCOTT KOPPELHUBER
FACILITY POST PRODUCTION COORDINATOR FELICITY COLLETTE
FACILITY COORDINATOR SOFIA COSTA

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ADDITIONAL CRAWL DESIGN BY AFFRICA HANDLEY

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LAWYER, SIMPSONS SOLICITORS ZACHARY PARKER

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SVP, DISTRIBUTION PAULINE PIECHOTA
SVP, SALES ROB CARNEY
SVP, WORLDWIDE DELIVERY STEFAN ZORICH
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