

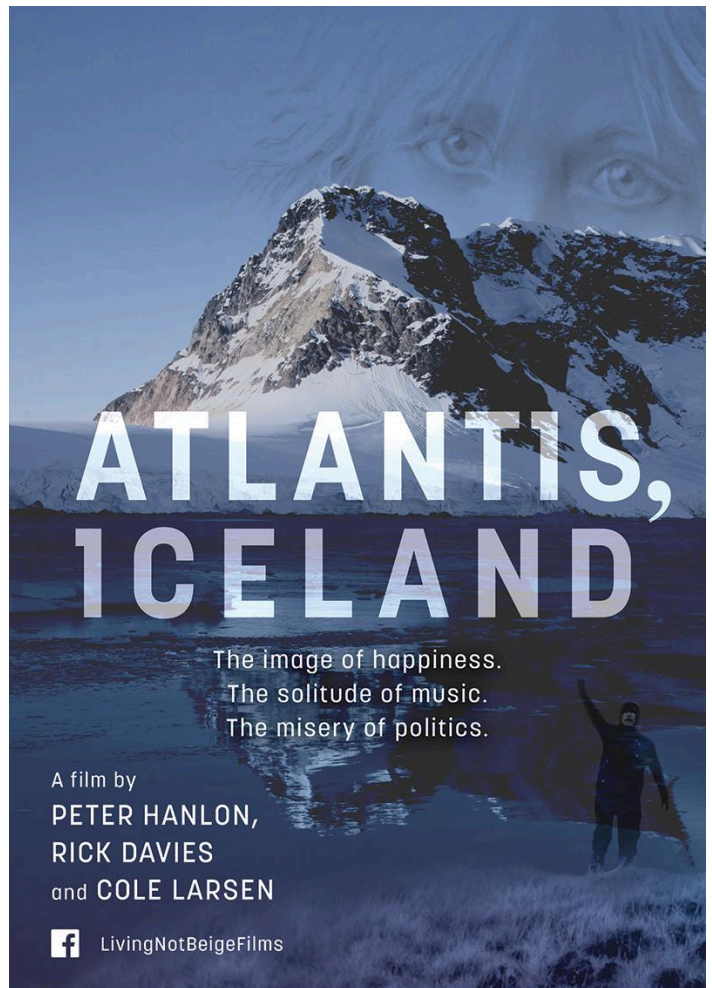
Atlantis, Iceland

The image of happiness. The solitude of music. The misery of politics.

&&&

A man explores a bitterly cold, windswept and mysterious land at the top of the world to track down the 50-year-old film scene known as *the image of happiness*. The journey pushes his subconscious mind to the limit. His hubris-like pursuit of the unknown children from a cult French filmmaker's pièce de résistance, *Sans Soleil*, leads him on a pilgrimage of mixed messages. His discovery of an ancient empire is preceded by his own psychological deterioration.

Australian baby boomers Sandy and Mike head off to Iceland for a bucket list of music, politics and filmmaking in a landscape akin to the glories of Valhalla. Washing down petrified shark with local beer and Brennivín, they meet with local bands – Tófa (Art Punk), Pink Street Boys (garage/punk), Kælen Mikla (post punk/minimal wave), Sólstafr (non-heavy metal, heavy metal), Singapore Sling (rock'n'roll/shoegaze), Mispyrming (hard core black metal) and Dream Wife (pop/punk), who are all playing at the annual Iceland Airwaves music festival.



They search for a young punk band to make a music film clip, they visit a women's underground toilet where Johnny Rotten opens a punk museum, and they meet a true believer who connects with elves, dwarves and huldufólk (the hidden people).

After disappointing election results both in Iceland and in the United States, Sandy becomes more fixated on the search for the children (who, if still living, would likely be his age) from *the image of happiness*. He interviews politicians, filmmakers and journalists about the children. His friend Mike, who really came to listen to music and paint, tires of Sandy's obsession and leaves for warmer climes. Even Sandy's new Icelandic friends wonder about his out of control obsession. Feeling

abandoned, Sandy heads for the Icelandic wilderness relentlessly chasing the answer he believes he will find.

When documentary and experimental fiction meet in the glorious and hostile Icelandic landscape, the hipster city of Reykjavik demonstrates a complex political system ready to burst at the generational seams. The city lets loose a horde of Nordic *killer* bands and, beyond the sophisticated city, an ancient landscape reveals the solitude and isolation that makes Iceland mystical and dangerous, physical and spiritual.



Director's statement



Peter Hanlon

A career and a quarter interrupted my interest in the image of three children in Chris Marker's *Sans Soleil*.

In the mid-1980s, I saw the 16mm film in a film studies class at the then South Australian College of Advanced Education. The lecturer said something like "this is what film is all about". I was certain the film was mostly about Iceland. The image of those three children, described as the "image of happiness", stayed with me. I didn't see the film again for some twenty years when it was finally released on DVD. I can't say if it was just that image, but it felt like I'd always had this thing about Iceland.

Since the Global Financial Crisis and that volcano (Eyjafjallajökull), the world seemed to join me in my fascination with Iceland. My wife and I spent a week there at the end of an Arctic adventure. It whetted my appetite. I wanted to go back. Next time for a music festival.

In 2014 I started preparing for retirement. I was going to focus on the three things I loved: film, music and politics. A film lecturer friend, **Cole Larsen**, asked me to help him make a punk music video. I loved punk. He'd had quite a bit of experience in the film industry and had directed a sci-fi feature (*Double Happiness Uranium*). Should be fun, I thought.

A drive around South Australia's Hindmarsh Island the following year led to a suggestion to Larsen. "Hey, why don't we go to Iceland for the Airwaves Music Festival? Maybe even make a couple of

Icelandic punk music videos.” Of course, secretly, I was wondering if I could also look for the three children, as they were likely my age. I started researching and discovered no-one knew anything about them. Not even on a Facebook page dedicated to Chris Marker.

A polymath friend decided to come. **Rick Davies** is a keen photographer and traveller, and had similar music and political tastes. Plus he was an engineer and a lawyer. Living Not Beige Films was born when Larsen, Davies and I joined forces.

Then **Robert Habel** decided to join us from a painting trip to Spain and Portugal. Equally interested in politics, he liked punk, and metal as well. He'd worked around film quite a bit, quite a lot of it with Cole. It was starting to look like a boy's own adventure (well, one for middle-aged men anyway).

Our original plan was to make a series of music videos from the Airwaves off-venue program (and maybe look for three middle-aged Icelanders who had once been in a film – two girls and a boy, I thought).

We hatched a plan to maybe interview some of the Icelandic punk band members and show it to some of the bands we knew back home. We hadn't had much luck convincing anyone else in Adelaide let us film them. This could encourage them to want our help. Maybe.

In April, as we were preparing, the government fell and an early election was expected in the Autumn. Autumn? Just before the music festival in November. We were well in to our preparations in August when the election was announced. October 29. The day after we were due to arrive. I decided to leave a week earlier than planned. We didn't time it this way, but the US Election was two days after the end of music festival. Should we zip across to Washington or New York? I was unhealthily obsessed with US politics.

And then we did the improbable – we shot a film. In three weeks. In Iceland. I'd never written a treatment or directed a film, Rick had never held a movie camera, luckily Cole knew about film stuff and Rob could cook and was great at chasing bands to whom we could speak. Would we discover what it was that so interested me (and a few other million people) about Iceland: its music, its politics, and it's amazing scenery, or would that image from 50-year old film haunt my sanity? I knew there was something about Iceland. I just had to find out what.

A thank you note to Iceland

Peter Hanlon – via Facebook, November 17, 2016

The rest of the crew of #AtlantisIceland have already departed and I'm the last one to leave (in an hour). #LivingNotBeigeFilms are immensely privileged to have spent several weeks learning more about Iceland and it's wonderful people. We have been a part of, and witnessed, some amazing events: from Iceland Airwaves to the Icelandic election (not to mention the bizarre US election). As you do in Iceland, we have seen some amazing scenery (there truly is "something about Iceland"). However, the highlight has certainly been meeting the wonderful people we have met from Day One on the 24th of October. From musicians, to artists, politicians, business people, journalists and many, many more. While it would take a long Facebook post to thank everyone, I must highlight our

"Sherpa" Álfheiður Marta Kjartansdóttir. None of this would have been possible without her organisational ability, her insight and her resilience. Thanks Alf!

The best way we can thank everyone is to produce the best film possible.

So look out for Atlantis, Iceland. Coming soon!

Takk Fyrir!



Rick Davies

Camera, legals, social media and post-production

On his first film shoot, Rick rapidly adjusted to the requirements of a videographer, creating a large amount of the seminal footage that forms *Atlantis, Iceland*.

Using a light-weight Sony A6300 with 2 lenses (a Sony 18~200 power zoom and a Sony 28mm f2) and filming in 4k, Rick was able to get footage from a wide range of situations that larger cameras could not. This was helped, of course, by his not-so-large physical size and that the camera could be operated remotely via smartphone. Whether out in the weather, or shooting under the performers from the “pit”, Rick proved himself to be a capable and valuable member of the “visual capture” team.

Post production, Rick found himself applying the organisation and technical skills learned over a lifetime to: produce a detailed catalogue of the 2,455 clips from the shoot; being part of the editing process; learning to edit film himself and producing film clips for various of the film’s “talent”; obtaining VFX and colouring skills; and a variety of other post-production tasks that he’d never known were required, let alone contemplated having to do (or learn to do).

In answer to a challenge by Peter, Rick has written *Ursula*, a climate change inspired short film, that he and Peter will film in the Arctic in late 2017.

Closing credits

Editor	Dave Raftery
Sound Designer and Re-recording Mixer	Petar Ristic
Cinematography and design	Cole Larsen
Cinematography and legals	Rick Davies
Executive producer	Peter Hanlon
Produced by	Peter Hanlon, Rick Davies and Cole Larsen
Iceland production manager	Alfheiður Marta Kjartansdóttir
Iceland location manager	Alfreð Gíslason
Iceland 2nd camera	Ingi Lárusson
Iceland archivist	Karólína Stefánsdóttir
Post production assistant manager	Caitlin Hall
Kojo post production	Colourist: Jade Robinson Post production assistant: Georgina Cunningham
Kojo visual effects	Richard Coburn Bradley Stilwell Emily Probert David Smith Eleni Taylor Suriyna Sivashanker Richard Thwaites
Written and directed by	Peter Hanlon
Interviews	
Henny María Frimannsdóttir	
Megan Horan	
Rakel Mjöll, Alice Go, Bella Podpadec	Dream Wife
Árni Þór Árnason, Allie Doersch, Kjartan Dagur Holm, Jóhannes Ólafsson, Andri Freyr Þorgeirsson	Tófa
Helga Þórey Jónsdóttir	
Rúnar Sigurð Birgisson	
Paul Fontaine	
Ursula Vanity (aka Ingunn Mía Blöndal)	
Glódís Tara	
Jónbjörn Birgisson; Víðir Alexander Jónsson; Einar Björn Þórarinnsson; Axel Björnsson; Alfreð Óskarsson	Pink Street Boys
Olar Pierthomasson	
Alfheiður Marta Kjartansdóttir	
Aðalbjörn Tryggvason, Hallgrímur Jón Hallgrímsson	Sólstafir
Ásgrímur Sverrisson	
Kristján Már Unarson	
Iceitalia: Jonathan Duffy, Hugleikur Dagsson	
Guðbjörg Edda Eggertsdóttir	
Guðjón Rúnarsson	

Henrik Björnsson, Ester Bíbí Ásgeirsdóttir	Singapore Sling
Júníus Meyvant	
Birgitta Jónsdóttir	
Ársæll Már Arnarsson	
Ragnhildur Jónsdóttir	
Dr Gunni - Gunnar Lárus Hjálmarsson	
Sólveig Matthildur Kristjánsdóttir, Margrét Rósa	Kælan Mikla
Dóru- Harrysdóttir, Laufey Soffía Þórsdóttir	
Teitur Magnússon	
Ásta Guðrún Helgadóttir	
Katrín Jakobsdóttir	
Tómas Ísdal	Misþyrming
Haraldur Ari Karlsson	
Halldór Sveinsson	
Friðgeir Torfi Ásgeirsson	
Árni Johnsen	
Kristbjörg Kristmundsdóttir	
Sandy	Peter Hanlon
Mike	Robert Habel
Narrator	Rosalind Aylmore
Woman in the church	Rósa Guðný
Vikings	Atli Geir Jóhannsson, Atli Freyr Guðmundsson, Lýður Valgeir Jóhannesson, Anna Guðrún Ragnarsdóttir
<i>Sans Soleil</i> excerpts	Reproduced under licence to Argos Films
Narration sound recordist	Nick Steele
Sound mixed at	Soundwaves
Archive footage	Stöð 2 365
	RÚV
Interviews conducted by	Peter Hanlon and Robert Habel
Artist	Robert Habel
Reykjavík Grapevine	Issue 06 2008 Photographer Gunnlaugur Arnar Sigurðsson (GAS)
	Issue 07 2009 Design: Björn Lárus Arnórsson Photographer: Julia Staples
	Issue 01 2010 Cover illustration: Hugleikur Dagsson
	Issue 12 2014 Painting by: Þrándur Þórarinnsson Based on Hugleikur Dagsson's "Hidden People," which appeared in TRG
	Issue 17 2015 Photographer: Hörður Sveinsson Cover concept Hrefna Sigurðardóttir & Sveinbjörn Pálsson Cover Design Sveinbjörn Pálsson
Music	
<i>Glimmer og Aska</i>	Tónlist eftir / Music by Kælan Mikla
<i>Kælan Mikla</i>	Tónlist eftir / Music by Kælan Mikla
<i>Fightgirl</i>	Tónlist eftir / Music by Tófa
<i>Hey Heartbreaker</i>	Tónlist eftir / Music by Dream Wife; reproduced by agreement with Lucky Number Records Limited

<i>Giant Beating Heart</i>	Tónlist eftir / Music by Tófa
<i>Sex augu, tólf stjörnur</i>	Tónlist eftir / Music by Wormlust
<i>Mr Kill</i>	Tónlist eftir / Music by Pink Street Boys
<i>Náttmál</i>	Tónlist eftir / Music written by Aðalbjörn Tryggvason, Guðmundur Óli Pálmason, Sæpór Marius Sæpórsson, Svavar Austmann Trautason Performed by Sólstafr - Aðalbjörn Tryggvason, Sæpór Marius Sæpórsson, Svavar Austmann Trautason, Hallgrímur Jón Hallgrímsson; reproduced by agreement with Season of Mist Publishing
<i>Heart of Chrome</i>	Tónlist eftir / Music by Singapore Sling; live audio recording by, and reproduced by agreement with, KEXP 90.3 FM Seattle
<i>Of Mörg Hótel</i>	Tónlist eftir / Music by S.H.Draumur
<i>Eyðimörk</i>	Tónlist eftir / Music by S.H.Draumur
<i>Kalt</i>	Tónlist eftir / Music by Kælan Mikla
<i>Vinur, Vina, Minna</i>	Tónlist eftir / Music by Teitur Magnússon; with thanks to Leifur Björnsson
<i>Söngur Heiftar</i>	Tónlist eftir / Music by Mispyrming
<i>Lóan er komin</i>	Tónlist eftir / Lyrics by Páll Ólafsson, music by James A. Bland, performed by Árni Johnsen
<i>Thangs</i>	Tónlist eftir / Music by Tófa
<i>Unexplained Miseries</i>	Tónlist eftir / Music by Sólveig Matthildur Kristjánsdóttir
<i>Creepin'</i>	Tónlist eftir / Music by Tófa
<i>Homo Sapiens</i>	Tónlist eftir / Music by Dr Gunni
Location catering and set dressing	Robert Habel
Equipment hire, Iceland	Media Rental
Post-production catering	Careen Furner and Alison Hanlon
Social media and legals	Rick Davies
Website	Blue Eyed Communications, Tessa Hanlon
Title and poster concepts	Nigel Swinn
Promotional poster	Lavender CX, Will Lavender
Poster artist	Bronya McGovern
Title design	Andreas Lustig
Special thanks	Alison Hanlon, Tricia O'Donovan, Cathrine Couper, Marla Couper Larsen, Morgan Miller, Josephine Dundon, Elizabeth Hanlon Sagafilm, Steinarr Logi Nesheim, Bíó Paradís, IMX, Iceland Airwaves, Reykjavík Residence Hotel, Dr Gunni, Lucky Records, Mokka Kaffi, 12 Tónar, Kristbjörg Sigríður Kristmundsdóttir, Ólafur Aronsson, Aron Magnússon, Halldóra Kristmundsdóttir, Áshildur Kristmundsdóttir Kolaportið Fleamarket, Harpa, Gaukurinn, Húrra, KEX Hostel, Háskóli Íslands, Haraldur Leví Gunnarsson, Eldheimar Museum, Quark Expeditions, KEXP 90.3 FM Seattle
	And to Chris Marker for the inspiration
Filmed on location in Iceland	
Narration recorded at Big Window Studios, Adelaide	
Copyright: Living Not Beige Films Pty Ltd	

Photo gallery



Álfheiður.



Copyright: LNBF Pty Ltd 2017.

Vatnajökull.



Pink Street Boys Húrra.



Tófa interview.



In the field.



Behind the scenes - Icetralia.