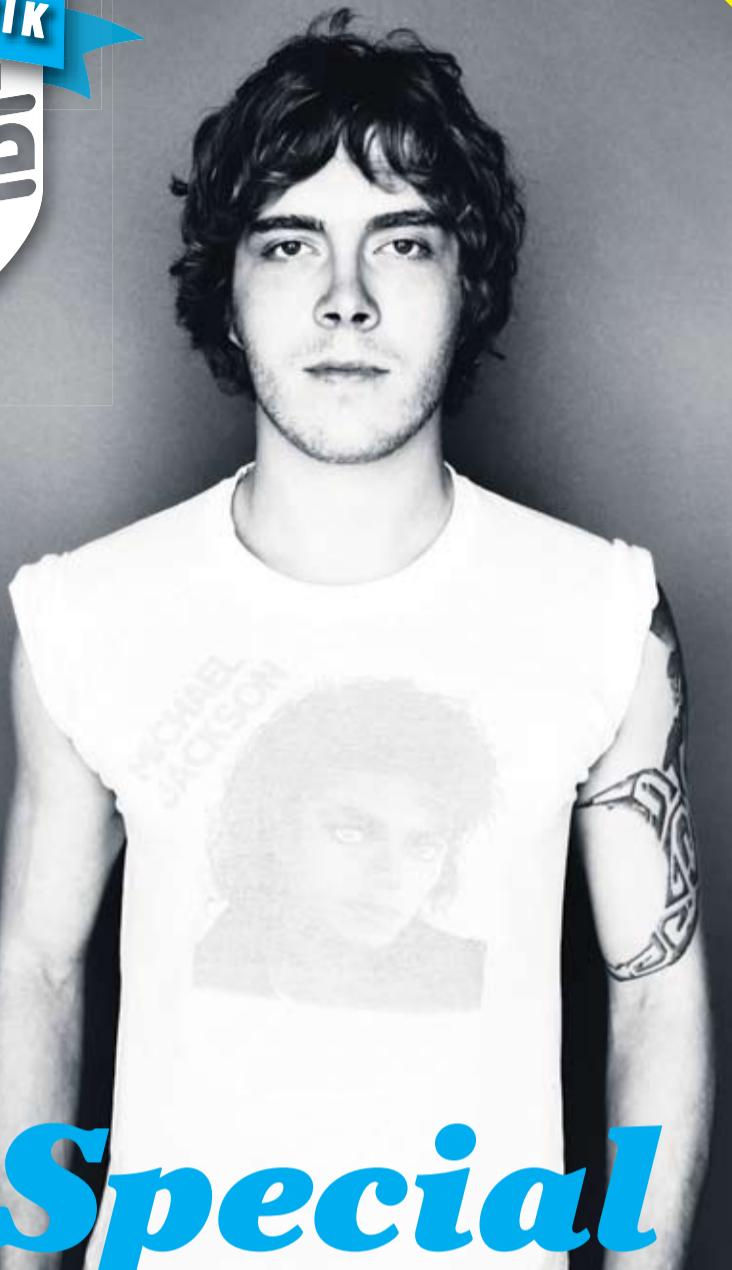




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+ info. A Complete City Guide and Listings: Map, Dining, Music, Arts and Events

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From the Editor's Chair

Let's keep this short and sweet. The Iceland Airwaves festival is upon us. For us at the Grapevine, this is pretty much like Christmas in October. By far, the best weekend of the year. This issue, we bring you some of the artists who will be playing this years festival. Our resident Airwaves specialist gives you a rundown of bands you should not miss. Don't forget to read the Grapevine Guide to the Airwaves types. It might come in handy for you, especially if you are a tourist.

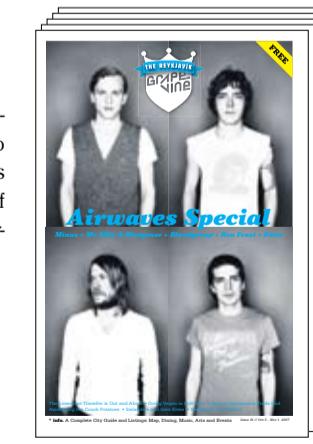
I am sometimes asked about my editorial policies. I usually tell people that it is my goal to present people with an image of Iceland the way I know it,

not the image that you are presented with in tour guides and travel ads. Let's get one thing straight, Iceland has its set of problems, much like any other nation. As a country, we battle pollution, poverty, and injustice. More importantly, I do not know anyone who eats rotten shark more than once a year, and I don't know anyone who claims to believe in elves. Somehow the myth that Icelanders believe in elves, every single one of us, has refused to die and this bothers me to no end, especially since Icelanders tend to perpetuate this myth themselves, every time they talk to a foreign person. "Ah, but yes!" Of course, I believe in elves. Everyone in Iceland believes in

elves."This is bullshit. In this issue I discuss the matter with professor of folkloristic, Terry Gunnell, who recently surveyed Icelanders attitude towards elves and other supernatural beings. Turns out that 8% of the population believes in elves. Hardly an otherworldly figure.

Spot perpetuating the myth!

Enjoy Airwaves.



On cover:

Minus

Photos by:

GAS

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Sour Grapes

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Hi Iceland,
American Citizen leaves homeland until Bush leaves office
Has passport but no place to live
Auctioning himself to international bidders of the world

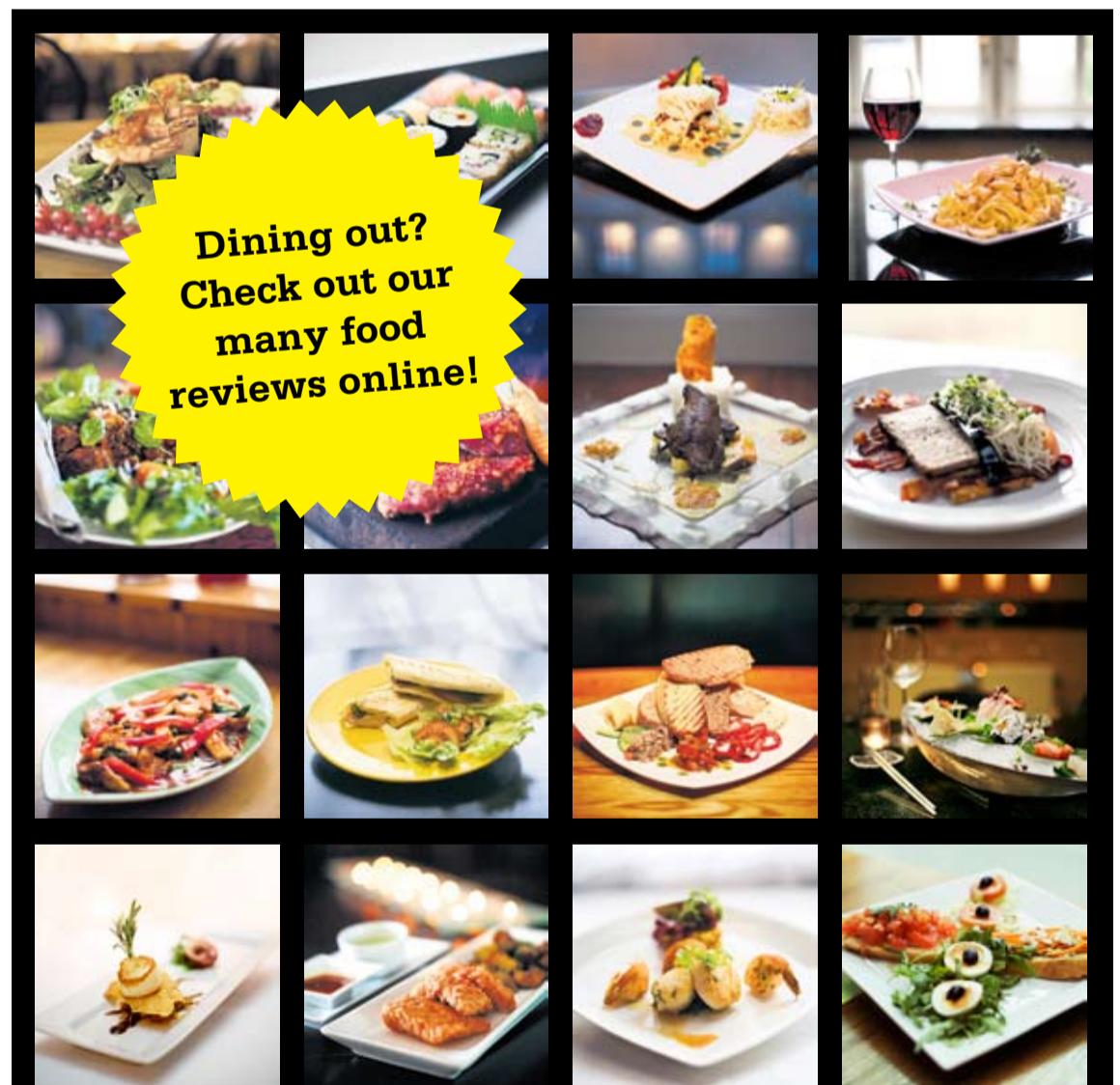
You might think I'm crazy, but I've decided to leave America until George Bush leaves the Whitehouse. I'm so desperate to get away from George W. that I'm selling myself on eBay to the highest bidder. It's my way of sticking it to the administration and speaking out for a way of life which many Americans still hold dear. I prefer a country with healthcare, clean air and drinkable water. A country where "Evolution", "Liberal", and "Kyoto" aren't dirty words. A country where free speech isn't viewed as unpatriotic dissent by the status quo. I demand to have a President that leads and makes decisions without first consulting the Bible and his personal version of Jesus Christ.

To the bidders of the world:
What you are bidding on is the right to have and house your very own 30-year old American dissident for the period of one month. I plan on asking the world to give my homeland another chance as we both turn the page on this failed administration. With any luck I'll become a traveling disaster for the current administration. If I can somehow draw their warmer attention and distract them, we can save the world a lot of pain. I don't think Bush will invade your country for housing me, but you never know. He may classify me as a WMD, bypass the United Nations, destroy everything, surge, and then leave while patting himself on the back.

Good luck bidding,
Citizen X
<http://www.myspace.com/usacitizenx>
<http://www.usacitizenx.blogspot.com>

Dear Citizen X,
Will you clean, cook, and take part in general household chores during your stay? If so, I would be more than happy to spend a small amount of money to bring you over. I would even apply for a permanent resident pass for you. Think bigger, forget about Bush, man, lets work out some kind of deal where you do all my dirty work, in the name of world peace.

Editor



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Professor Terry Gunnel surveyed Icelanders attitude towards the supernatural.
Photo by GAS



Elves in Cultural Vocabulary

"Really, we are dealing with a kind of cultural vocabulary; a way of talking about experiences that happen to all of us."

Terry Gunnel is a professor of Folkloristics at the University of Iceland. He recently initiated a survey to explore how Iceland's attitude towards elves and other supernatural phenomena have changed since a similar survey was conducted over thirty years ago.

Perhaps you could start by describing the matters?

Over thirty years ago, in 1974, there was a survey done by Professor Erlendur Haraldsson at the psychology department here. What Erlendur was doing at this time was essentially taking a look at people's experiences of the supernatural and their belief attitudes. The figure that came out of this survey attracted quite a lot of attention from abroad, especially figures to do with belief in elves and suchlike figures. 10% of people said that the existence of such figures was out of the question, 7% said they were certain they existed, 17% said they had no opinion, but then you have 33% in the middle who said it was possible that they existed.

This is what started the attention. Every year, I tend to get people to this country from Italy and France and other places, who believe that here they are going to find a country full of people who see elves dancing around every rock, wearing national costumes. You even have an artist here who believes people still have sex with elves. The key thing is it is not so much that Icelanders' beliefs in these figures, but they are open to them.

But, this was 30 years ago. I was getting a little tired of answering questions about a study that was done so long ago, and I felt that in view of the way Iceland has changed in that time we should do a new survey to see if the same attitudes existed, this time doing it on behalf of the Folkloristics department. We are growing and developing into new areas and underlining the fact that folklore is not just a thing of the past, but still lives a very good life amongst the people of the country.

We got the Social Sciences Institute to send out a survey to 1500 individuals in the autumn of 2006, asking basically the same questions as those asked by Erlendur in 1974 and some new ones. We got back about 660 answers. It was thus questionable what these answers said about the nation as a whole. It could very well be that it was just people who are very interested in the subject that answered. So, we asked all the students in folkloristics here at the university to pick ten random individuals of varying ages and place of residence to do the survey and make sure they answered. This meant that we also heard from people who might not have answered first time around. What we got from these new 325 answers was exactly the same figures as in the random study. This suggests to us, although you can never be certain, that the first survey should be trustworthy as an overview.

So what were the general conclusions of the survey?
What comes out of the survey largely is first of all

that belief has changed very little. There is a little bit more doubt than there used to be, but generally the figures were much the same as they were. When we get to elves, the figures were very similar. People are more doubtful, but a large percent of the country are open to them and they certainly won't deny that they exist.

How does Iceland compare to other countries in these matters?

I wouldn't be surprised if you'd find similar numbers in Ireland, especially West-Ireland. There I know there are places in the hillsides [so-called raths] that people would never go to in the dark because of connections with the fairies. You might find other parallels in the Scottish Islands. Maybe Northern Norway, but the Scandinavian countries, except for Finland, tend to be very doubtful. There is a long history of piety and strong Lutheran influences that have tried to kill these beliefs off in the past. But I think you would find similar sorts of beliefs there maybe twenty or thirty years back in the countryside. But what is different here is this openness to the supernatural world. We have to be wary, though, about using the word "believe", because it could be picked up by foreign papers who will then certainly say that all Icelanders "believe" in elves. The title of my lecture that I will give in December is "There Is More Things in the Heaven and Earth, Horatio", which is what Hamlet says to Horatio after seeing his father's ghost in the play Hamlet. I think this is very much the Icelandic attitude. And it is not very surprising really, when you think about how your house here can be hit by something you can't see, even destroyed by something you can't see, because of earthquakes. You turn the tap and boiling hot water comes from it from the earth beneath that looks on the surface pretty placid. You look at the sky and you see incredible Northern Lights, created from nothing. You have pitch darkness in the countryside still; you have people pretty close to the old tradition. In some senses, Iceland only came out of the Middle Ages in around 1940.

These numbers are often used by Icelandic companies in marketing, they push this image of Iceland as a place of great mysticism where everybody believes in elves. Foreign journalists talk about what a large percentage of the people believe in elves and so on, so there exists this stereotype of Icelanders as people who are in touch with the nature and the supernatural. And this bothers me because I don't know anyone who claims to believe in elves.

Of course not. Very few will say immediately that they "believe" in such, but they won't deny it either... As regards national image, certainly they find the "elf image" quite attractive nowadays. It wasn't so in the past. Icelanders got very upset in the sixteenth and seventeenth centuries when foreign writers seemed to consider them as country bumpkins who believed in elves and spirits. They wanted to underline that they were a modern, en-

lightened European country like everyone else. Now, in the last few years, after having pushed the sagas and pushed the nature for tourists, the image that is sold has changed, from Björk onwards; it seems that nowadays weirdness is attractive.

Yes, I would claim that Björk and Sigur Rós are responsible for this image, at least up to a point.

Yes, and the Sugarcubes of course. Einar Örn told foreign journalists about mating festivals in Iceland. It is probably because people like Einar realised that this made the nation look different. People are attracted to weird. You stand out in crowd when you are weird; you are allowed to do what ever you like if you are weird. Coming back to the elves, of course, this image sells. Folklorist Árni Björnsson has stated that this is nothing but a tourist belief. That is, that this apparent Icelandic belief in spirits is just a way of selling the country to tourists. But the figures from the survey don't suggest that. Really, we are dealing with a kind of cultural vocabulary; a way of talking about experiences that happen to all of us. We are not surprised today when children talk of having imaginary friends, all children have imaginary friends, but the vocabulary that was used back then was that these were elves. Certainly, as I say, you won't find Icelanders saying "I believe in elves", but here is a test I often tell foreign journalists to try when they come here. Ask an Icelander this question: "imagine you are going to build a hot tub in your garden. The problem is that there is a big rock where you want to put the hot tub and you need to blow it up to put in the tub. Then someone tells you, 'don't, that is an elf rock', will you blow it up?" And this is where people hesitate. It is not so much that they won't say they do believe, it is that they won't say they don't believe.

I see what you are getting at, but then you are referring to some instinct that is imprinted into you from childhood.

Of course, it is cultural. This has also been argued that rather than belief that it is something in your culture that affects your behaviour. This is what belief is all about, be it Christian attitudes or wearing trousers rather than skirts. This is a part of inherited culture that we follow. We use the vocabulary that is given.

Text by Sveinn Birkir Björnsson

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I am Going For a Cup of Coffee



Viktor Banke hails from Skåne, Sweden. He currently lives in Iceland where he is working on a book.

The sun doesn't knock on the door of this old barbershop, it rushes its way in here through several windows. All I see from my desk, regardless of what I want to see, is the narrow landscape of dirt on the thin piece of glass separating me from Grettisgata - formations of dirt, which enter my mind by the warm hand of this bright light. The sun is everywhere, and yet, all I do is trying to ignore it.

Here are two examples:

The glossy paper of the cheap book I bought at the airport is shining back at my eyes, keeping them from focusing on the small ink letters of the novel and I'm forced to reorganise the furniture. And during my much needed thirty minutes for lunch, a very disturbing warm breath of the sun is giving the supposedly cold milk a couple of extra degrees.

These lines are written during a completely normal, sunny Friday in September. The air is clear, the harbour noisy, and a friend of a friend is playing guitar at a random place on Laugavegur tonight. As I said - normal.

I'm reading "The Book of laughter and forgetting" by Milan Kundera, and as the warm milk has started its temporary rest within my body, I'm in a chapter about the blackbirds, and how they fled the nature for the cities somewhere around the eighteenth century, all over Europe within just a couple of years.

It hits me that the unfriendly gestures towards the bright enemy in my house are as easy to find if I step outside. And as I sit here thinking, I can't but help to see that this humble apartment symbolises something larger, perhaps every modern city.

I'm leaving my desk for a nice and quiet walk through my new home town, walking along Laugavegur towards (for me) unknown environments. The cars are everywhere, and they aren't ashamed of themselves. Clumsy four wheelers slowly flood the street, making the potentially so beautiful main street into a land of nothingness. Or should I say a land of nowhere, and therefore nowhereless.

To be home blind is to ignore the unique charm of one's own city and its people. And as I tried to ignore the penetrating sun some time ago, the people of Reykjavík seem to be focusing on things that you'd find in every capital of the world, instead of the surrounding ever so astonishing phenomena that are constantly knocking them on their shoulders.

Minutes later, when I pass the beautifully placed City Hall, the people around me seem to vanish in the opposite direction. They're slowly drawn backwards in the periphery, like flies to old food. Surprisingly alone, I discover the old graveyard, where I find a whole bunch of the 1 450 people that lived here in 1860.

A sign tells me that the great variations of plants are rare for Iceland. I wonder if the plants are getting some nourishment from down under, since they aren't getting any oxygen from the visitors. (My only company is a cat with dead eyes.)

Just like my furniture rearrangement, our habits are drawn away from things that we cannot deal with, towards... for example a cup of coffee and a "been there done that" kind of friend.

And just like the narrow landscapes on my window, the pendulum of my newly made friends here seems to be taking place up and down the very same road of nothingness. New York, Stockholm, London and Paris has a Kaffi Barinn, they have drugs, clumsy cars and second hand shopping. But no other city has a graveyard like this one, or steaming rising water from the ground. Not to mention the amazingly beautiful background scenery known as Esja, which I heard of only once from a citizen in a tale of a drunken runner.

Later this Friday, I find myself in one of these cafés, with one of these friends. As I watch her dipping that little spoon in her cup over and over again, obviously dull, I curse the blackbirds for their stupid move. Seconds later, answering the question of whether she's been to Esja or not, her surprised face tells me everything.

It tells me to stop asking those stupid questions and of course she hasn't. And the key phrase: why should she?

Why indeed.

The home blind people of the world are settling for a Starbucks society without any great adventures. Bored to my bones I walk home again. A friend of a friend is approaching, looking really depressed.

What's bothering you, I ask, and he sums up this text perfectly for me: I can't stand the midday sun without my sunglasses, it gives me headache. I'm going for a cup of coffee, wanna join me?

Text by Viktor Banke

The Grapevine Guide to the Airwaves Personalities



Sveinn Birkir Björnsson edits the Reykjavík Grapevine. He is also a keen observer of people.

Since this is a special Airwaves preview issue, it is only fair to use this space to prepare some of the citizens and tourists here in Reykjavík for what they can expect. During the festival, the city will be overtaken by a creepy lot of people, collectively known as the 'music industry'. Some of them are rather friendly, while others are quite dangerous. You should know the difference. To this service, I have put together a short guide that will help you recognise the different types, and the usual dos and don'ts.

The Agent

The most obvious telltale sign of the agent is the mobile phone. He is always in a hurry between places, usually bars, with a phone attached to his ear. Often does not know if he is coming or going. His phone vocabulary seems limited to phrases like "need gig, yesterday!" or "need a road crew, pronto!" Usual attire is a dirty leather jacket and broken glasses. Sometimes seen holding contract papers. The manager is most likely to be spotted lurking around A&R people or running after record label executives. Relatively harmless, but highly confused.

The Rock Journalist

Very often wannabe musicians, who lack the talent to play the game, but consider themselves to know more about music than the musicians themselves. Constantly engaged in an intellectual one-upmanship with other journalists over who likes more obscure bands. Will typically say things like "Lately I have been fixated on the Anthology by The Clean, and that whole 80s New Zealand pop scene that surrounded them, like The Bats, The Pin Group, Baitler Space." Inescapably nerdy looking. Harmless, but highly opinionated.

The Rock Photographer

The duties of the rock photographer are usually minimal (as opposed to everyone else on this list,) so he is usually seen hanging around bars, drunk, and talking loudly. More often than not, photographers consider themselves to be more important artists than the musicians, and often take offense to being labeled as a part of the industry. They are easily recognized by their insistence on dressing down for every occasion, so he/she will always be the worst dressed person in the room, and more often than not, wearing shorts. Will yell "Get out of the frame!" every time you step in their path. Dangerous when drunk, but usually sleeping when he is not.

A&R People

The Chameleon of the industry. Always looking for the next big thing. Likes to blend in with musicians and will mimic ongoing fashion

trends. Has a talent for smooth talk and will sell his soul to sign a hot band. Most easily told apart from musicians when he pays for their drinks at the bar. Often heard saying things like "Put this on a single and it will ship 30,000 units." Extremely untrustworthy, do not turn your back on them.

Record Label Executives

Lords of the 'industry'. Usually started their career in A&R, but have worked their way to the top with schemes and betrayals. Most often seen at expensive restaurants, often in company with a megastar, protecting their investment, or with lawyers discussing anti-piracy laws. Typical attire is Armani suits, but will wear Hugo Boss Jeans with a Lagerfeld sportcoat when dressing down. Often heard on the phone with their stockbroker. Extremely dangerous, especially to downloaders.

Industry Associates

Group of people associated with various industry events, usually sponsors and/or marketing types. Always attend invite-only cocktail parties to rub up against famous people. Easily recognizable by deer-in-headlights facial expression whenever someone brings up music in a conversation. Often give spirited lectures about market-based economy, but only in a group of other industry associates, typically waving a glass of white wine around. Harmless, but boring.

Groupies

A group that more or less reflects the gender ratio of musicians in o, only three times as big. Often wears few items of clothing. Found at bars, backstage, or where there is a good party. May or may not be looking for husband/wife material. Will usually know the name of everybody in the band except for the drummer. Typically heard say things like: "Hey, are you in a band?" Usually harmless, but simple. Fierce when provoked, and willing to fight off other suitors to the prey.

Musicians

Claim to be artists, but are usually in it for the drugs and the sex. Rarely spotted in daylight. Always broke, but proud of not having sold out their artistic integrity. Will sign any piece of paper handed to them, and regardless of artistic integrity are eager to cash in. Often seen in company with groupies, A&R people, and sometimes agents. Vocabulary limited, but often heard talking about groupies, sex, drugs, and/or monitors. Sometimes even doing sex and drugs upon monitors. Harmless, but often sleepy.



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Photo by GAS



Vegan Iceland?

He informs us that this very Icelandic concoction of putrefied shark meat had the advantage for the Vikings that even carrion-eating birds would not touch it.

As regular Grapevine readers will know, Iceland is not the best place for vegetarians. But newcomers and old Reykjavík hangabouts alike may be interested to know just what challenges their animal and environment friendly co-travellers face.

My friend Jan, a strict vegan, and I, a strict vegetarian or relaxed vegan (I sometimes eat cheese and do not check all food labels carefully while traveling – yes, I am aware of my crimes) recently undertook the challenge of touring Iceland while doing our best to stick to our principles about food and the environment.

Luckily, Uwe's voluntary sausage surrender, quickly followed by my spontaneous capitulation of 12 raw eggs the others in our group had insisted on buying in Norway, convinces the customs officials of our honesty and we pass, nutritionally unscathed.

Icelandic Specialties

Our first few days are uneventful. Our food supplies are adequate, and the others even seem to accept my cooking for the group. No one has even noticed that I use no animal products in the food, apart from Uwe, who has bought meat at the first opportunity. After each meal, he goes back into one of his various rucksacks and travel bags and fetches his allotment of sausage.

Another member of our travel team, Chris from England, happily eats just about anything, insisting that as long as he gets some greens every few days, he will remain healthy, regardless of the rest of his diet. And he sticks to this philosophy as strictly as Jan and I stick to ours. He is keen to try the local specialities, and at every stop along the way he manages to come out of the petrol station/grocer/fishing tackle shop/kiosk (I am not describing a variety of places, but here the versatility of every shop in Iceland – they have taken the “one stop shop” ethos to its logical limit) with some sort of locally packaged delicacy. In this respect he is ahead of Jan and I, who according to our own philosophy try to buy as local as possible, thus not supporting the environmental damage caused by the long distance shipping and trucking of foods, as well as avoiding multinational mega companies, which typically are very anti-environment players on the world stage.

Adventures at Sea
The difficulties begin already on the ferry from Bergen, Norway, to the Faroe Islands and finally Seyðisfjörður on the East coast of Iceland. The ferry offers a splendid buffet breakfast and dinner – all you can eat, as long as it's seafood. There is also the on-board cafeteria, which offers a dizzying array of sandwiches. I had no idea that bread could be topped in so many ways, especially when all of the toppings are fish. Not to worry, though, I do just fine with the instant noodles I smuggled with me. Basically, the ferry journey has been exposed as nothing more than a clever trick of the fishing industry board to sell off their overstocks to a captive audience.

Fellow traveller Uwe, however, seems to be doing just fine with the approximately 17 kg of German sausage he has brought on board. Bratwurst, bockwurst, salami, various types and sizes of hard and soft sausage, as well as spreadable liver paté in a glass jar. Sausage for breakfast, sausage for lunch, a light sausage snack during the day, and of course, after every meal, a nice bit of sausage.

By the time we reach port in Seyðisfjörður, Uwe voluntarily and proudly gives up the remaining kilos of sausage to the customs inspectors. He can eat no more. This is the moment we had feared from the beginning, in fact. Tourists are only allowed to bring 3 kg of their own food with

them into Iceland. Jan and I had carefully chosen items we thought might be difficult to get in Iceland, and things which carry the maximum value for weight: yeast powder (a must for B vitamins), vegetable-based bouillon, organic peanut butter, various seeds, nuts, and dried fruits, dried organic soya curds (high protein), various organic beans, partially dried tomatoes, etc. Now the authorities were checking us, and we knew too well that it easily exceeded the allowed amount.

We do manage to find cucumbers and Chinese cabbage grown in Iceland, and buy it despite its higher price than lettuce and other vegetables imported from Denmark. Bread is another problem. While elsewhere in the world butter in bread is seen as something special, try to find an Icelandic bread without smörliki. In the end we settle for a nice brown bread that looks rather hearty but turns out to be a sweet bread. It goes fine with peanut butter or jam, but does not compliment soups very well.

With most of our food issues solved, we go on with the last stage of our trip. One of our final stops is Húsavík, where we plan to go whale watching. While most people would regard this as an inherently pro-environment thing to do, as the harmless act of simply watching and photographing whales has replaced hunting and killing them, Jan is, predictably, sceptical. As we read the pamphlets of two competing whale watching firms which boast of incredible sighting rates (99.1%??!) on their boat tours, Jan's vegan fantasy starts working, and he insists that the whales must have been fitted with radio senders to achieve this. Worse yet, he asserts, as the pure girth of a whale's neck would make a radio collar as used on, say, wolves, utterly preposterous, any radio sender would be some sort of device which is attached being shot through the whale's flipper.

When we ask the young man at the whale watching booth about this, his eyes widen in incredulous surprise at our query, and he responds with aplomb and diplomacy (by this I mainly mean that he manages not to laugh in our faces), not to mention flawless English, stating that the captain did once drop a radio into the water, but the whales have yet to give any response.

All in all, I can report that, contrary to my own scepticism, it is possible to visit Iceland and maintain your vegan or vegetarian principles. You will need to adapt, to accept a diet of reduced variety and at times unusual combinations. You will need to learn to read Icelandic ingredients and expect animal products lurking in unusual places. But you will NOT need to compromise your principles by piercing, fitting with radio collars, or harming whales in any other way.

Text by Daniel Vallin

Listasafn Reykjavíkur
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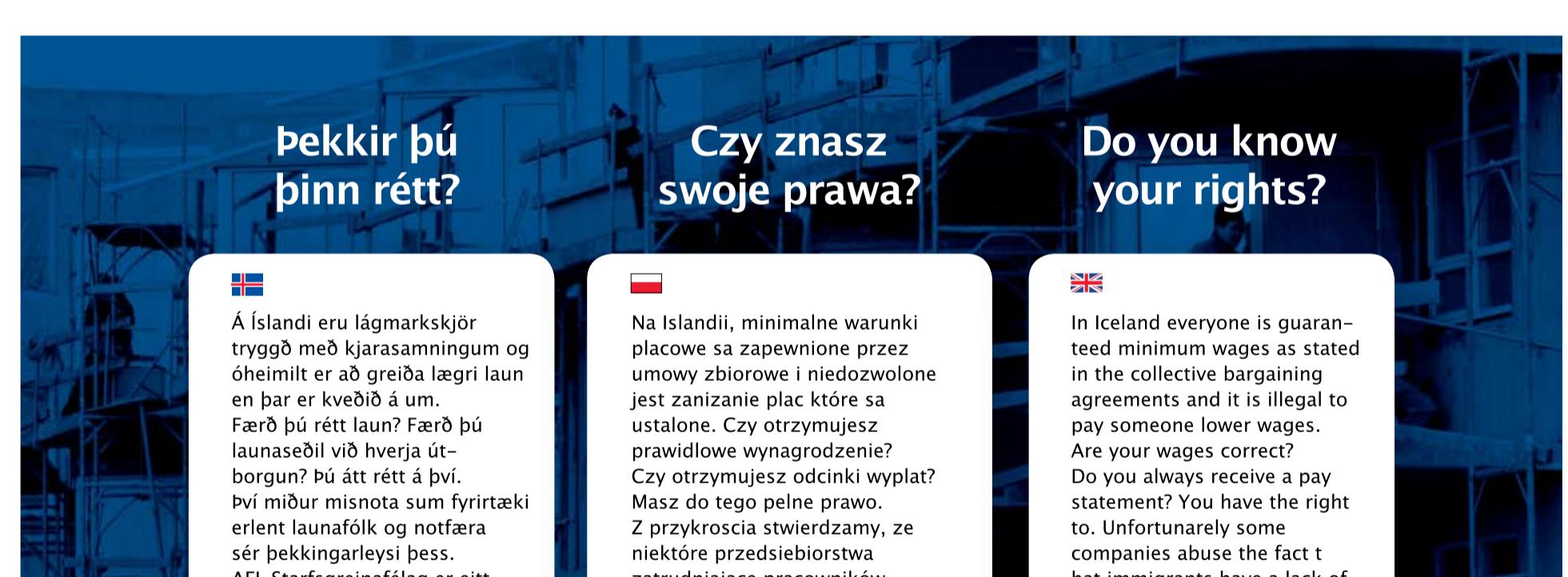
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Þekkir þú pinn rétt?



Á Íslandi eru lágmarksjör tryggð með kjarasamningum og óheimilt er að greiða lægri laun en þar er kveðið á um. Færð þú rétt laun? Færð þú launaseðil við hverja útborgun? Bú átt rétt á því. Því miður misnotu sum fyrirtæki erlent launafólk og notfæra sér þekkingarleysi þess. AFL Starfsgreinafélag er eitt stærsta verkalýðsfélag landsins og við aðstoðum alla félaga okkar, sama af hváða þjóðerni þeir eru. Við höfum pólsku- og enskumælandi starfsfólk.



Na Islandii, minimalne warunki placowe sa zapewnione przez umowy zbiorowe i niedozwolone jest zanizanie plac które sa ustalone. Czy otrzymujesz prawidłowe wynagrodzenie? Czy otrzymujesz odcinki wypłat? Masz do tego pełne prawo. Z przykrością stwierdzamy, że niektóre przedsiębiorstwa zatrudniające pracowników, wykorzystują niewiedzę pracowników. AFL Związki Zawodowe rejonu sa jednym z wielu Związków Zawodowych na Islandii w udzieleniu pomocy wszystkim swoim członkom, niezależnie od ich narodowości. Mamy pracowników polsko i angielszczyznych.

Czy znasz swoje prawa?



In Iceland everyone is guaranteed minimum wages as stated in the collective bargaining agreements and it is illegal to pay someone lower wages. Are your wages correct? Do you always receive a pay statement? You have the right to. Unfortunately some companies abuse the fact that immigrants have a lack of knowledge in this area. AFL Labour Union is one of the largest labour unions in the country and we support all of our members, no matter their nationality. We have Polish and English speaking employees.

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"Have you heard about urban sprawl? It is a term for low-dense, poorly planned construction of new buildings around our towns. Big parts of Reykjavík are planned like this." Olof Kolte explains Reykjavík city planning. Photo by GAS



Can We Do This Indefinitely?

"In the future, we need to re-learn how to develop products and services with limited natural resources in mind."

Olof Kolte is a Swedish designer and environmentalist. He recently gave a lecture at the Sjónlist 2007 Art and Design Awards conference in Akureyri, where he explained his opinion that design, rather than sophisticated technology, can help achieve sustainability in the modern world. A Grapevine journalist sat down with Kolte to learn how his concerns about radical climate change, uncontrolled consumption of non-renewable resources and urban sprawl make him compelled to communicate this message to people.

You are a teacher, and a civil engineer, and an artist, and a designer... How did you come to think about sustainability issues?

I think I came across the term as such for the first time when I was studying at the Royal College of Art in London. We did a project there called, "A journey into sustainable furniture design," and had a lot of guest lecturers. The one who gave the greatest impression was Edwin Datchefski, he made a workshop with us. At that time I really enjoyed it but never thought much about it before I started teaching a course in packaging design at Lund University. I was given no instructions on how I was supposed to teach it, so I went to study trips with students; you know, Lund is called the Mecca of packaging, we have a lot of packaging industries there. Once I became familiar with this industry, what struck me most was that we, as consumers, don't realise its scale. But once you are in a factory, you realise how much material is being used for something seemingly so trivial. And that was the beginning of my interest.

I started to read and I realised that it was not only the packaging industry, but rather the whole pattern of human activities that is affected. In the future, we need to re-learn how to develop products and services with limited natural resources in mind. Today, most natural resources are traded as commodities, if you can pay the price for it, use it or/and process it, and sell the product on the market. The consequences and the bill for the affect on the eco-system are picked up by society.

Many destructive activities, use of ending natural resources or misuse of renewable resources, are sanctioned by nations or international agreements, many times under the blessing of "free trade". But very few people seem to care that those resources are limited. You begin to understand that most of what we've been doing is really destructive. However, what is even more important is that not only are most of the activities destructive per se, they have been expanded to a global scale.

But don't you think that the solutions you're suggesting are good enough for the developed Western community, but may not be suited for the developing world? Third-world countries often cannot afford expensive solutions, be it technology or design, and in a way they are forced to pollute...

You know, it has been said that "third-world poverty is a luxury we can no longer afford." It is true that in these countries people are left with no choice: environmental issues are the last thing one thinks about if you are struggling to feed your family. It's difficult to tackle this challenge since the distribution of assets on the planet is quite unfair, to say the least. We in "the West" are extremely bad role models, and we are behaving totally irresponsible in that we are selling the new rising nations our old technology.

At your lecture, you spoke about the Internet as the "driving force in the explosion of productivity" in the modern world. Is it a good or an evil from the sustainability standpoint?

Back in history, a written word was a means of any activity's organisation. You can well imagine that at that time writing systems were used to regulate the division of a harvest, or to transfer messages to people, or to announce upcoming events. You could have passed the information to people; you could have educated them, or enabled them, to make use of those opportunities they had not been aware of otherwise. But simply writing has never been as much influential as the Internet: it's an extremely powerful means of communication. When used in an efficient way, it can encompass an incredible mass of information.

There is a famous quote from Bill Gates, one of pioneers in this field, who believed that "with the Internet, we would be able to work at home and would not have to travel that much." However, the development of the Internet has paved the way for low-cost airlines and thus exploded the number of journeys by air; so instead of reducing the amount of travel it increased it. Online shopping generates a lot of extra packaging and thus lots of waste; just think that we are only at the very beginning!

On the other hand, email is a good aspect as it saves lots of paper used in the traditional mail. Overall, when you introduce something new, it can be used in different ways; everything has side effects. History teaches us that when we introduce new technology to solve one problem, it creates 10 new, so its use has to be selective in order to avoid it. I know it's difficult to reverse the use of a technology, if people have gotten used to it. They will be upset, but it nonetheless needs to be done.

But it's difficult to refuse just like this, almost impossible, I would say! I remember the same thing you've said about internal combustion engines, that life can be good without them. However, we are so very dependent on them that if we stop using them overnight the whole economic system will collapse. Would you say it should be a gradual change or a drastic jump from one condition into another?

I would say we need a shift in the working of every planning authority; they play a key role in this development. In the way we plan the society, we determine what kind of transport systems we use. We need to plan densely, and with great variety

so that you won't need to use a car. The necessity of the individual automobile should be reduced, and wise ecological planning could help us here. Most of what has been built since 1930s is rather poor in its quality. Before World War II, they did not plan the cities for the individual automobile as the system of transportation, so now we have to correct it, tear some parts of the cities apart and construct anew. **But what about the architectural value then?**

The downtowns of many European capitals,

like Prague, are masterpieces of architecture

and a priceless cultural heritage of mankind.

I simply refuse to understand how one can tear this beauty apart.

No, European city centres are fairly well planned. Have you heard about urban sprawl? It is a term for low-dense, poorly planned construction of new buildings around our towns. Big parts of Reykjavík are planned like this. There is no way that you can introduce a cost-efficient public transportation system in this kind of urbanisation. We need to build with high density if we want to cater for good infrastructure and preserve soil. We will need farmland close to cities. We will have to produce food locally. The American author James Howard Kunstler has said that "the age of the three-thousand mile Caesar salad is over." We need to re-establish regional economic interdependences, as regional networks have been totally destroyed by hypermarkets and big-scale retail chains. In this time in history, there is no excuse for letting big corporations operate on the simple logic of generating "cash, full stop" determining the fate of the human kind.

So how are you going to make them listen?

I guess it's about education, everything comes back to it. First, you need to inform people, and then you can only hope that they, based on this information, will start to act. You must then use your power as a citizen, professional, political creature to influence the development. We all have to be prepared to put our vote for someone who we think will create this change, and perhaps not for the simple solutions offered by short-term thinking political opportunists. Unfortunately, most of the politicians today are of this kind.

We want to be optimistic, and this feature sits deep inside the human character. Generally, we should be prepared to stop using destructive technology such as the internal combustion engine, and scale down all of our activities. Afterwards, we need to encourage developing countries not to follow our path and jump over the industrial age based on fossil fuel. This can help scale down the environmental impact dramatically and perhaps save us.

And will it bring us hope?
Let's hope that we will see the starting point of some intelligent thinking!

Text by Alena Krasovskaya

Inside Reykjavík

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Airwaves Special

Mr. Silla & Mongoose

Fated by neighbouring cubicles their freshman years at the Academy of the Arts, Mr. Silla & Mongoose knew they were destined to be creative partners. After conjoining workspaces at the Academy where they study visual arts, Silla and Mongoose, Sigurlaug Gísladóttir and Magnús B. Skarphéðinsson, melted together their musical ventures quite literally when they were both scheduled to play solo at Kaffi Hljómalind at Airwaves 2005.

"The idea was to make the acts sort of glide into each other," says Silla of the show. "So we ended up essentially playing our entire sets together." Slowly but surely the two started to collaborate. "I asked Maggi to accompany me on this Electro night I was playing," says Silla, "and from that we got this idea that maybe he would be on my record, but that ended up being kind of pointless because we were working and collaborating so much on each other's material. So we just decided to be a band."

Two years later almost to the day, Mr. Silla & Mongoose are releasing their first record, Foxbite, on Airwaves weekend via the newly formed label rafraf. "We're really just about to explode as far as putting this out there and starting something new," says Maggi. "We started this record shortly after we met," adds Silla. "We've found it quite difficult to

move on before we got this out."

Though neither are formally trained in music, Silla and Maggi attribute their interest and well doing in the music world to informal training and a need for expression that brought them to a self-taught artistic form. "You always have to be doing something, I think," says Maggi. "You try to keep yourself creative and find some release for it," adds Silla. "Or at least that's sort of the goal isn't it, to try to find some medium in which to be creative." Silla also sings in veteran krútt band mún, which has achieved some notoriety abroad and will be touring extensively this winter.

"From my perspective it's completely different working as a duo, where in the other instances you're pretty much putting forth someone else's material. I don't feel a great bit of difference between being alone and being onstage with Maggi," says Silla.

"I think we have the same kind of creative freedom as if we were alone," says Maggi. "It's just been working incredibly well, all our ideas flow."

Read a review of Mr. Silla & Mongoose's recent concert at Organ, page 34. Mr. Silla & Mongoose will play Friday night of Iceland Airwaves 2007, 20:00 at NASA.

Text by Valgerður Þóroddsdóttir



Pórir

"Sometimes, I think it might be fun to be in just one band, and focus on that," says young musician Pórir. "But the reason I am in so many bands is that you form a band, and then the others don't have time to do anything for two months and then you have to form a new band to keep occupied."

Pórir will probably be this year's Airwaves busiest performer. He is a member of three bands that play during the festival. His solo project My Summer as a Salvation Soldier, the hardcore outfit Gavin Portland, and finally Deathmetal Supersquad, which will play during the Nordic House special program on Saturday. "I haven't finalised the schedule yet, but so far, I will be playing eight shows in four days."

Gavin Portland's debut album, Views of Distant Towns, met with great reviews last year. Following the release and their performance at last year's Airwaves, Kerrang! editor Paul Brannigan offered the band a slot on a Kerrang! mini-tour of the UK. In support of post-hardcore legends, Hell is for Heroes, "He sent us an email and asked us to come on tour. This was not a big deal really. Basically, there is just one person in the U.K. that likes Gavin Portland. It is just a coincidence that he is the editor of Kerrang!"

Pórir's solo project, My Summer as a Salvation Soldier stands in stark contrast to the abrasive Gavin Portland. Lo-fi and emotional melodies, usually strummed on an acoustic guitar by the singer, although a band sometimes backs him. As a solo artist, Pórir has toured extensively, including a trip to SXSW and all over Europe. "I never thought this was music that many people would accept. I show up

with an out-of-tune guitar and I can't really sing, and singing about very personal stuff, I thought people would shut this out." His next album is scheduled for release in two months and will be distributed by Cargo Records. "I recorded this album by myself. I just did it on my laptop in my room," Pórir explains. "I had some difficulties. My laptop crashed and I lost all my recordings. Eventually though, I had 45 songs ready, and I chose 12 for the album."

Despite the name, Deathmetal Supersquad has little to do with death metal. Originally, the band started as a project between two friends who played simple folk punk on an acoustic guitar and a drum kit. The most recent line-up features a bass player as well, and a third friend who was simply added so they could spend more time together. "The point with Deathmetal Supersquad was never for it to be a real band. It was just for us to be able to hang out together, because we were not playing together in any other band. We just decided to add him as well. He has never played bass before." The band is working on an album that will be released early next year and plans for a tour are underway.

So, which project does he enjoy the most? "When it comes to pure fun, I'd say Deathmetal Supersquad because the only point with that band is to have fun together. If we don't feel like rehearsing, we just go out for a pizza or listen to records and we never play shows unless it is something we enjoy."

Text by Sveinn Birkir Björnsson



Ben Frost

Ben Frost originally studied music in Melbourne, Australia, and began making a career as a sound artist in the great down under. Of course with a name like that Iceland was the only possible destination for a change of environment. He has based himself here for two years now and developed a solid name for himself in the local experimental music scene. He signed with the Bedroom Community label, headed by Björk's long time collaborator Valgeir Sigurðsson, and released one album under this label 'Theory of Machines', which is accessible everywhere and has achieved some amazing reviews across the globe. My favourite is 'Arvo Part as arranged by Trent Reznor'.

He outright refuses to be categorised but could for these purposes be likened to a composer or sound artist, creating an aesthetic or an all encompassing environment rather than reproducing a specific sound or style. And he's not afraid to use absolutely everything within reach to create his music, slamming together instruments, tones, timbres, rhythms, noise and silence from opposite ends of the spectrum into beautiful and haunting compositions. Expect more of a complete experience created during his gigs rather than a track-by-track set. He has said that since the move to Iceland, he has noticed some dramatic changes in his music.

Travelling halfway across the globe has provided his music, unsurprisingly, a more isolated quality. That is, isolated from genre borrowing, structural considerations, and other influences that have previously tainted his unique vision. Like every art

ist, Ben Frost is in a constant process of refining his sound into something more internal, essential and pure. "My music has become more of itself than of its influences. It has its own space, more whole. Not built from ten different things but from its own source."

Expect tracks of indefinite length, played live by amplified musicians then sculpted live through a laptop to his own very specific and impeccable taste. The last time he played in Iceland was in Hallgrímskirkja. He brought six Marshall stacks into the church and had six equally ominous guitar players thrashing away for the whole 10 or so minutes. I was expecting the windows to explode but with all sound diverted through his laptop an unexplainable aching sound filled the space. It was sort of like a tsunami was being poured into a tiny funnel with utmost reverence and care; a truly unique experience.

I tried to tease out a hint of what his set is going to be like at this year's Airwaves but all I got was "I'd like to have 5 vocalists and a piano, but it could change". Whatever it will be you can be sure it will be something you are not expecting. You can see the show in a sort of 'Bedroom community' night at Íon on Thursday the 18th, along with some other artists from the label.

Text by Nick Candy



Bloodgroup

What started out as a one-man project in the east-fjord town Egilstaðir some two years back has quickly transformed into the more engrossing acts of the Icelandic music scene. Raggi, one of three siblings, took the computer he had used as his key instrument out of the closet and got his younger sister Lilja and her Faroese boyfriend Janus to back him up. The third and oldest family member, Hallur, didn't want to be left out of the party and soon joined the group. They called themselves Bloodgroup.

Bloodgroup plays powerful and funky rock-influenced electro-dance-pop. Over the past two years, their music has evolved, the sound developed and more instruments, synths and samples added to the mix. They recently included a fifth member, DJ Benni B-Ruff, which they say spiced things up even more.

The five-piece had just returned back from Berlin, where they performed twice at the Popkomm festival, when the Grapevine caught up with them. "These were some great gigs. First we

played a rather small venue and the place was almost packed," says singer Lilja. Hallur continues: "We were really surprised about the turn-out as we haven't released an album yet." "We also played at a gay-club," adds Lilja. "That was a crazy gig. Jens took his shirt off and some mad girls started groping him. That was just insane."

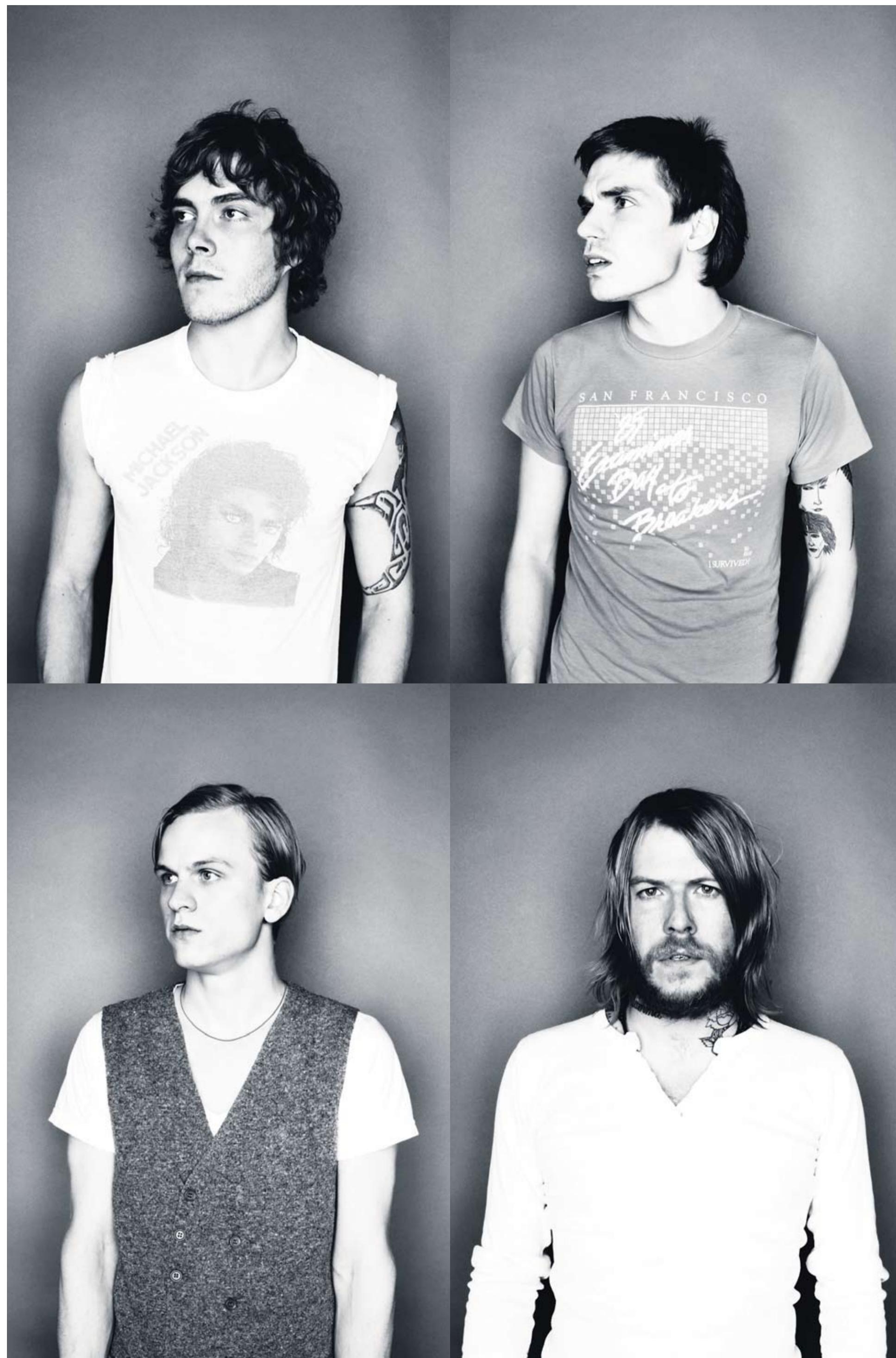
Up until now, their party-thirsty fan base has had to settle for listening to songs on the band's Myspace site or attending their awesome live concerts, but that is all about to change. Bloodgroup's debut album, 'Sticky Situation', is finally ready and will hopefully be released by the end of the month. "The album contains 11 songs, both old ones from the time we had just started writing music together mixed with new ones," says Hallur. "We wrote most of these songs this summer and

recorded them ourselves."

The band's intense live gigs have earned them quite a reputation. "I just want to have fun and flip out on stage," explains über-energetic frontman Lilja. "I never really thought that we would become something, let alone release an album, so my goal was always just to have fun and make every single show be the best concert we had ever played. That hasn't and will not change."

Bloodgroup will play the Iceland Airwaves festival this year and promise a kick-ass performance. To warm up for the festival, two gigs are already lined up. On October 5 they will perform at NASA and open up for Skátar at Organ the next day.

Text by Sveinn Birkir Björnsson



"We don't even know what we are doing when we are doing it. But we will reveal something new at Airwaves."

Mínus – Reinventing the Formula

Following the release of their fourth album last spring, rock outfit Mínus came close to breaking up as the band chemistry turned sour. After much speculation about the band's future, Camp Mínus announced that two members, bass player Þróstur and guitarist Frosti, would not continue with the band, but the remaining three members would continue to work together under the Mínus name and recruited a new bass player to fill out their line-up. I had a sit down with guitarist Bjarni and singer Krummi to find out what was going on and where the band was heading.

As it turns out though, some band members had less of a disagreement than the others. "Bjarni and I, we listen to the same kind of music," Krummi states. "We are both fans of old '60 and '70s music, prog rock, blues, jazz and Southern rock, and Bjössi as well. We work very easily together, and pick up things from one another, how we want things to sound, while Frosti is more into new music and finding new bands, instead of listening to retro music. There were never any real differences; there were just different tastes. I could relate to Bjarni and Bjössi when I was speaking about music, while could not do that as well with the others. Even if we managed to write great songs for the last album and worked together, that was the last goodbye, working together on that record."

"People were just growing in different directions, as often happens with bands that have been going at it this long," says Krummi when we get to the subject of the departed band members. "There was little creative spark when we rehearsed and it was difficult for us to go into our practice space and play together like we used to do. The most logical step was to split the band really. We had to create a fresher atmosphere to be able to write together and have everybody on the same page in rehearsals. This was the only way to go really, other than just break up the band."

This summer rumours suggested that this was exactly what would happen: the band was about to fold, due to irrevocable differences between members. According to Bjarni, the rumours were not far off-base: "That was pretty much how we felt at the time. This was the only solution for us to keep on going. This was a step that we needed to take in order for us to evolve. Just so we could get that feeling back that we wanted to hang out together and create music together. That had been missing for four years."

When the news finally broke, that two members of the band would head off in a different direction, everyone involved approached the subject with great diplomacy.

The move was explained by citing "creative differences" and a tight lid was kept on what had gone down behind the scenes. "No one will ever hear the full story of what happened," says Krummi, hinting that the split might not have been as peaceful as originally suggested. "Obviously, there was some resentment at first, that is natural. But heals such wounds. This was all done in a brotherly manner," he continues, while Bjarni adds. "We decided to treat each other with respect, instead of fighting."

So, was this a mutual decision? "You could say that," says Krummi. "Eventually," adds Bjarni. "Eventually it was a mutual decision, and everyone walked away content, so everything is OK, and we are not enemies or anything like that," says Krummi. "Bjarni, [drummer] Bjössi and myself, we want to work as professional musicians, Þróstur and Frosti did that for awhile as well, but everyone had started to go off in a different direction, both in musical tastes and musical creation. This was the most logical conclusion."

As pleased as they sound about their new band member, it would be easy to imagine that

Artistic Differences

When pushed on the subject of their differences, Krummi maintains that it was never about any one person. Rehearsals were difficult, and no one put in the extra effort to try to come up with new riffs or new ideas. Bjarni adds: "Towards the end, everything we did just smelled of cock. That was not exactly a situation we wanted to be in."

As it turns out though, some band members had less of a disagreement than the others. "Bjarni and I, we listen to the same kind of music," Krummi states. "We are both fans of old '60 and '70s music, prog rock, blues, jazz and Southern rock, and Bjössi as well. We work very easily together, and pick up things from one another, how we want things to sound, while Frosti is more into new music and finding new bands, instead of listening to retro music. There were never any real differences; there were just different tastes. I could relate to Bjarni and Bjössi when I was speaking about music, while could not do that as well with the others. Even if we managed to write great songs for the last album and worked together, that was the last goodbye, working together on that record."

Apparently, this subject is still approached with diplomacy and care. It doesn't take much to notice that the band's chemistry was not good. But it is not exactly difficult to read between the lines either, and conclude that there are still unresolved issues.

New Member

I last saw the band play on September 6. Given the circumstances were special, a fundraiser event for a local musician who passed away from leukaemia only days later. However, the band showed a new side to them with an experimental approach that received mix enthusiasm from the crowd. This year's Airwaves festival, the band, an established metal act in the past, will not be playing their usual slot on the Kerrang stage, but will rather join bands like !!! and Jakobínarina on the Clash Magazine stage. Is this a band in the midst of a rebirth?

"Well, that is unavoidable I guess. When you lose two pieces from a five piece band," answers Bjarni. Krummi adds: The Kerrang night is great entertainment. Just a cool metal night. The Bronx are playing, a really cool punk band, so it is good fun. The thing is, we are just tired of being put into one corner and play metal nights. When we were doing hardcore music, we were doing alternative music for that genre. Very artistic, mixing many different styles. We just don't want to be pigeonholed. We're just glad to be able to play a different kind of night. It is just fun to be able to change it up a bit."

Kerrang nights aside, the band makes no secret about their desire to change things up. Krummi: "What we want to do, to be honest, is to reshape the band, make a new record and forget about the old stuff. We just want to move forward. We will always have this catalogue of songs, but we want to look ahead."

And, perhaps justifiably, given their recent turmoil, Bjarni adds: "We have nothing to lose

right now. At this point we really don't care about anything else that is happening other than ourselves."

New Music

Krummi: "We don't care about the Icelandic music scene right now. It has been very difficult to get people to come to rock shows the last few years. There is not much going on, so bands just don't want to be stuck in the same old tracks. It's no fun to play a gig in some stinking bar downtown and be paid in beer and ten people show up. It is very difficult to be ambitious under those circumstances. But, we don't give a fuck. We just want to be able to play music together, make records and tour, and be able to laugh and cry together. We just want to push the boundaries like we did when we were making Jesus Christ Bobby, to explore new things."

Say what you want about Mínus, but they have undeniably always had the 'take no prisoners' approach when it comes to making music. The band has developed from the straight aggression-hardcore band we first heard on Hey Johnny! To the grinding progcore sounds of Jesus Christ Bobby to the cock rock elements of Halldór Laxness to the more experimental hook ridden rock sound of their latest offering, The Great Northern Whakakill. So, in times when everything seems new and fresh to them, what comes next? Is there a new album in the pipelines?

"We haven't done much, yet," Krummi admits. "We just need to lock ourselves inside somewhere and not play any live shows for a while and really concentrate on song writing. But what we have been making, that's not even going to be songs man, it is going to be an adventure, a trip." Bjarni chimes in: "It is like nothing you have ever heard before."

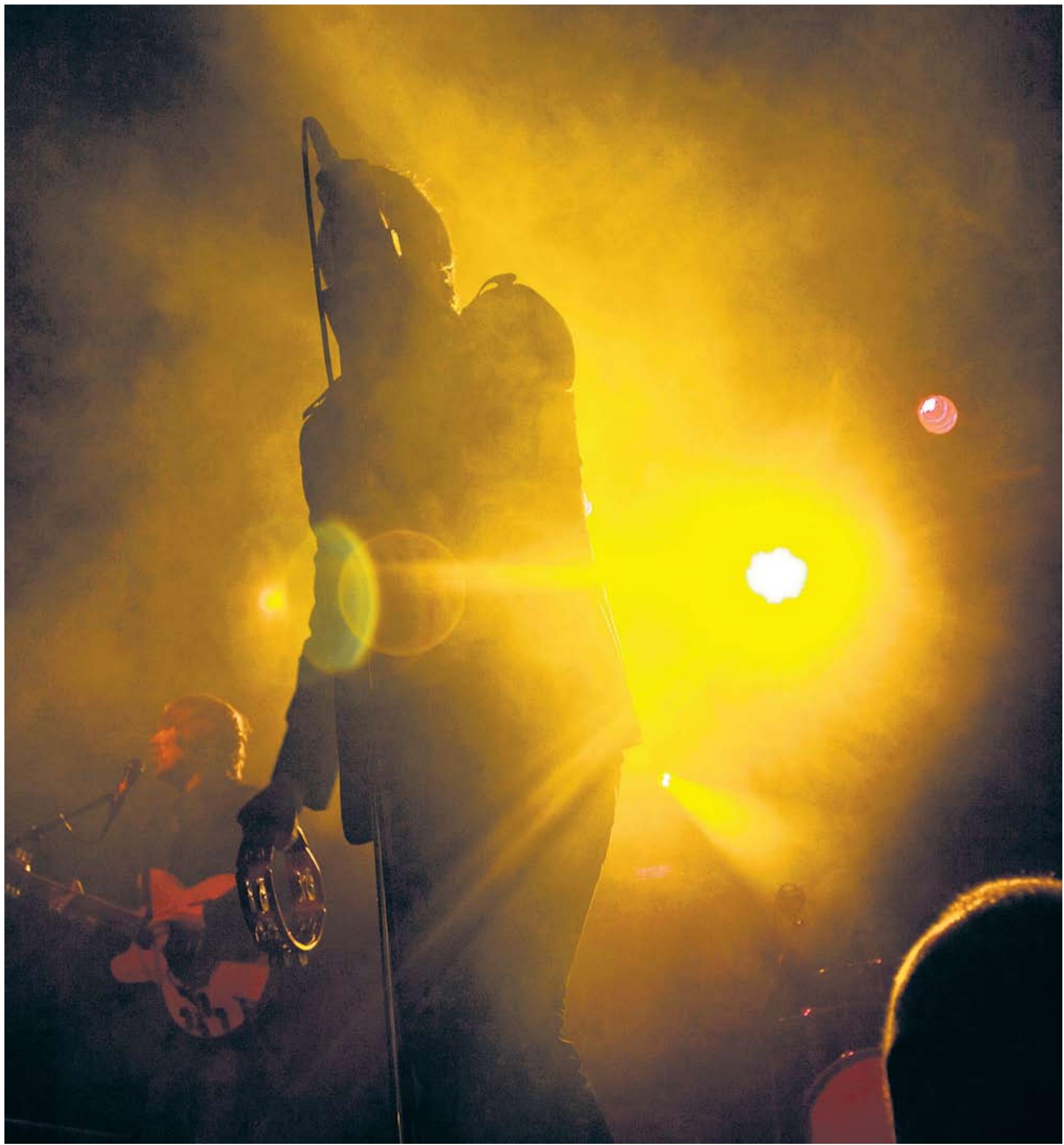
When I ask them to expound on this thought a bit, they sound a little unsure of what direction they are heading in themselves. "It is just conceptual and very progressive rock," Krummi says. "We don't even know what we are doing when we are doing it. But we will reveal something new at Airwaves."

Text by Sveinn Birkir Björnsson
Photos by GAS

info.

Music, Art, Films and Events Listings · Eating, Drinking and Shopping · Map

plus Iceland Airwaves: The Final Countdown · Sequences Real Time Art Festival



above Yes, you guessed it, it's that time of the year again; Iceland Airwaves (B2 & B14)



WINNER

Egils Lite was awarded the gold medal at the 2007 and 2006 Monde Selection, as well as the gold award at the 2006 World Beer Cup and the bronze award at the 2006 European Beer Star.

Now available on tap.

Léttöl



Art

Iceland Airwaves Photography Exhibit

Since its inception, Iceland Airwaves has been the most photographically documented non-geological phenomenon in Iceland. Every night of every festival, hordes of agitated photographers rush out, cameras in-tow, to try to snap as many snappy snaps of the performing artists as their flashcards will fit. This year, Iceland Airwaves and the Reykjavík

Grapevine will present a special exhibit of the best photos of past Airwaves festivals at the Nordic House. Curated by veteran Airwaves photographer Árni Þorlafson, the exhibit (as well as a branch of the fabled "Punk Vs. Diskó" installation) will be open throughout the duration of the festival. The Nordic House will also feature intimate performances by se-

If you would like to be included in the Grapevine listings, free of charge, contact the Grapevine by email at listings@grapevine.is.

Music

■ 12 Tónar Record Shop

Skóluvörðustígur 15

Wed 17.10 Iceland Airwaves – Off Venue Programme: Rökkrúr and Gavin Portland

Thu 18.10 Iceland Airwaves – Off Venue Programme: Khonorr (US), Ólöf Arnalds and Plants and Annuals (CAN)

Fri 19.10 Iceland Airwaves – Off Venue

Programme: Snake and Jet's Amazing Bullit Band (DK), Singapore Sling and Annals (US)

Sat 20.10 Iceland Airwaves – Off Venue

Programme: Ólafur Arnalds, Lost in Hildurness and Reykjavík!

■ Café Amsterdam

Hafnarstræti 5

Fri 05.10 Concert: Bergur and Pétur Órn from Buff and Rúnar from Sixties + band

Sat 06.10 Concert: Bergur and Pétur Órn from Buff and Rúnar from Sixties + band

Fri 12.10 DJ Sesar

Sat 13.10 DJ Sesar

Fri 19.10 Concert: Dimma + guests / DJ Master

Sat 20.10 Concert: Sign, Atómstöðin + guests / DJ Master

■ Austurbær

Snorrastræti 37

Fri 12.10 Sprengjuhöllin release concert. Starts at 21:00.

■ Babalú

Skóluvörðustígur 22a

Fri 19.10 Iceland Airwaves – Off Venue

Programme: GUM, Joana, Indigo and Brynjar. From 14:00-17:00

Sat 20.10 Iceland Airwaves – Off Venue

Programme: Open Mic/Stage. Starts at 14:00

■ Bar 11

Laugavegur 11

Fri 05.10 DJ Biggi Monitor

Sat 06.10 DJ Óli Dóri Weapons

Fri 12.10 DJ Biggi Monitor

Sat 13.10 DJ Gulli Ósóma

selected Airwaves artists, as well as movie screenings and an "Airwaves Brunch" during IA2007, so it's definitely a must-visit.

*Friday October 12–Sunday October 21
The Nordic House, Sturlugata 5,
www.nordice.is*

*Frida Jóns
Sat 20.10 DJ Gulli Ósóma
Sat 21.10 DJ Benni
Sat 03.11 DJ Óli Dóri Weapons
■ Barinn
Laugavegur 22
Fri 05.10 DJ Peter Parker (1 floor) / DJ Kvikindi (2 floor)
Sat 06.10 DJ Shaft (1 floor) / DJ Ermir (2 floor)
Wed 10.10 DJ Skeletor
Thu 11.10 Triangle Production
Fri 12.10 DJ Skeleton
Sat 13.10 DJs TaTaTa (1 floor) / DJ Ási Don Disco (2 floor)
Wed 17.10 Iceland Airwaves 2007
Thu 18.10 Iceland Airwaves 2007
Fri 19.10 Iceland Airwaves 2007
Sat 20.10 Iceland Airwaves 2007
Sun 21.10 Iceland Airwaves 2007
Thu 25.10 Þórtunsnúður Ríkisins
Fri 26.10 Hugsandí Danstónlist (1 floor) / DJ Asar Logi (2 floor)
Sat 27.10 Groovebox / Beauty and the Beats
■ Café Hljómalind
Laugavegur 21
Thu 18.10 Iceland Airwaves – Off Venue Programme: Doddie, The Diversion Sessions and Rökkrúr
Fri 19.10 Iceland Airwaves – Off Venue Programme: Ask the Slave, Reykjavík!
Sat 20.10 Iceland Airwaves – Off Venue Programme: Snake and Jet's Amazing Bullit Band, Mörðingarnir and Gavin Portland
Sun 21.10 Iceland Airwaves 2007
Tue 23.10 Concert: Alabama Thunderpussy. Opening acts are Brain Police and Zodogan.
Wed 24.10 Concert: Alabama Thunderpussy. Opening acts are Brain Police and Zodogan.*

■ Grand Rokk
Smíðustígur 6
Fri 12.10 Concert: Innvortis, Severed Crotch and Hostile. Free entrance. Starts at 22:00
Wed 17.10 Iceland Airwaves 2007
Thu 18.10 Iceland Airwaves 2007
Fri 19.10 Iceland Airwaves 2007
Sat 20.10 Iceland Airwaves 2007
■ Háskólabíó
At Hagatorg
Thu 01.11 The Icelandic Symphony Orchestra: Europa Musicae
■ Hitt Husið
Laugavegur 30
Fri 05.10 DJ Mikkó
Sat 06.10 DJ Andrea Jóns
Fri 12.10 DJ Rod
Sat 13.10 DJ Andrea Jóns
Wed 17.10 Iceland Airwaves – Off Venue Programme: Átómstöðin
Fri 19.10 Iceland Airwaves – Off Venue Programme: Singapore Sling, Eliza and

The Duke Spirit. Starts at 20:00. / DJ Andrea Jóns
Sat 20.10 Iceland Airwaves – Off Venue Programme: Jóhann Kristinsson, The End and Cliff Clavin. Starts at 21:00. / DJ Andrea Jóns
Fri 26.10 DJ Rod
Sat 27.10 DJ Andrea Jóns
Fri 02.11 DJ Mikkó
Sat 03.11 DJ Andrea Jóns
■ Domo
Þingholtstæti 5
Wed 10.10 Concert: Fnykur – Samúel Jón Samúelsson Big-Band
Wed 17.10 Concert: Other Trio
Wed 24.10 Concert: Pað sem hverfur (Egill Ólafsson, Raghnheiður Gröndal, Sigurður Flosason, Kjartan Valdemarsson and Mattías M.D. Hemstock)
■ Egilshöll
Fossaveyni 1
Wed 31.10 Concert: Italian singer and music producer Andrea Bocelli
■ Fríkirján
Laufásvegur 13
Fri 05.10 Concert: Danielson from the US. Starts at 21:00
Fri 19.10 Iceland Airwaves 2007
Sat 20.10 Iceland Airwaves 2007
■ Gaukurinn
Tryggvagata 22
Wed 17.10 Iceland Airwaves 2007
Thu 18.10 Iceland Airwaves 2007
Fri 19.10 Iceland Airwaves 2007
Sat 20.10 Iceland Airwaves 2007
■ Gaukurinn
Vónarstræti 3
Thu 18.10 Iceland Airwaves 2007
Fri 19.10 Iceland Airwaves 2007
Sat 20.10 Iceland Airwaves 2007
■ Kaffibarinn
Bergstæðastræti 1
With a mixture of techno, reggae, hip-hop and classic dance hits, the DJs are usually capable of crowding this frisky bar every single night of the week.
Fri 05.10 DJ Lazer
Sat 06.10 DJ (TBA)
Sat 13.10 Nuno Lx
Wed 17.10 Iceland Airwaves – Off Venue Programme: Live acts and DJs from 17:00 – 20:00
Thu 18.10 Iceland Airwaves – Off Venue Programme: Snake and Jet's Amazing Bullit Band (DK) at 17:00 / DJ Alfons X and DJ Magic at 22:00
Fri 19.10 Iceland Airwaves – Off Venue Programme: Live acts and DJs from 17:00 – 20:00
■ Nasa
By Austurvöllur
Fri 05.10 Warm-up for Iceland Airwaves: Motion Boys, Bloodgroup, Ultra Mega Teknóbandið Stefnán and Foreign Monkeys. Starts at 23:00 Admission fee is 500 ISK.
Sat 06.10 Concert: Stuðmenn. Starts at

Pósthússtræti 3-5

Sat 20.10 Iceland Airwaves – Off Venue

Programme: Bedroom Community: Ben Frost, Sam Amidon (US) and Valgeir Sigurðsson. From 16:00 / In Gumbo release party: DJ Kasper Björke (DK), Dj Trentemöller (DK) and DJ Jack Schidt (IS) From 23:00
Fri 26.10 DJ Thor
Sat 27.10 DJ (TBA)

■ Laugardalsbóll
Engjavegur 8
Sat 13.10 Concert: Megas and Senubjófarnir. Starts at 21:00
Sat 27.10 Concert: Rúnar Júlíusson and Big-Band. Special guests include Bubbi Morthens, Björgvin Halldórsson, Magnús Kjartansson, Baggalitóur, Shady Owens, Doktor Gunnar, Gyli Þegisson, Hermann Gunnarsson and Larry Otis
■ Líðó
Hallaþegarstígur 1
Fri 19.10 Concert: Dalton / DJ Maggi
Sat 20.10 Iceland Airwaves – Off Venue Programme: Media Center Wrap-up party featuring Solid Gold (US) Starts at 22:00
Fri 26.10 Troubadours Alexander and Órvar / DJ Maggi
Sat 27.10 Troubadours Public / DJ Maggi
■ Málf & Menning
Laugavegur 18
Wed 17.10 Iceland Airwaves – Off Venue Programme: Mikael Lind, Vtoi and Sprengjuhöllin. Starts at 17:00
Thu 18.10 Iceland Airwaves – Off Venue Programme: Jónas Sigurðsson and Seabear. Starts at 17:00
Fri 19.10 Iceland Airwaves – Off Venue Programme: Retro Stefson and Ólöf Arnalds. Starts at 17:00
Sat 20.10 Iceland Airwaves – Off Venue Programme: Babar and Skakkamanage. Starts at 16:00
■ Naked Ape
Bankastræti 12
Fri 05.10 Troubadours Public / DJ Gulli Ósóma
Sat 06.10 DJ Danni Deluxe
Wed 10.10 DJ Ermir
Thu 11.10 DJ Anna Brá
Fri 12.10 Danish troubadour Martin Hoeybye / DJ Árni Sveins
Sat 13.10 DJ Gísli Galdur
Wed 17.10 Iceland Airwaves – Off Venue Programme: Rock and Bacon morning with Hookerswing. Starts at 10:00
Thu 18.10 Iceland Airwaves – Off Venue Programme: Rock and Bacon morning with Cliff Clavin. Starts at 10:00.
Fri 19.10 Iceland Airwaves – Off Venue

vens, Deerhoof, and Why? and their music is sometimes described as something Sufjan Stevens might sound like if he went completely nuts. Seeing them play this small, intimate venue should therefore be a memorable event.

*October 5
Fríkirján Church, Laufásvegur 13
Tickets at www.midi.is*

The Danielson Family in Concert

On October 5, the experimental U.S. indie-rock group Danielson will perform at Fríkirján Church. The band was founded in the late 1990s when the eccentric bandleader, Daniel Smith, got his four siblings and their friends to play some songs together for an art project. They have made music together ever since and released records under various quirky band names.

Danielson has worked closely with bands and musicians such as Sufjan Stevens,

■ Hressó
Austurstræti 20
Fri 05.10 Troubadours Alexander and Órvar / DJ Bjarni
Sat 06.10 Troubadours Public / DJ Bjarni
Wed 10.10 Oktoberfest
Thu 11.10 Octoberfest
Fri 12.10 Octoberfest: Menn ársins / DJ Maggi
Sat 13.10 Octoberfest: Troubadours Alexander and Órvar / DJ Maggi
Fri 19.10 Concert: Dalton / DJ Maggi
Sat 20.10 Iceland Airwaves – Off Venue Programme: Media Center Wrap-up party featuring Solid Gold (US) Starts at 22:00
Fri 26.10 Troubadours Alexander and Órvar / DJ Maggi
Sat 27.10 Concert: Tepokinn jazzband / DJ Maggi
■ Íðó
Vónarstræti 3
Thu 18.10 Iceland Airwaves 2007
Fri 19.10 Iceland Airwaves 2007
Sat 20.10 Iceland Airwaves 2007
■ Málf & Menning
Vónarstræti 3
Thu 18.10 Iceland Airwaves 2007
Fri 19.10 Iceland Airwaves 2007
Sat 20.10 Iceland Airwaves 2007
■ Óðinn
Bergstæðastræti 1
With a mixture of techno, reggae, hip-hop and classic dance hits, the DJs are usually capable of crowding this frisky bar every single night of the week.
Fri 05.10 DJ Lazer
Sat 06.10 DJ (TBA)
Sat 13.10 Nuno Lx
Wed 17.10 Iceland Airwaves – Off Venue Programme: Live acts and DJs from 17:00 – 20:00
Thu 18.10 Iceland Airwaves – Off Venue Programme: Snake and Jet's Amazing Bullit Band (DK) at 17:00 / DJ Alfons X and DJ Magic at 22:00
Fri 19.10 Iceland Airwaves – Off Venue Programme: Live acts and DJs from 17:00 – 20:00
■ Nasa
By Austurvöllur
Fri 05.10 Warm-up for Iceland Airwaves: Motion Boys, Bloodgroup, Ultra Mega Teknóbandið Stefnán and Foreign Monkeys. Starts at 23:00 Admission fee is 500 ISK.
Sat 06.10 Concert: Stuðmenn. Starts at

23:00
Sat 13.10 Gay-Dance with DJ Páll Óskar. Starts at 00:00
Wed 17.10 Iceland Airwaves 2007
Thu 18.10 Iceland Airwaves 2007
Fri 19.10 Iceland Airwaves 2007
Sat 20.10 Iceland Airwaves 2007
Sun 21.10 Iceland Airwaves 2007
Fri 02.11 Concert: Funk-band Jagtár. Starts at 23:00
Sat 03.10 Concert: Ný Dönsk. Starts at 23:00
■ Organ
Hafnarstræti 1-3
Fri 05.10 Concert: Lee Hazelwood Tribute: Performances include Der Sturm, Megasukk, Ólöf Arnalds and Ottar Proppe, Singapore Sling and Unun. Starts at 22:00
Sat 06.10 Concert: Skátar, Bloodgroup and Auxpan. Starts at 22:00 / DJ Maggi Legó
Wed 10.10 Saving Iceland concert: Kilo the Great, Tveir leikmenn, Authentic, Hraun, Dys and Jan Mayen. Starts at 21:00
Thu 11.10 Concert: Dúkkulísurar. Starts at 21:00
Fri 12.10 Concert: Skakkamanage. Starts at 21:00
Sat 13.10 Concert: Motion Boys / DJ Lazer
Wed 17.10 Iceland Airwaves 2007
Thu 18.10 Iceland Airwaves 2007
Fri 19.10 Iceland Airwaves 2007
Sat 20.10 Iceland Airwaves 2007
Sun 21.10 Iceland Airwaves 2007
Wed 31.10 Concert: Ólöf Arnalds and Ólafur Arnalds. Starts at 21:00
■ Prikið
Bankastræti 12
Fri 05.10 Troubadours Public / DJ Gulli Ósóma
Sat 06.10 DJ Danni Deluxe
Wed 10.10 DJ Ermir
Thu 11.10 DJ Anna Brá
Fri 12.10 Danish troubadour Martin Hoeybye / DJ Árni Sveins
Sat 13.10 DJ Gísli Galdur
Wed 17.10 Iceland Airwaves – Off Venue Programme: Rock and Bacon morning with Hookerswing. Starts at 10:00
Thu 18.10 Iceland Airwaves – Off Venue Programme: Rock and Bacon morning with Cliff Clavin. Starts at 10:00.
Fri 19.10 Iceland Airwaves – Off Venue

THE VIKING : INFO

Hafnarstræti 3 | Hafnarstræti 104

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Upcoming concerts

THE UNFINISHED SYMPHONY

THURSDAY, OCTOBER 18TH @ 7:30 PM
Conductor :: Eva Ollikainen
Soloist :: Sigurður Flosason
Carl Nielsen :: Symphony nr. 4 "The Unextinguishable"
Franz Schubert :: Symphony nr. 8 "Unfinished"
Veigar Margeirsson :: Saxophone Concerto (World Premiere)

EVERGREENS

THURSDAY, OCTOBER 25TH @ 7:30 PM
Conductor :: Esa Häkkilä
Soloist :: Alison Balsom
Works by Piazzolla, Smetana, Rossini, Holst, Sibelius, Bach, Haydn, Wagner, Rachmaninov and Mozart

FAMILY SERIES - PYJAMA PARTY

SATURDAY, OCTOBER 27TH @ 5 PM
Conductor :: Esa Häkkilä
Works by Björn R. Einarrson, E. Humperdinck, G. Gershwin, H. Berlioz and Mozart

EUROPA MUSICALE

THURSDAY, NOVEMBER 1ST @ 7:30 PM
Conductor :: Rúmen Gamba
Soloist :: Bryndis Halla Gylfadóttir
Atli Heimir Sveinsson :: Icerapp 2000
Carl Nielsen :: Aladdin suite
Jón Leifs :: Geysir
Jón Nordal :: Cello Concerto
Maurice Ravel :: Bolero

NOW LISTEN! A CONCERT FOR YOUNG AUDIENCES (16-30)

FRIDAY, NOVEMBER 2ND @ 9 PM
Conductor :: Rúmen Gamba
Igor Stravinsky :: Rite of spring

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OR TEL. 545 2500



All concerts take place in Háskólabíó.



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Art

Nordic Contemporary Portraits

'Portrait Nu!', a unique Nordic group exhibition, has just arrived in Iceland and will be displayed at the Hafnarfjörður Institute of Culture and Fine Art. The exhibition features contemporary portraits that were part of a Nordic portrait competition, launched by the Danish Museum of National History at Frederiksberg Castle in 2006. 541 artworks were submitted

and 62 of them chosen. The artists were encouraged to illustrate the great diversity of the term 'portrait' and what it can include. By doing so, they engaged with a wider audience and gave the public an opportunity to become acquainted with contemporary Nordic portraiture. Several Icelandic artists were chosen to participate. These include Dodd Maggy

Kristjánsdóttir, Helgi Gíslason, Kristveig Halldórsdóttir, Magdalena Margrét Kjartansdóttir, Sessela Tómasdóttir and Sigrún Eldjárn. The exhibition opens at 17:00 on October 13.

October 13 - December 22
Hafnarfjörður Institute of Culture and Fine Art, Strandgata 34, www.hafnarborg.is

Programme: Rock and bacon morning with Rass. Starts at 10:00.

Sat 20.10 Iceland Airwaves - Off Venue Programme: Rock and bacon morning with XXX Rottweiler Starts at 14:00.

Wed 24.10 DJ Eirir
Thu 25.10 DJ Jóna Ladycats

Fri 26.10 DJ Gunnar
Sat 27.10 DJ Benni B-Ruff

■ Q-bar
Ingólfssbraut 3

Fri 05.10 Nightmare at Q-bar: DJ Stæfhund

Sat 06.10 Beauty and the Beats
Wed 10.10 DJ Ingvi

Thu 11.10 DJ Beatur
Fri 12.10 DJ Gísli Galdr

Sat 13.10 DJs Maggi Felix and Kalli.

Wed 17.10 DJ Ingvi

Thu 18.10 DJ Pórir
Fri 19.10 Gullfoss og Geysir

Programme: Hafðis Huls, Computerclub, Jakobínarína and Mugison. Starts at 16:30

Sat 20.10 Iceland Airwaves - Off Venue Programme: Sign, Lada Sport, Bloodgroup, Radio LXMNRG and Motion Boys. Starts at 16:30

Sun 21.10 Iceland Airwaves - Off Venue Programme: Múgseljum, Hraun and Shadow Parade. Starts at 16:30

■ Reykjavík City Theatre
Listabraut 2

Tue 23.10 Sniglabandið release concert. Starts at 20:30

■ Sirkus
Klapparstígur 30

Fri 05.10 DJ Tommi White
Sat 06.10 Lazer show

Wed 10.10 Concert: Andreas and the Gloryholes. Starts at 21:00 / DJ Einar Sonic

Thu 11.10 DJ Gunnar Ewok

Fri 12.10 DJs TaTaTa
Sat 13.10 DJ Ozzy

Wed 17.10 DJ Biggo

Thu 18.10 Iceland Airwaves - Off Venue Programme: Concert: Jóhann. Starts at 21:00 / Cocktail Vomit Party

Mix. Starts at 00:00
Fri 19.10 Iceland Airwaves - Off Venue

Programme: Moshi Moshi record label presents Best Fwends, Slow Club and Moshi Moshi DJs. Starts at 21:00 / Jack Schidt and special friends. Starts at 00:00

Sat 20.10 Iceland Airwaves - Off Venue Programme: DJ Ezus vs. SkelEtor. Starts at 23:00

■ Skifan Record Shop
Laugavegur 26

Wed 17.10 Iceland Airwaves - Off Venue Programme: Vilfheim, Hjaltalin and Pétur Ben. Starts at 17:30

Thu 18.10 Iceland Airwaves - Off Venue Programme: Johnny & the Rest, B.Sig, Lay Low, Sprenguhöllin and Boys in a Band. Starts at 16:30

Oct 12-20 DJ
Sequences Real-Time Art Festival: Gunnar Órn Tyres and Sara Riel

■ 3 Floors
Laugavegur 60

Oct 12-20 DJ
Sequences Real-Time Art Festival: Jacqueline Torres

■ Adalvídeiglan
Klapparstígur 37

Oct 12-20 DJ
Sally and Mo

Sequences Real-Time Art Festival: Installations by Elin Anna Þórisdóttir and Póra Gunnarsdóttir

■ Artótek
Týggvogata 15

Mon-21, Tue-Thu. 10-19, Fri. 11-19, Sat. and Sun. 13-17

[www.sism.is/](http://WWW.SISM.IS/)/Index/Islenska/Artótek

Sep 17-Oct 14
The work of Póra Gunnarsdóttir

■ ÁSÍ Art Museum
Frejyjugata 41

Tue-Sun. 13-17
Free Entrance

Sep 29-Oct 21
Rubbish

Magnús Tómasson exhibition: A journey through his sketchbooks.

■ Auga fyrir Auga
Hoerfisgata 35

Open Thu.-Fri. 15-19, Sat.-Sun. 14-17
Current exhibition: Red Square

Photographs from Calcutta by

■ 101 Gallery
Hoerfisgata 18

Thu.-Sat. 14-17 and by appointment
[www.101hotel.is/101hotel/101gallery/](http://WWW.101HOTEL.IS/101HOTEL/101GALLERY/)

Sep 9-Oct 10
Tokyo / Reykjavík

Photographs by Japanese photographer Takashi Homma.

Oct 12-20 DJ
Sequences Real-Time Art Festival: Gunnar Órn Tyres and Sara Riel

■ Gallery Fold
Skólaþróðustígur 1a

Oct 5 - Oct 19
Paintings by Charlotta Sverrisdóttir

■ Gallery Águst
Baldursgata 12

Wed.-Sat. 12-17
[www.galleriagust.is](http://WWW.GALLERIAGUST.IS)

Sep 29-Nov 10
The Neutral: In Motion

Hulda Stefnasdóttir exhibition

Oct 12-20 DJ
Sequences Real-Time Art Festival: Guðrún Kristjánsdóttir, Hildigunnur Birgisdóttir, Ólöf Helga Helgadóttir, Unnur Mjöll S. Leifsdóttir and You zie sook

■ Gallery Fold
Skólaþróðustígur 1a

Oct 5 - Oct 19
Paintings by Charlotta Sverrisdóttir

■ Gallery 100*
Bæjarháls 1

Oct 12-20 DJ
Sequences Real-Time Art Festival: Hafsteinn Mikael and Jón Sæmundur Auðarson

■ Dwarf Gallery
Grundarstígur 21

Opening Hours: Fri. and Sat. 18-20
[www.this.is/birta](http://WWW.THIS.IS/BIRTA)

Oct 12-20 DJ
Sequences Real-Time Art Festival: Auxpan and Sara Björnsdóttir

■ Gallery 100*
Engjavegur 8

Oct 12-20 DJ
Sequences Real-Time Art Festival: Snorri Ásmundsson

■ KronKron
Laugavegur 63b

Oct 12-20 DJ
Sequences Real-Time Art Festival: Hanna Ch. Sigurkalsdóttir

■ Gallery 100*
Engjavegur 8

Oct 12-20 DJ
Sequences Real-Time Art Festival: Snorri Ásmundsson

■ Laugardalshöll
Engjavegur 8

Oct 12-20 DJ
Sequences Real-Time Art Festival: Snorri Ásmundsson

■ Living Art Museum
Laugavegur 7

Oct 12-20 DJ
Sequences Real-Time Art Festival: Darri Lorenzen and Shoplifter

■ Artótek
Rauðarárstígur 14-16

Mon.-Fri. 10-18
Sat. 11-16

Sun. 14-16
[www.myndlist.is](http://WWW.MYNDLIST.IS)

Sep 29-Oct 14
Paintings by Þorsteinn Helgason

■ Gallery Gel
Hoerfisgata 37

Mon.-Fri. 13-18
Sat. 11-16

Sun. 14-16
[www.nylo.is](http://WWW.NYLO.IS)

Oct 6-Nov 4
Ragnar Kjartansson

We have been told that this exhibition will be awesome. It will be Mr. Kjartansson's largest solo exhibition to date and is done in co-op with the Austrian museum TBA21.

■ The Lost Horse Gallery
Skólaþróðustígur 1a

Oct 12-20 DJ
Sequences Real-Time Art Festival: Darri Lorenzen and Shoplifter

■ Living Art Museum
Laugavegur 26

Wed.-Fri. 13-17
Thu. 13-22

[www.nylo.is](http://WWW.NYLO.IS)

Oct 6-Nov 4
Ragnar Kjartansson

We have been told that this exhibition will be awesome. It will be Mr. Kjartansson's largest solo exhibition to date and is done in co-op with the Austrian museum TBA21.

■ The Naked Ape
Bankastræti 14

Oct 12-20 DJ
Sequences Real-Time Art Festival: Anna Wolt, Björk Viggoðóttir, Jóhanna Kristbjörg Sigurðardóttir, Kristján Zalikins, Þóður Grímsson, Lina Björn and Ragnheiður Káradóttir

■ The National Gallery of Iceland
Frikirkjuvegur

Tue.-Sun. 11-17
Free Entrance

[www.listasafnreykjavikurus.is](http://WWW.LISTASAFNREYKJAVIKURUS.IS)

Mar 31-Dec 31
Folk Tales

An exhibition of works by Icelandic draughtsmen who took on the task of illustrating folk tales from the oral tradition.

Apr 2-Dec 31
The Shape of Life

A new retrospective of the works by Ásmundur Sveinsson. The exhibition focuses on abstract works from 1945 onwards.

■ Reykjavík Art Museum
- Hafnarhús

Tryggvagata 17

Open daily 10-17

Aug 31-Oct 21
D Gallery

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Akureyri

KETILHÚSIÐ - 13. OKTÓBER 2007 - 21:00

Miðar seldir við hurð.
Miðaverð 1.500 kr.



Art

Sketchbooks Displayed

Magnús Tómasson's solo exhibition 'Rubish' opened in the ASÍ Art Museum on September 29. This exhibition is a journey through Tómasson's sketchbooks and displays paintings, sculptures and installations. Tómasson has exhibited

extensively throughout his long career and been an active part of the Icelandic art scene. The exhibition is open until October 21.

ASÍ Art Museum, Freyjugata 41

Open Daily 10-17

Sep 8-Dec 31

Architecture at Eye Level

Sep 8-Nov 4

Egert Pétursson - Retrospective Paintings by Egert Pétursson, an Icelandic artist famed for his meticulous depictions of flowers.

Sep 8-Oct 14

Sculptures by Helgi Gíslason. The exhibition features new works of bas-relief.

Sep 15-Dec 31

Jóhannes S. Kjarval - Key Works Paintings by Jóhannes S. Kjarval

■ Reykjavík Maritime Museum

Grandagarður 8
Open Tue-Sun. 11-17
www.sjominjasafn.is

Current exhibition:

Objects from Reykjavík cultural history

■ The Reykjavík Museum of Photography

Grófarhús, Tryggvagata 15, 6th floor
Weekdays 12-19

Sat.-Sun. 13-17
Free Entrance

www.ljósmyndasafnreykjavikur.is

Aug 30-Oct 24

The Lost Children of Afghanistan

Photographs by Dante

Sep 15-Nov 25

Dagblðjoð Víðir! /Víðir Newspaper!

Press photography in Iceland from 1960 to 2000.

■ Safn

Laugavegur 37

Wed.-Fri. 14-18

Sat.-Sun. 14-17
Free Entrance

www.safn.is

May 19-Oct 20

Museum of the Surface / Desire Archive

/ Decay Complex

Unnar Órn J. Auðarson exhibition

Sep 1-Oct 7

Sigurður Guðjónsson exhibition

Sep 1-Oct 11

Huginn Þór Arason and Tony Trehy exhibition

Oct 12-Oct 21

Sequences Real-Time Art Festival: Art:21,

Birgir Andrésson, Ólafur Ólafsson and

Lívia Pérez de Siles de Castro, Ragna

Róbertsdóttir and Sara Björnsdóttir

■ Sigurður Ólafsson Museum

Laugarnestangi 70

Open Tue-Sun. 14-17
Permanent exhibition:

Works of sculptor Sigurður Ólafsson

■ Sirkus

Klapparstígur 38

Oct 12-Oct 21

Sequences Real-Time Art Festival: Sara

Gunnarsdóttir

■ Start Art / Art Shop

Laugavegur 12b

www.startart.is

Sep 29-Oct 26

Hjörtur Hjartarson and Steingrímur

Open daily from 11-17.

Permanent exhibition:

Roni Horn installation. She has replaced stacks of books with glass columns containing water gathered from Iceland's glaciers and glacial rivers.

■ Sandgerði Museum

Gerðavegur 1, Sandgerði.

Until Feb 7, 2008

Polar Adventures

Exhibition on the life and work of the French polar explorer, scientist and doctor Jean-Baptiste Charcot.

■ Jónas Viðar Gallery

Kaupvangstræti 12, Akureyri

Fri.-Sat. 13-18

www.jvs.is/jvgallery.htm

Sep 27-Oct 7

Martin J. Meier exhibition

■ Akureyri Art Museum

Kaupvangstræti 12, Akureyri

Tue.-Sun. 12-17

www.listasafn.akureyri.is

Aug 25-Oct 14

Sjónlist 2007 / Icelandic Visual Art

Exhibition displaying artworks by six artists and art-groups nominated for the Icelandic Visual Art Award (Sjónlist)

this year. These are Birgir Andrésson, Hekla Döggi Jónsdóttir, Hrafnkell Sigurðsson, Nikita, Studio Grandi and Óssur hf.

■ DaLi Gallery

Brekkuágata 9, Akureyri

Mon.-Sat. 14-18

www.daligallery.blogspot.com

Current exhibition:

Petta - Das - This

Hlynur Hallsson exhibition

■ GalleriBOX

Kaupvangstræti 10, Akureyri

www.galleribox.blogspot.com

Oct 20-Nov 20

Vivarium

Huggin Þór Arason exhibition



Films

Superbad

Smárábió, Sambíóin Álfabakka,

Háskólabíó, Sambíóin Keflavík

Hairspray

Smárábió, Laugarásbió

Knocked Up

Smárábió, Laugarásbió, Sambíóin Selfossi

Shoot 'Em Up

Smárábió, Sambíóin Keflavík, Sambíóin Selfossi

No Reservations

Sambíóin Álfabakka, Sambíóin

Kringlunni, Sambíóin Akureyri, Sambíóin Selfossi

I Now Pronounce You Chuck and Larry

Sambíóin Álfabakka, Háskólabíó,

Laugarásbió, Sambíóin Keflavík,

Sambíóin Selfossi

Astrópia

Sambíóin Álfabakka, Háskólabíó,

Sambíóin Kringlunni, Sambíóin Akureyri

Veðramót

Háskólabíó, Regnboginn

3:10 to Yuma

Háskólabíó, Laugarásbió, Sambíóin

Akureyri

Stardust (October 5)

Halloween (October 5)

30 Days of Night (October 9)

The Kingdom (October 12)

The Brave One (October 12)

Resident Evil: Extinction

The Last Legion (October 19)

Good Luck Chucky (October 19)

The Heartbreak Kid (October 19)

RIFF

Reykjavík International Film Festival

Sep 27-Oct 7

This year, RIFF's programme consists of nearly one hundred films from across the globe. For more info go to www.riif.is

Movie Theatres

■ Regnboginn, Hverfisgata 54

101 Reykjavík, Tel. 551-9000

■ Háskólabíó, Hagatong

107 Reykjavík, Tel. 525-5400

■ Laugarásbió, Laugarás

104 Reykjavík, Tel. 565-0118

■ Smárábió, Smáralind

201 Kópavogur, Tel. 564-0000

■ Sambíóin, Álfabakki 8

109 Reykjavík, Tel. 575-8900

■ Sambíóin, Kríglan 4-12

103 Reykjavík, Tel. 575-8900

■ Sambíóin Akureyri, Ráðhústorg

600 Akureyri, Tel. 461-4666



101 Bar/Restaurant

The first thing you notice when you sit down for a meal at the 101 Bar is the books. Every table has a stack of coffee table books on art, photography and design; books that look expensive and important. If you are looking for a place to sit and sip coffee and look at pretty books about modern culture, this place will bury the local library every single time.

As the restaurant is a part of the operations of the boutique hotel 101, the chic interiors and attentive décor was to be expected – very chic, and very black. There is a cold and calculated elegance at work here manifested through a black theme that runs through all design elements, from the Eames chairs to the menu.

While on the subject; the menu is a little less high end than I expected from the hotel's de facto restaurant. This is essentially a bistro offering, featuring mostly common courses found at most bars that serve food in the greater Reykjavík area. Besides the regular array of burgers, sandwiches and pasta, the Tandoori seawolf and Bacalao with pumpkin seed were the menu highlights.

We started the proceedings by sharing a dish of carpaccio (1800 ISK). It tasted good, but the slices were too thick, which is a turn-off when dealing with raw meat. For the main course, my partner selected the Moroccan chicken breast with couscous (3200 ISK), a spicy treat that I would probably opt for the next time I am there. Myself, I ordered the 200 gram sirloin burger (2200 ISK).

Now, the sirloin burger is one serious hamburger. Not only is it 200 grams, it is made from a ground sirloin steak. It is a huge piece of meat and, as burgers go, it is one of the better I've had in this town. Obviously this is reflected by the price, which is considerably higher than you'd expect to pay for a hamburger. But the hiked up price could hardly be justified for others than extreme burger enthusiasts.

Although 101 Bar/Restaurant is more expensive than similar places in town, the extra money buys you attentive service, pleasing surroundings and better privacy than you will get anywhere else, but not necessarily better food.

Address:
Hverfisgata 10
101, Reykjavík
Tel.: 580-0101

Reviewed by
Sveinn Birki Björnsson

Fjalakötturinn

In a historical building in the city centre, restaurant Fjalakötturinn opened a little over a year ago and has quickly made a name for itself in the downtown dining scene. The lunch buffet offered during the day has become popular among business folks in the centre while the diverse dinner menu attracts a wide range of diners.

Minimalist decorations, candlelit tables and black-and-white photographs of Reykjavík back in the day add to the overall charm this small restaurant has to offer. The waiter got us a table by the window, overlooking one of the oldest streets in Reykjavík, and quickly brought us a piece of smoked eel as an appetiser.

Fjalakötturinn specializes in Icelandic raw material so fish courses, prepared in various ways, are plentiful on the menu, mixed with meat and vegetable dishes. As starters we had "Harumaki" spring rolls filled with crabmeat and served with ponzo dressing (1,820 ISK); a crunchy, flavoursome and hearty dish. If you are not completely starving, one portion for two should be more than enough as a starter.

As a main course I was served salted cod with Israeli couscous, cardamom sauce and vegetables (2,950) while my dining partner opted for the lamb, served with potato-celeri root terrine and long beans (3,800). To complete the meal, the waiter picked out an excellent wine from the extensive list. For wine enthusiasts, it's worth mentioning that Fjalakötturinn won the Wine Spectators Award in 2006 and 2007. Our main courses didn't disappoint. The tasty vegetable mix suited the fish fine and the lamb was cooked just right, although my friend found the sauce a bit too heavy.

I've always been a big fan of chocolate and when our waiter brought the dessert to the table I heard my stomach scream for joy. The dessert consisted of six types of chocolate delicacies: dark chocolate, white chocolate, chocolate cake, chocolate ice-cream, chocolate-mousse, chocolate soufflé. A chocolate heaven! If I would have needed a reason to come back another time, this sure was it.



Photo by GAS



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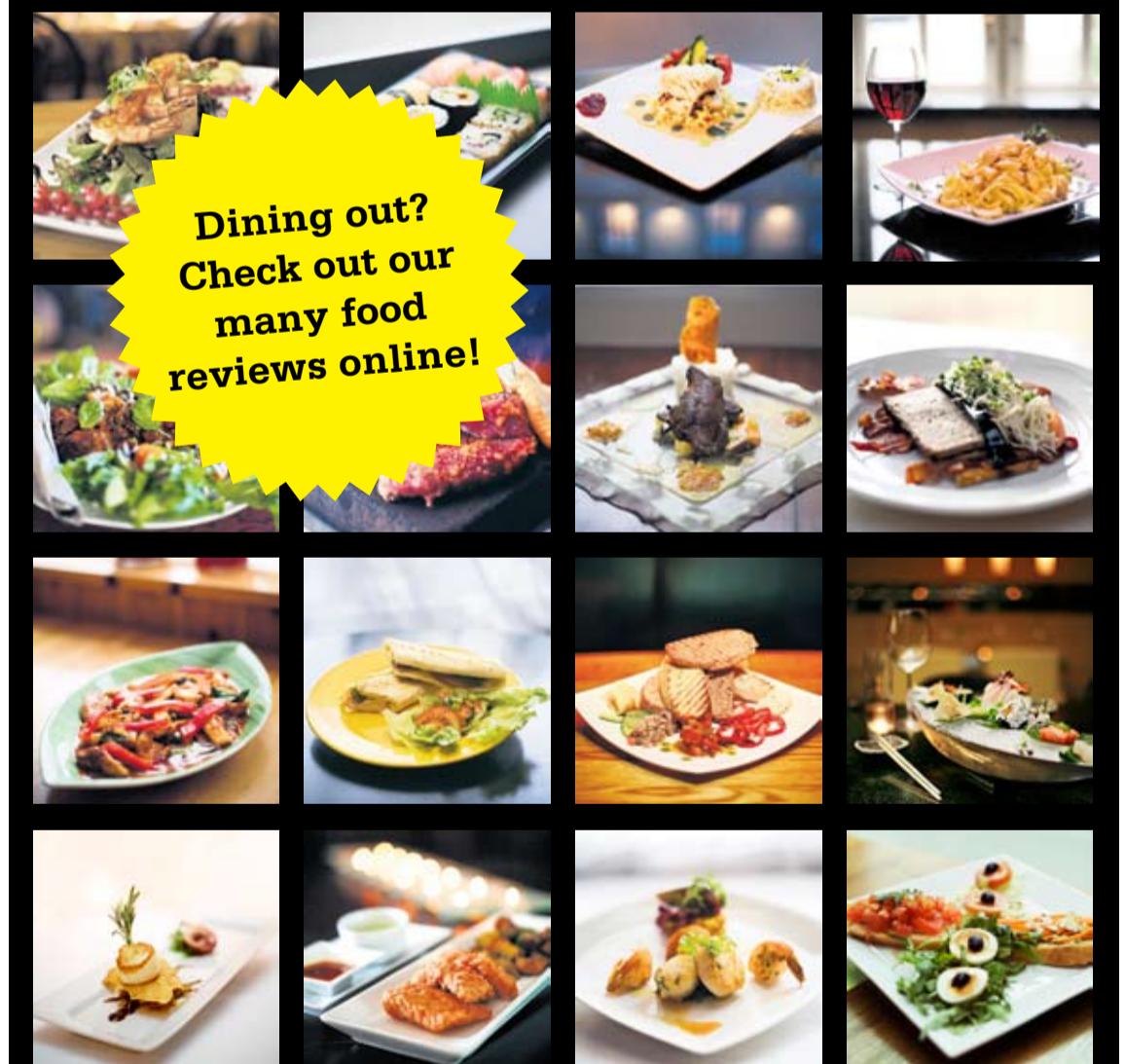
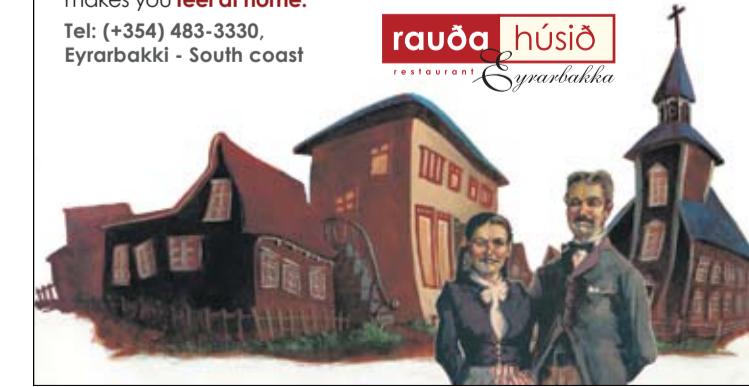
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36,900 ISK
Sweater by designer Bernhard Willhelm. Part of the new winter collection.
Belleville, Laugavegur 55

2,480 ISK
A soda bottle is a necessity in every home.
Kokka, Laugavegur 47



15,990 ISK
One-of T-shirt designed by Bernhard Vilhelm.
Belleville, Laugavegur 55



167,900 ISK
Islandus watch from JS Watch Co.
Gilbert, Laugavegur 62



159,900 ISK
A2 watch from JS Watch Co.
Gilbert, Laugavegur 62

Pay Attention!

Belleville

Owned by a young couple, Bjarni and Anna, the small store Belleville is stuffed with trendy street-wear designs for fashion conscious shoppers. Limited-edition sneakers, skateboards and funky Japanese Be@brick bear-shaped figurines line the shelves. The store also stocks a new jewellery collection from Atelier 11, fashion magazines, books and DVDs on street-culture and graffiti art as well as some rare skate-videos.

If looking for something cool yet comfortable to wear, there are loads of stylish clothes to choose from, for both men and women. The selection includes designs by fashion labels such as Pelican Avenue, Yuko Yoshitake and Bernhard Willhelm.

Note: his Autumn/Winter 2007 collection is now in store.

As the shop-owners both share a strong passion for fashion and art, Belleville occasionally host exhibitions by both local and international artists. During the Sequences Real-Time Art Festival, taking place at various venues across the city from October 12 to 21, one of the country's more renowned designers and illustrators, Katrín Pétursdóttir Young, will exhibit some works in the shop.

Belleville, Laugavegur 55



REYKJAVÍK DESIGN DISTRICT



WWW.DESIGNDISTRICT.IS

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A proven Airwaves tactic is picking 3-5 must-sees and a wide variety of maybes, to be decided upon by your feet and the amount of alcohol in your head at show time. In the immortal words of Glenn Frey: "The heat is on." Photo by Sakri



Iceland Airwaves Countdown: 2 Weeks

That's 217 laboured over, thought out, over-practiced 30-to-90 minute sets of music to be sought out, experienced, fawned over or appalled by in the space of five days.

As you may have noticed, this issue is rather heavy on the Airwaves. That's for a good reason. The festival is just over a week away, is already selling out and anyone who's even glanced at the line-up for the 2007 edition can tell you why. Featuring a – frankly – ludicrously grandiose assortment of basically everyone who's written, recorded or performed decent-to-great tunes in the general vicinity of Iceland lately, the latest count of performing acts stood at 217. That's 217 laboured over, thought out, over-practiced 30-to-90 minute sets of music to be sought out, experienced, fawned over or appalled by in the space of five days.

So, now's your cue to plan ahead. The schedule is available at icelandairwaves.com, as are mp3s by a majority of the artists – pictures and overly informative bios, too. If you plan on attending, spend some time getting acquainted with what lies ahead, and map out what you want to see and when. Below are some tips. If not, then go read some other article for a while.

I Adapt (IS) – *Gaukurinn, Fri. 01:00*
Another relevant Icelandic band with a killer new album out, I Adapt are the kings of Icelandic live music as much as they are the kings of its not-so-burgeoning HxC scene. Whilst this Airwaves countdown has sought to spotlight only Airwaves' newcomers, the sheer inspiring awesomeness of their third LP, *Chainlike Burden*, merits them a mention. If they are even half as energetic and powerful at Airwaves as they were when I saw them a week ago, I Adapt will reign supreme over the rest of the heavy set – and along with Gavin Portland, the hardcore show to see if you're not into Hardcore.

Buck 65 (CA) – *Iðnó, Fri. 00:00*

Much like Deerhoof, Buck 65 is in a league of his own, one practically handcrafted by himself. Having repeatedly proved himself to be one of the most noteworthy and innovative voices in modern Hip Hop (especially its experimental branch), the young Canadian continues to astonish. This is confidently (possibly arrogantly, definitely effortlessly) demonstrated on his new LP, *Situation* – likely Hip Hop's first and only concept album about the fifties. While Snow turns in a pretty good performance on *Informer*, Buck 65 is most definitely Canada's awesomest rapper, ever.

Their out-next-week album, *Timarinn Okkar*, is a surefire hit, and for a good reason too. Valgeir Sigurðsson's organic production work gives their well crafted pop the pivotal boost it needs to stand out like it was meant to. Sprengjuhöllin's genius lies

Múgsefjun (IS) – *Gaukurinn, Wed. 21:45*
No matter how long they've been putting off recording their waited-for débüt, Múgsefjun is still an extremely hard working bunch, and their finely orchestrated take on folksy pop rock provides ample evidence of that. Intricate melodies, subtly Buckley-esque vocals and a playful spirit serve to make their stage act memorable and enthralling. Their lack of recorded output has hindered this group from being as noted as they perhaps should be, but that all stands to change soon.

Deerhoof (US) – *Gaukurinn, Fri. 23:00*

Recommending Deerhoof is really only a formality. They are veterans, they are the kings of their very own patented brand of indie, indie rock, and (in some circles) command more respect than almost all of the bands at Iceland Airwaves 2007 put together. There's really no excuse to miss 'em.

The Diversion Sessions (IS) – *Organ, Wed. 19:30*
Diversion Sessions is a solo side-project of blushingly talented Skátar frontperson Markús Bjarnason. It is his venue for acoustic, laid-back stylings sprinkled with higher (or more audible) doses of the lyrical insights that greatly contribute to Skátar's greatness. Judging by the hypnotic impromptu acoustic set I saw him perform at a shady Aldrei Fóð Eg Suður afterparty in 2005, you're in for some magical stuff at his Airwaves appearance.

Póra Gunnarsdóttir and Elín Þórisdóttir exhibit "Sally and Mo, gone with the wind."



The Sequences Art Festival

"We find tourists very sexy, especially when they wear yellow rain ponchos."

"We're putting emphasis on time-based art in unconventional places," says Andrea Maack, project manager for the Sequences "real-time art festival" taking place between October 12–21 in downtown Reykjavík.

"We're encouraging artists to think outside the box and outside the gallery, and have art be visible and just all over the place, within this period of time," she adds.

The festival, held for the second year in a row, will feature more than 150 artists in more than thirty locations around town, including all of the city's major art museums and galleries as well as unusual locations such as bars, clothing shops, movie rentals, hair salons, coffee shops, hotels, banks as well as on the street.

The festival's opening day will commence at the foot of the new music house by the east harbour with a performance by Haraldur Jónsson and Ölöf Björnsdóttir, followed by a stop at the Living Arts Museum and a tour around the various happenings and performances around town.

The distinction of timesensitive and time-based art is an important focus within the Sequences Festival, as the name "sequences," an order in which related events or movements follow, implies.

"The essence is that the viewer needs to give himself time to enjoy the work," says Maack. "You see a screening somewhere and you need to give yourself a little bit of time. This is the frame that the festival exists within, but we've also encouraged the artists to play and work within it."

The issue of time is something that all the art-

ists, directly or indirectly, deal with in their work, especially since many of the projects are video and performance installations. Póra Gunnarsdóttir and Elín Þórisdóttir are two young artists responsible for "Sally and Mo, gone with the wind", a video and photographic project which will be on display at the Aðalvideolegan on Klapparstígur.

Live performances will also take place during the festival at various locations around town, including outside at Austurvöllur, and on Laugavegur, as well as in Dwarf Gallery, Laugardalshöllin, the National Gallery of Iceland, National Museum of Iceland, The Optical Studio, Reykjavík Art Museum, the Living Art Museum, the Reykjavík City Theatre, the Tourist Information Center and 101 gallery.

"We find tourists very sexy, especially when they wear yellow rain ponchos," says Þórisdóttir of the piece. "These are photographs and videos that we take of ourselves when we are dressing up. Most often we wear these yellow ponchos and red clown noses. We're playing with clichés and boundaries, exploring where the line lies."

"Our project was an experiment with the artistic form, in which we set out to know as little as possible about what we were planning to do before we entered into it. But we always had a certain frame to work within, which was and is Icelandic nature, and playing with the ideas and images people have with it."

The work on display throughout the weeklong festival will be spread out in space and subject matter, featuring films, photographs, videos and performance art.

On the weekend close to the festival there will be three Tjarnarþó-Nights at the old movie theatre on Tjarnargata, with musical performances in the evening and a concluding final celebration to end the festival on Saturday night.

For more information on the Sequences festival visit www.sequences.is.
For full listings see Grapevine info pages.

Text by Valgerður Þóroddsdóttir

b5

Bar - Bistro

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Photo by GAS

Of Men and Mongeese

Who:
Steintryggur,
Mr.Silla & Mongoose,

Where:
Organ

When:
October 1, 2007

When the Grettir Kabaret sponsored show at Organ began, the lineup was still a complete mystery to me. I had managed to pick up a couple of names from rumours and hearsay around town, but was having a hard enough time figuring out what time the show was to start. According to one of the band's myspaces, 20:00, according to the venue owner, 21:00, and according to a guy who knows a guy who supposedly was organising the event, the show was starting promptly at 22:00. No ads, no info, no buzz. Even the Grapevine had missed the finer details of this show in its listings, and when the concert began at 22:30, I was simply relieved that it was starting at all.

The enigmatic gig began, happily, with an intense sort of drum-circle by percussion veterans Steintryggur Baldursson and Steingrímur Guðmundsson with Ben Frost acting as an on-stage mixer and resident wizard. The collaboration, called Steintryggur, was an engrossing take on "world music" jam, with Steintryggur on drum kit, Steingrímur on tabla, and Frost infusing the heavy and consuming drum symphony with an electronic edge. The tables were literally vibrating with pleasure.

Mr. Silla & Mongoose delicately picked up the shivering mood. The room was sparsely filled. Their first song began simply, heavy bass beats emitting from the computer infused at times with electronic synths and pangs and an assortment of random sounds such as juggling keys. Anchored by Maggi's steady guitar, Silla's mesmerising voice floated above it all. Ten foot bear, their fifth song, was a twangy blues inspired ditty in which Silla's voice twisted and contorted, expanded and softened to

fill the notes, her body shifting like a soft twitch beneath the microphone, her mouth hovering around it like a magnet. Her voice was so full and consuming that, almost inadvertently, it grabbed you by the little hairs on the back of your neck and thrust you into the melody. The two stood there innocent and unassuming, Silla wearing a black and white striped shirt and dark blue jeans, and Maggi 'Mongoose' a white tee with a cat on it. Inconspicuously brilliant.

Pétur Ben followed, unexpectedly, to me at least, steadily building up steam to turn his soft compositions into something quite cutting and intensive, while maintaining, beautifully enough, a delicate edge. When his set ended, the crowd, which had peaked for Silla & Mongoose, reached an all time low. Not surprisingly, considering it was 00:30 and that a Monday night. Or Tuesday morning really.

As I was preparing to leave and go home to bed, I was alerted to the fact that there was yet another act I should've been expecting. Gabriel Braun, a German DJ, was about to grace the wrong stage at the wrong time. His thin pulsating Berlin beats were not the most welcoming sound after the two-hour-long concert. One guy of the eight people remaining in the audience was standing and pulsing along. Yet for me it was too late and Iapt for the occasion. I was going home to my badly advertised, but intimately cozy and pleasant bed.

Text by Valgerður Þóroddsdóttir



Photo by GAS

Ganging Up

Who:
Royal Fortune,
Benny Crespo's Gang

Where:
Organ

When:
September 27, 2007

The new live venue, Organ has been a pleasant surprise for regular concertgoers in Reykjavík. The place runs an ambitious program, and it is pretty much a given that you can walk in there, Wednesday through Saturday night and see interesting bands play there. Kudos for Organ! On a Thursday night, late September, I walked in to Organ to see two interesting bands. One was interesting to me, since I had not heard them play before, the other because I had heard them play before and they impressed me immensely.

The first band to step on stage that evening was they five piece Royal Fortune. This is a folksy pop group with considerable artistic ambition, about to release their first album. They brought a wide array of instrument out on stage, most of which they could actually play. Their music is at times low key and simple, almost naiveistic, but they shoot for overwrought crescendos that never managed to move me. I was a little annoyed for they came off as they were trying too hard to impress, using too many obscure instruments to create obscure sounds that ruined the solemn feeling they managed to bring out occasionally. But, when they took the full step, and dropped all their pop pretentiousness to create a more simple artistry, they developed soundscapes that were worthy of interest. Their album will likely hit home with a certain group of audience but I remain unconvinced.

Benny Crespo's Gang, however, is a band that I could probably listen to live for two days without getting bored. These four kids have been around for a while, but they have not played much as of late. This might well be related to band member Lovisa's busy schedule with her solo project

Lay Low. In any case, I was excited to see them perform as it had been close to a year since last saw them in concert.

Benny Crespo's MySpace site lists their influences as Mars Volta, Queens of the Stone Age, Sonic Youth, Blonde Redhead, PJ, Rage Against the Machine, The Pixies, and At The Drive In, among others; but I would say that they have managed to create a sound that is undeniably theirs. The band has a new album coming out in the next few weeks, and they mainly played songs from their upcoming release, but capped things off with the great Johnny Has Got a Baby. Their progressive indie sound is full of aggressive riffs, thundering bass plots and crazy synths that create a thick wall of layered sounds. Their drummer looks like he was built to run through a brick house and plays like a man possessed. Overall, it was great display.

If this performance is anything to go by, Benny Crespo's upcoming release will be one of this year's best. I recommend you go see them live. Get in on the hype early.

Text by Sveinn Birkir Björnsson

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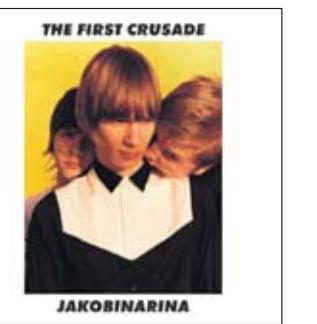
CD



**Tímarinir okkar
Sprengjuhöllin**

The clichéd but irresistible question of influence has been answered in the simplest of terms on Sprengjuhöllin's debut release, "Tímarinir okkar". Possibly the most blatantly culturally Icelandic pop record to come out in recent music memory, this album encompasses, slyly and with ironic flair, the idiosyncratic perspective of Iceland's Gen Y on this, its cultural era. Much like the title track, the album is an exercise in contemporary communication, expression that is sometimes clumsy yet delightfully un-claustraphobic, dripping with the nature of modern-day life in Iceland. With a kind of cocky buoyancy that is both endearing and slightly annoying, Sprengjuhöllin maintains the elusively charming balance between appreciation of the absurd and the sentimental elements of the culture they are consumed by. Their songs are self-deprecating social commentary, so emotively close-to-home that their charm will for the most part be untranslatable. The distinct unabashedness at the heart of this album is, like our wasted generation, as fresh and fascinating as it is consequential. VP

CD



**The First Crusade
Jakobinarina**

These teenagers have been darlings of the international music press for two years running now, so it is nice to see they have finally released an album to justify some of the hype. It is even nicer that this offering goes a long way to justify some of that hyperbole. Not all the way, but still pretty far. Their influences are stretched widely, from surf rock to post punk, from conventional rock to modern dance music. Singer Hallberg has mastered the obligatory Icelandic dialect of English that has worked so well for the Sugarcubes and Björk in the past. Their lyrics are funny and full of the kind of teenage angst that comes with feeling that everyone else is a fucking idiot. I remember those times myself all too well. Given the band's young age, it is easy to predict them success in the future, but this album at least gives us something to base that prediction on. If this band keeps growing, they could realistically make something truly awe inspiring. SBB

FILM



Control
Director: Anton Corbijn

Every music fan knows the rough outline of this story. Joy Division, a great post-punk band out of Manchester, was set to become the next big thing until their singer, the troubled soul that was Ian Curtis, committed suicide on the eve of the band's first American tour in 1980, 23 years of age.

Control offers fans an opportunity to fill out the story board. Based on a book by Deborah Curtis, the singer's widow, in which she documented their relationship, the movie's greatest achievement perhaps is to offer a very convincing portrait of Ian Curtis the person, rather than the musician. Corbijn never makes excuses for the man. His faults are displayed in full view without painting him as a monster, but rather a confused young man who was not the first, and hardly the last, to succumb to the pressures of fame.

Several key figures from his life are associated with the film. Besides writing the book the film is based on, Deborah Curtis is a co-producer, along with Tony Wilson, the Manchester rock scene mogul, whose career was propelled by Joy Division and vice versa. Curtis' extra-marital love interest, Annik Honoré, disclosed personal letters to director Anton Corbijn who, as a rock photographer, shot the band at the height of their fame. As biopics go, this one looks to be as accurate as possible.

The film is shot entirely in black and white, and director Corbijn makes great use of his keen sense of visual aesthetics and his ability to portray moods. The atmospheric, grey and grainy look of the movie has a lot more in common with his black and white photography than his music videos, the two mediums that have created his considerable fame. His U2 series come to mind, or his shots of Elvis Costello on Amsterdam.

The acting is good. Sam Riley offers a convincing portrayal of Curtis, and Toby Kebbell drew some laughs as manager Rob Gretton; no easy task given the gloomy subject. The grand plot, however, belongs to Samantha Morton, who is superb in the role of Deborah Curtis.

The strength of the narrative is hidden in its simplicity. This is a story of one of rock history's most iconic figures, but instead of drowning it in music and references to the pop-culture of the time, Corbijn quietly depicts a man who is tormented by his shortcomings as a father, riddled with guilt by his shortcomings as a husband, and tormented by his ongoing struggle with epilepsy, using sparse dialogue and long shots.

The movie narrative strength is ultimately its shortcoming. For those who are not familiar with Curtis's story, the script is completely void of any clues to the overall story. We meet a man, he joins a band, the band is famous, man commits suicide. Although compelling in its simplicity, the narrative does not allow for the historical details that non-fans of the band might need. SBB

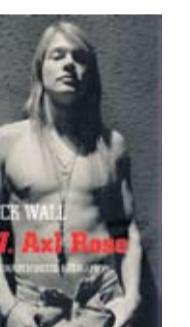
BOOK



**The Giles Wareing Haters' Club
By Tim Dowling**

As Giles Wareing's fortieth birthday draws closer, he battles mild depression and develops symptoms of gout. He lives with his wife, two sons, and a dog, of which he remains closest to the dog. We find out that he is an "averagely bad" journalist, who writes free-lance for a national newspaper, mostly by lifting material of the Internet. When he discovers an Internet based Giles Wareing Haters' Club his mild depression turns to a full-blown mid-life crisis. This ignites a string of events, as Giles tries to reclaim his manhood by infiltrating his own haters' club to prove his detractors wrong and entertains thoughts of starting an affair with its leader, the mysterious Salome66; while self-medicating on a cocktail of cocaine and anti-depressants. Giles Wareing is an incredibly uninteresting person, and author Dowling does a good job of creating funny situations from his miserable existence. SBB

BOOK



W.Axl Rose
By Mick Wall

It has been more than 15 years since W.Axl Rose called out Mick Wall, former Kerrang! scribe, in his diatribe against the press on Get in the Ring, on Use Your Illusion. Now Wall has answered, and it looks as he might have the last word. Wall was one of the first journalists to pick up on the Guns N' Roses phenomenon and benefited from a good relationship with the band, until falling out with Axl Rose, reportedly over an interview that sparked a long-lasting feud between Axl and Motley Crue's Vince Neil. The book mostly draws on previously published material, but gains from Wall's access to the band and his personal relationship with band members, particularly in their early years. He does a good job of documenting their rise to stardom and recounting Axl's troubled childhood. The second act, Axl's post-GN'R-breakup-years, suffers for the simple fact that the reclusive Axl has not been very forthcoming with the press about his life, so Wall is mostly restricted to a recount of tabloid headlines. SBB

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Artist Ragnar Kjartansson exhibits at The Living Art Museum. Photo by GAS



Singing Painting at Nylo

"It also reminded me of something my dad told me once at Christmas. He called me into the living room and said very seriously: 'Ragnar, it's both sad and beautiful to be a human being.'"

Artist and musician Ragnar Kjartansson opens a solo exhibition at the Living Art Museum (Nylo) this Saturday, October 6. Ragnar, known both as the singer of electro pop group Trabant and as an inventive performance artist, collaborated with composer and Flís pianist Davið Þór Jónsson to create his newest piece, entitled "God". Accompanied by the experimental jazz-trio Flís and a mini symphony orchestra, he has filmed a 30-minute long musical video, which will be displayed for the first time at Nylo. Grapevine sat down with Ragnar and Davið Þór to find out more about it.

Can you start by explaining what this exhibition is all about?

Ragnar: The exhibition is named 'God'. The walls inside Nylo are going to be covered with pink satin and in the end of the room will be the video, which features a big band playing and me singing. The loop is called 'Sorrow Conquers Happiness' and will be played over and over again. I said this phrase, 'Sorrow Conquers Happiness', during a Trabant concert at NASA once and everyone in the crowd seemed to agree with me. It also reminded me of something my dad told me once at Christmas. He called me into the living room and said very seriously: 'Ragnar, it's both sad and beautiful to be a human being.'

Davið Þór: This weird beauty has followed us around when we have worked on projects together; the beauty and sadness in being so lively.

Ragnar: The pink satin represents that feeling in a way. It's not very positive, I know, and this is a very dramatic exhibition. We try to create a certain situation. People can come and watch the video and then go home and groan a little, maybe.

Davið Þór: Perhaps it will have the opposite effect on other people. People that are usually very sad might become happy after watching the video.

Ragnar: It is also partly based on a struggle I've been dealing with. I used to be very religious as a teenager but all of a sudden, it disappeared. I was

How did the collaboration between you two come about?

Davið Þór: We got this genius to come and perform at the Flís release concert. He showed up with a whole stage set and repeated himself for half an hour before our show.

Ragnar: That's basically how this all started. This

performance, 'Sorrow Conquers Happiness'. It was a beautiful piece and I wanted to do it again with many musicians. This time we created a mini-version of a big band. In all there are about 12 musicians who stand still while I sing. This video is sort of like a singing painting.

Your previous works are characterised by a mix between music and theatre, drama and humour...

Ragnar: Yes, and this video is a mix of music and cinema. It is a large production, filmed in the Latibær studio. The video deals a lot with the future and asks the question: What does the future hold for us? Nothing but sorrow.

So there will be a dress code?

Ragnar: Yes, an elegant dress code.

The exhibition opens this Saturday at 20:00. Will there be any happenings at the opening?

Ragnar: Well, this is such an elegant piece that I really want to have an elegant opening. A gala opening. I once saw a video from an opening in the US in the 1960s and everyone was wearing a tux. I thought that was very cool.

Nothing but sorrow? That isn't very positive.

Ragnar: Yes, both good sorrow and bad sorrow. It's not very positive, I know, and this is a very dramatic exhibition. We try to create a certain situation.

People can come and watch the video and then go home and groan a little, maybe.

Davið Þór: Perhaps it will have the opposite effect on other people. People that are usually very sad might become happy after watching the video.

Ragnar: It is also partly based on a struggle I've

been dealing with. I used to be very religious as a

a teenager but all of a sudden, it disappeared. I was

pretty bummed about it. But this all started as a joke. When we were thinking about a title for the exhibition we said: 'Why not just call it God?' and then laughed about it. But then I found 'God' a very fitting title for the exhibition. It's such a serious thing to say 'God'.

You once did a performance called 'Satan Is Real!' Is there a connection between the two pieces?

Ragnar: Not really. But they are connected in a way that I'm fascinated about big emotions and big titles.

The exhibition opens this Saturday at 20:00. Will there be any happenings at the opening?

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So there will be a dress code?

Ragnar: Yes, an elegant dress code.

The exhibition is open from October 5 to November 4

Text by Steinunn Jakobsdóttir

EDDAS AND SAGAS

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Stills from the movie Sófakynslóðin (The Sofa Generation)



Awakening the Couch Potatoes

"One question I received directly after screening the movie was: 'Are you one of those hippies like in the film?"

In retrospect Iceland has never lacked activism, and many prideful moments of Icelandic history are examples of social disobedience. In medieval times it was the "heathen folk" denying Christianity, later students and townsfolk arguing for the country's sovereignty, and later on our own flag instead of a Danish one. Sadly here in Iceland political fervour has often given way to apathy. And therefore Áslaug Einarsdóttir and Garðar Stefánsson's film Sófakynslóðin, or The Sofa Generation, which is now being shown at RIFF, is a healthy wake up call to Icelanders to loosen their grip on the television remote a bit.

What began as a summer job for Amnesty International for both of them turned out to be the genesis of this film, so when asked on the other hand what the impetus for the film was Einarsdóttir simply states that "We noticed that there was this prevailing interest in the younger generation to actually take part in social issues, change them and make a difference. However, they had no clue whatsoever as how to start, or even what the term meant". And so it was with that mindset that they decided to in their own words "show the different aspects of activism flourishing in Iceland and offer a fresh take on discourse surrounding it" in a society lacking radical activism.

Leftist Activism in Iceland
The movie itself is an aggregation of interviews conducted with various people that take part in grass roots activism in some kind of shape and form. Interviewees from Amnesty International,

the Icelandic Feminist Movement and what would later become and now is Saving Iceland, and various other groups focusing on natural preservation. Yet, in no way does the film lean more to the left, or as Einarsdóttir states "the goal was to show all aspects, both poles of the political spectrum. For example, some complained about our depiction of the Iceland-Palestine movement as being biased, yet at the same time no Zionist group is making itself heard. You simply can't show something that is not visible". When asked about this seemingly all encompassing undercurrent of fear of taking part in important issues and being an activist, she then speaks a simple truth often stated by others:

"I think people in Iceland are, perhaps, afraid of straying from the norm, being unconventional or even being called a communist". She also mentions that there are "however a few examples of activism from the right, e.g. when the young Independent Party members tried to sell and give beer on the streets".

Reaching out to the Sofa Generation

One cannot help but wonder if the title of the film could lead to a conundrum when considering these words spoken in it: "We are the sofa generation, a sofa-country. All we do is sit on the sofa and disapprove and yet we do nothing, nothing at all".

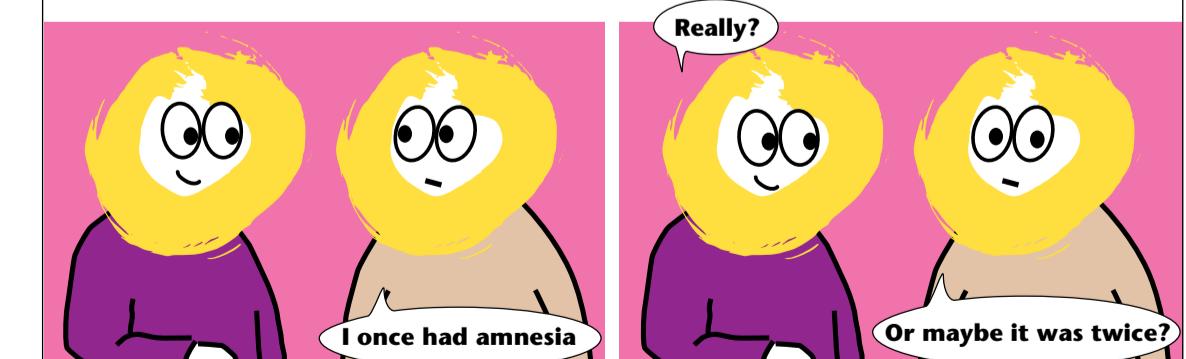
So how do you exactly ensnare an audience and awaken its passions when faced with this problem: The Sofa Generation? Fortunately, Einarsdóttir says that they set out with the goal of not only raising awareness but also making sure discussions were

being held. So they visited colleges around the city, focusing on their prime audience which is the Icelandic youth because as she says "Of course, there are lots of generalisations about what activists are. One question I received directly after screening the movie was: 'Are you one of those hippies like in the film?' And adding "Last summer the prejudice and narrow-mindedness of the media and certain people in the public was astounding when foreign activists here protested heavy industry". Because, as mentioned above, there is a certain fear that activism is only left sided – but the fact remains, as Einarsdóttir says, is: "I would like to see certain misconceptions shattered, as some individuals in the film are more famous for other things than let's say, activism". However, as far as foreign distribution goes she says that they are waiting for answers. Having shown the film in Buenos Aires, for example, the people there were amazed at what they considered our very distinct approach to activism here. And so if you are looking for the underbelly of Icelandic political and social discourse – then look no further.

Sofa Generation is being shown during the Reykjavík International Film Festival at Regnbogabíó on Sunday Oct 7.

Text by Marvin Lee Dupree

Lárus & Lárus



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Photos by Fabrizio Frascaloli



Across the Country in 40 Days

Adventures of The Lonesome Traveller, Leg 2

The days of yore when I could cover the almost 500 kilometres between Ísafjörður and Reykjavík in a mere five hours, jumping from car to car, already felt like a remote mirage.

Let's clear up one thing straightaway: hitchhiking in Iceland no longer is the bonanza it used to be. Or, at least, this is what my current experience seems to suggest.

I set out from Reykjavík – this is how the story runs – on July 7th. Two days into my forty days of walking I lost my camera's lens to wind and sand, and was forced to make painstaking deliberations. "Hold on and keep it real" had been the temporary conclusion. "I'll shortly reach Mývatn, and get the problem solved." So I left behind the desolated landscape around Dettifoss, with its never-ceasing roar of pouring water and mud, and entered the lush pastures that stretch south-west of the road.

As I pushed forward, doubts kept crowding within. I had already trekked this ground twice before, and never with particular thrills or excitement – at least, not until reaching the cruel volcanic landscapes around Krafla. On the other hand, the prospect of losing precious time on getting my camera fixed once in Mývatn and accumulating further unwelcome delays seemed a realistic and rather dissuading eventuality. As such thoughts gained momentum, I changed my bearing and headed back to the road, and the act felt as heavy as if I was steering the wheel of a ship in open sea.

Two cars passed by, leaving me at their back in a cloud of dust and frustration. The third one halted: a Polish family on holiday, very friendly people. They even took a detour to drive me all

the way to the village of Reykjahlíð, the tourist hub on the shore of the lake. I got my friend Sigurjón to send me a substitute lens with the afternoon plane to Akureyri. So far so good. But getting there myself proved to be no joke, requiring a number of lifts and long, wearisome waits. The days of yore when I could cover the almost 500 kilometres between Ísafjörður and Reykjavík in a mere five hours, jumping from car to car, already felt like a remote mirage. I reached the town (and my new lens) late in the evening.

Reykjahlíð – Again

The worst was still to come. It was reserved for the next morning – another clear, unusually hot day. I found out with uttermost dismay that a whole row of hitchhikers was already positioned at regular intervals along the sea boulevard in a hopeful wait – people of all sorts, often dwarfed by their own suitcases. I think I counted a dozen. "I'll be easier for you; you are alone" someone reassured me. There was also another guy, watery eyes and the most annoying voice to date, comfortably sitting on the pavement and just exhibiting a sign that read "Egilstaðir". I moved on in haste.

If this inflation of hitchhikers struck me as unsettling, it evidently solicited even harsher responses from most drivers on the road. For the very first time, I found myself being grimly looked at by people through their cars' windows. I think I walked almost ten kilometres out of the town

before some merciful soul finally stopped and picked me up. It was already evening when I eventually reached Reykjahlíð again, roasted by the sun like a stuffed turkey in a terrible mood, and surely more exhausted than if I had walked the whole way from Dettifoss in a single day.

Whatever the mood, it must be given that – among the tourist resorts in the country – the Mývatn lowlands still stick out and deserve special ranking in the visitor's agenda of places to see. It is the staggering variety of landscapes and habitats which make this place a unique and indispensable addition to the compendium of sight-seeing in Iceland. Wetlands, lava fields, woody stands and colourful hot springs are juxtaposed alongside almost geometric boundaries, and yet in peaceful and harmonic continuity.

Krafla

It is the day after my arrival to Reykjahlíð, and I have decided to walk to the geothermal area at Krafla. I am aware that I will accumulate some further twenty-four hours delay in my schedule, but I trust it is time well-spent. I remember I once drove there with my mother – a typical city woman with no love whatsoever for mountains or adventure – in the dim air of a late August twilight. As we approached, her spirits failed and she started displaying all her paraphernalia of religious gestures and invocations. "I'm sorry, but this place is too much like the entrance to Hell" she commented

(as if she had actually seen the entrance to Hell before).

For honesty's sake, the poor woman's sensibilities had primarily been hurt by the threatening pipelines suspended over the road and the sinister presence of the nearby power station, as much as by the landscape. Anyhow, although back then I found that reaction quite outside the lines, it remains a fact that a disquieting and gloomy atmosphere reigns over the whole place. And today's ominous weather only seems to amplify that character: thick and low clouds feed a sense of oppression, while layers of brume and drizzle conceal the surroundings in a foreboding veil of mystery.

Reykjahlíð – Yet Again

There are places that always seem to stay the same. I believe that everybody has a few of these nests to come back to, even years later, and be caressed by the reassuring sensation that things have remained exactly the way they were left the last time. Gamli Bærinn – the only authentic bar in Reykjahlíð – holds a similar appeal to me. Stepping inside at night immediately takes me back to some four years earlier: same furniture, same smell, the same vibrant atmosphere woven by many voices chatting in different tongues. I instinctively look around, as if expecting to even spot the same people.

But as I wander about, every now and then the treasures of Krafla emerge from the enveloping fog: the vividly red tonality of the hills; the vents and fumes that rise from the ground and go to merge with the mist; the kaleidoscope of hues and colours mixed in the mud; the celebrated Viti crater with its green waters; and the twisted and deformed sculptures of lava – crystallized representations of the spasms of the earth. A sour smell of sulphur makes for the only constant around here.

There is just one single element that stands to mitigate the dreadful and forbidding impact of the landscape – comfortably reachable by car – Krafla has become established as a renowned and well-attended tourist attraction. In short, if you

are longing for solitude and an ideal of pristine nature, this is exactly where not to be. By this, I do not mean that the experience is irredeemably spoilt by the presence of other people – not at all. As lines of visitors walk about the place in a nearly rhythmic sequence, however, the impression becomes one of staring at some plein air art exhibition, rather than traversing a stretch of God-forsaken wasteland.

Just a traveller

Such qualification seems to satisfy everyone and I am given a warm welcome.

I strike up conversations, not all of them entirely successful.

"What are you going to do tomorrow?"

"I'll start walking to Askja."

"It's cold in Askja! Why do you want to work there?"

"Just walking all the way!"

"Yes, but what sort of job?"

"Oh, forget about it."

Nothing But the Real Thing

I am awoken at 5:30 in the morning: a group of French tourists are breaking camp and not bothering to do it quietly. Although they speak as excitedly as if the end of the world was upon us, the only word I can clearly distinguish is merely frost. I open my sleeping bag and sit up, and have at once to come to terms with the cold reality: I am

hung-over. It takes me three cups of strong coffee before being eventually ready to set out.

At the southern border of the village, the thicketts begin – and with them, what I call in my mind "the real thing". Matter of a mere twenty kilometres, and the inlands will gradually become Highlands – civilization, a fading memory. Reykjahlíð is the only and last village for the next thirty days.

A broken camera lens, a detour to Akureyri, one day of delay: it has been a troubled start of my journey, far from what I had ideally pictured. I pray that better luck will assist me from now on. The "Weather of Great Occasions" is upon the land, and for a while I wish that someone was going to accompany me to the limit of town and tell me goodbye and good luck. But I am alone. A sudden pang of melancholy pierces me like a sting – sometimes leaving places is one of the hardest facets of solitude.

"This is how real adventures start: under an overcast sky and introspective mood. Until now it's still been preliminaries, this is the actual beginning." I make myself courageous and dive into the dark greenness of the thicketts. I am glad of having the trees around me: they give a sense of safety and protection, of being hidden from any watchful eyes. I hold my breath and push forward along the path. The Highlands are waiting.

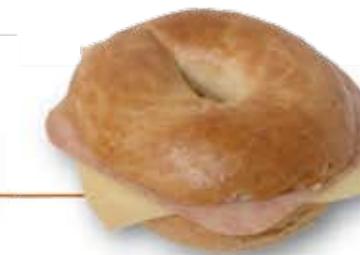
Text by Fabrizio Frascaloli

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Reykjavík Then & Now



Instead of a newspaper and an ice cream parlor, downtown redevelopment has brought us a hotel and an insurance company. That's called progress. 1987/2007



Exhibition of
Chinese Heritage
– Wuhan

The exhibition is open until the 11th of November.
Opening hours 11-17 (except Mondays). Only 10 min by bus S1 or S2 from Lækjargata or Hlemmur, every 20 minutes. Disembark at the first stop in Kópavogur.

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Photo by Guðmundur Ingólfsson

Reykjavík 871±2

Aðalstræti 16
101 Reykjavík
Tel.: 411 6370
www.reykjavikmuseum.is

In 2001, an archaeological excavation in Aðalstræti led to the discovery of an ancient longhouse dating from around 871 AD (plus or minus two years.) This longhouse is believed to be one of the first houses built in Reykjavík. The decision was made to open a museum on the site and preserve the remains for generations to come and in the meantime enlighten the public about this cultural heritage. The exhibition, entitled 'The Settlement Exhibition,' opened in 2006.

Extensive research was done to make the exhibition as educational as possible and the result is quite impressive. The newest multimedia technol-

ogy is used to shed light on the way the early settlers lived and worked during the Viking-ages, why the settlers chose to settle in Reykjavík of all places, and how they lived and spread around. Several items found at archaeological sites in the centre are displayed with the ancient longhouse ruins as a centrepiece. The 3D models, touch screens and videos add a whole lot of fun to the experience and you can even view on a large TV screen how the longhouse was most likely constructed. The newest addition to the museum is a recently opened exhibition that explains the preservation of the longhouse site.

The exhibition is open daily from 10:00 to 17:00

My Spot: Skúlatorg

"Between Laugavegur and Reykjavík's financial district, just a few meters from the Central Bus Station you will find this oasis in the desert. The best kept secret in 105."

Eldar Ástþórsson is the festival manager for the Iceland Airwaves music festival.

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Left: A handbag by Hrafnhildur Guðrúnardóttir.
Right: Kitchen utensils by Ragnheiður Tryggvadóttir.



A Buffet of Quality Icelandic Designs

"This is a tricky and challenging project because a very small part of Icelandic design is actually in production."

The interior design exhibition and trade show 'Home and Design' takes place for the second time at the new Laugardalshöll Hall, October 19 - 21. As part of the three-day design fiesta this year, a special area inside the Laugardalshöll showroom will be dedicated to Icelandic contemporary design. The space, entitled 'Brum,' will feature designs by approximately 30 local designers who get the opportunity to introduce their products to the public, shop owners and production companies. Unlike most design exhibitions, all the products will be for sale.

Brum is a collaborative project between Iceland Design Forum (Hönnunarverftvængur) and Iceland Convention Event Management (Íslandsmóti)

for the first time this particular weekend. For the occasion, some of the designers will also introduce brand-new products the public has never seen before. These include kitchen utensils by Ragnheiður Tryggvadóttir, a new porcelain collection by Katrin Pétursdóttir, handbags by Hrafnhildur Guðrúnardóttir and handmade headpieces by Thelma Björk Jónsdóttir, who premieres her summer 2008 collection at Brum, which she designed in collaboration with Hrafnhildur Guðrúnardóttir. For the first time in Iceland, Brum will sell new Icelandic fonts designed by Gunnar Þórvilhjálmsson, ready to be installed on the computer.

When asked why such a small part of Icelandic design is produced, Brynhildur says: "It is both an expensive and time consuming process. The market is small, the environment is unfavourable and designers don't have many production companies to choose from." They furthermore say that an exhibition like this one will undoubtedly have a significant meaning for local designers and can hopefully create new opportunities.

"Production companies and shop owners can view new products, get in contact with the designers and perhaps get the products in production. That's the goal. At the same time Brum will also show what is going on in Icelandic design today," Brynhildur explains. Although the market in Iceland is still relatively small, they say that the industry gets bigger every year and a growing number of designers can today design for a living. "We of course think that design can be a much bigger part of the Icelandic economy in the future. An exhibition like Brum is supposed to motivate designers and urge them to make things become a reality. The opportunities are endless and they can be found everywhere. It's only a question about how they are used," Guðfinna adds.

Text by Steinunn Jakobsdóttir

Designers Premiere Unique Products

The shop, which will only be open for three days, features various designs by both up-and-coming and established local designers. The idea is to present a unique buffet of new and fresh designs where guests can find everything from accessories to household tools and decorative items. Guests can view a diverse selection and if they happen to see something they like, they get the opportunity to buy the items on the spot.

"I don't think that there has ever been an exhibition like this one in Iceland which also is a shop. That's very exciting," says Brynhildur and adds that most of the products they picked out will be available for sale.

"This is a tricky and challenging project because a very small part of Icelandic design is actu-



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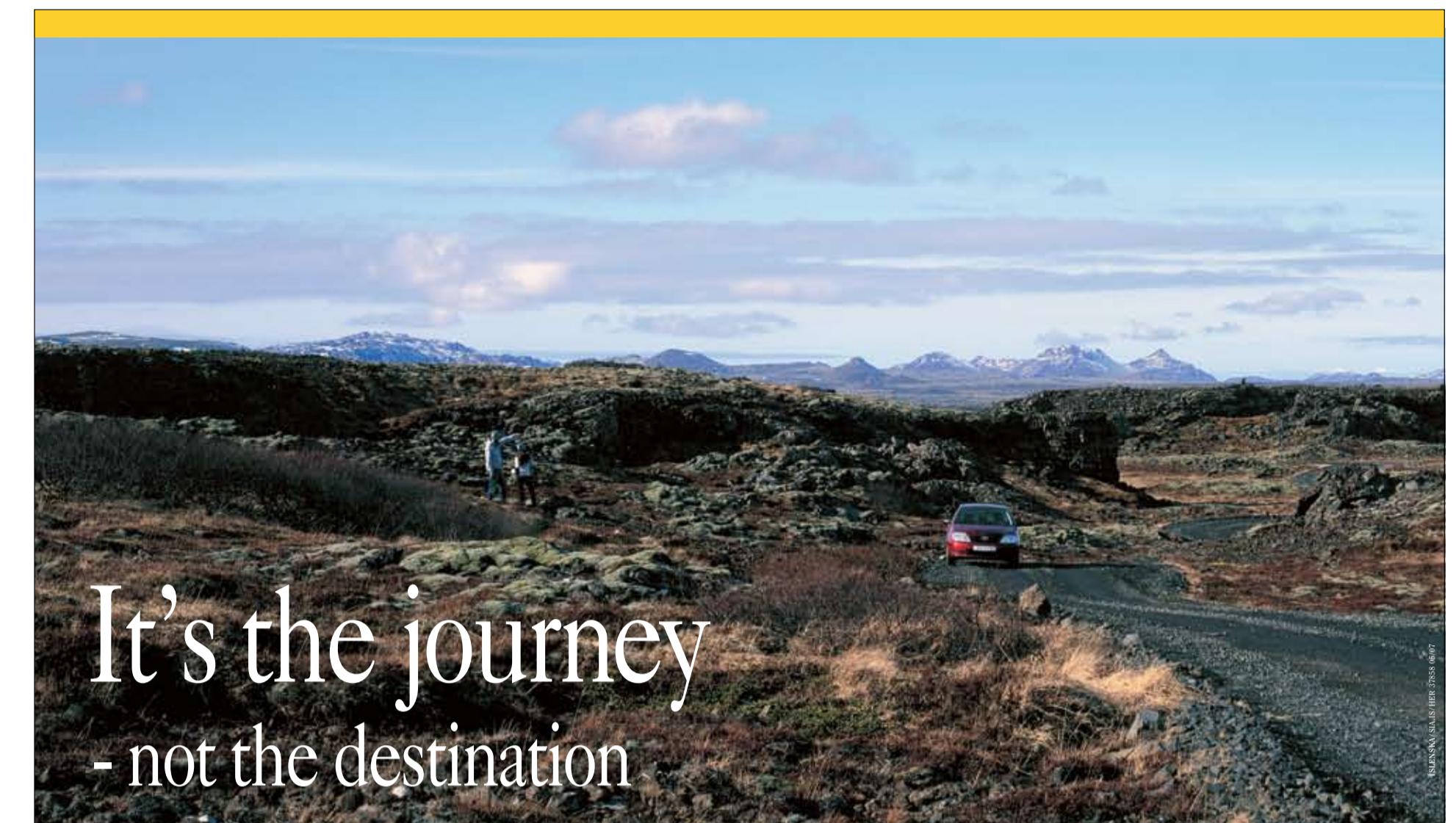


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A rare moment, captured by our photographer, when more than two people actually used the Reykjavík's public transit system at the same time.

Photo by GAS

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Tveir Fiskar Restaurant is looking for an experienced waiter required for full time or part time work. Must be fluent in English, have excellent communication skills, a keen eye for detail and enjoy working in a team. Knowledge of wine and Icelandic desirable but not essential. The position is in the evenings (from 16:00 to closing). If you would like to join a young, passionate and motivated team, send your CV/ Résumé by email to cal@restaurant.is. As part of our expansion program, our company is looking for part time Work from home account managers and sales representatives, it pays \$3000 a month plus benefits and takes only little of your time. Please contact us for more details. Requirements - Should be a computer literate, 2-3 hours access to the internet weekly. Must be over 19 yrs of age. Must be efficient and dedicated if you are interested and need more information, Contact Michael J Sloan, Email: mjsloan01@yahoo.com

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Services

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- **Emergency number:** 112
- **Police:** 569 9000
- **Medical help:** 1770
- **Dental emergency:** 575 0505
- **AA:** 551 2010
- **Information:** 118
- **Telegrams:** 146

Tax Free Refund

- **Iceland Refund,**
Aðalstræti 2, Tel: 564 6400
www.icelandrefund.com

Post Office

Post offices are located around the city as well as in the countryside. The downtown post office is at Pósthússtræti 3-5. For a full list and info on opening hours visit www.posturinn.is. Stamps are also sold in bookstores, gas stations, some grocery stores and tourist shops.

Embassies and Consulates

- **United States,** Laufásvegur 21, Tel: 562 9100
- **United Kingdom,** Laufásvegur 31, Tel: 550 5100
- **Russia,** Garðastræti 33, Tel: 551 5156
- **China,** Viðimelur 29, Tel: 552 6751

For a full list visit Ministry for Foreign Affairs: www.mfa.is/diplomatic-missions/icelandic-missions/

Internet Access

Most coffeehouses have wireless Internet access. Computers with Internet connections are available at:

- **Ráðhúskafl City Hall,**
Tjarnargata 11
- **BSÍ Bus Terminal,**
Vatnsmýrarvegur 10
- **Ground Zero,** Vallastræti 10
- **The Reykjavík City Library,**
Tryggvagata 15
- **The National and University Library,** Ángrimsgata 3
- **Tourist Information Centre,**
Aðalstræti 2
- **Icelandic Travel Market,**
Bankastræti 2

Opening hours

Bars and clubs: According to regulations bars may be open until 01:00 on weekdays and 05:30 on weekends.
Shops: Mon-Fri 10-18, Sat 10-16, Sun closed. The shopping centres Kringlan and Smáralind as well as most supermarkets and tourist shops have longer opening hours.

Car rentals

- **Átak Car Rental,** Smiðjuvegur 1, Tel: 554 6040
- **ALP**, Duggugvogur 10, Tel: 562 6060
- **Avis**, Knarravog 2, Tel: 591 4000
- **Eurocar**, Hjallahraun 9, Tel: 565 3800
- **Tourist Information Centre,**
Aðalstræti 2
- **Icelandic Travel Market,**
Bankastræti 2
- **Hertz**, Flugvallavegur, Tel: 522 4400

Airlines

- **Air Iceland**, Reykjavíkurflugvöllur, Tel: 570 3030, www.flugfelag.is
- **Air Vestmannaeyjar**, Tel: 481 3255, www.eijaflug.is

Trade Unions

- **The Icelandic Federation of Labour**, Sætún 1, Tel: 535 5600, www.asi.is
- **The Federation of State and Municipal employees**, Grettisgata 89, Tel: 525 8300, www.bsr.b.is
- **The Association of Academics**,

Bus Terminal

- **BSÍ**, Vatnsmýrarvegur 10, Tel: 562 1011, www.bsi.is

Samferda.net

A reasonable choice for the budget traveller. You log on to the website www.samferda.net, choose your destination and hopefully find a travel buddy to share the cost.

Cultural Centres and Tourist Offices

- **The Intercultural Centre**
- The Intercultural Centre throws occasional cultural events and conferences but its main purpose is to be an information and counselling centre and serve as an advocate for the rights of immigrants in Iceland.

Hverfisgata 18, Tel: 530 9300
www.ahus.is

- **Icelandic Travel Market**
- Bankastræti 2, Tel: 510 5700, www.kleif.is

Information on day tours, accommodations, car rental and everything else you need to know when travelling in Iceland.

- **Iceland Visitor**
- Lækjargata 2, Tel: 511 2442, www.icelandvisitor.com

A travel agency offering travelling package trips and custom-made tours as well as car rental, day tours and accommodations for visitors.

- **Tourist Information Centre**
- Aðalstræti 2, Tel: 590 1550, www.visitreykjavik.is

Taxi

- **Hreyfill-Bæjarleiðir**, Tel: 553 3500 or 588 5522
- **BSR**, Tel: 561 0000

For disabled travellers:

Reykjavík Group Travel Service, Brunastaðir 3, Tel: 587 8030, www.randburg.com/is/reykjavik_group_travel_service/

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- **ALP**, Duggugvogur 10, Tel: 562 6060
- **Avis**, Knarravog 2, Tel: 591 4000
- **Eurocar**, Hjallahraun 9, Tel: 565 3800

All information needed before travelling in Iceland.

Goethe Institute

Tungtagata 14, Tel: 561 5921, www.goethe.de/island

Atlas Car Rental

Dalshraun 9, Tel: 565 3800

Berg Car Rental

Tangarhófða 8, Tel: 577 6050

Hertz

Sturlugata 5, Tel: 551 7030, www.nordice.is

The Nordic cultural centre organises various cultural events, conferences and exhibitions.

All major tourist spots in Reykjavík also offer brochures, maps and information for travellers.

Nordic House

Sturlugata 5, Tel: 551 7030, www.nordice.is

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The Icelandic Federation of Labour

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The Federation of State and Municipal employees

Grettisgata 89, Tel: 525 8300, www.bsr.b.is

The Association of Academics

Kennitala: National Register, Borgartún 30, Tel: 560 9800, www.hagstofa.is

Driver's license

Those who have a foreign license don't need an Icelandic one for the first six months. After that time you have one month to apply for an Icelandic driver's license. Applications are at police stations.

Tax card

Tax office, Laugavegur 166, Tel: 563 1100, www.rsk.is

Rent subsidies

Social Service Office, Tryggvagata 17, Tel: 411 9000, www.felgsthjontan.is

The Icelandic social security number

(Kennitala): National Register, Borgartún 30, Tel: 560 9800, www.hagstofa.is

Church of Jesus Christ of Latter-day Saints

Ásábraut 2

Jehovah's Witnesses

Sogavegur 71

Seventh-Day Adventists

Súðurláti 36

Zen Buddhism in Iceland

Reykjavíkurgurvegur 31

Independent Church

Háteigsvegur 101

The Russian Orthodox Church in Iceland

Sólvallagata 10

The Cross

Hlíðasmári 5-7

Trade Unions

The national church in Iceland is the Evangelical Lutheran Church. Masses are generally held on Sundays at 11:00 in churches all around the capital.

Service in English is at Hallgrímskirkja every last Saturday each month, starting at 14:00. The Roman Catholic Church also has masses in English and Polish.

Other religious movements in Reykjavík are for example:

The Muslim Association of Iceland

Ásábraut 38

Ásatrú Association

Grandagarði 8



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"People are attracted to weird. You stand out in crowd when you are weird; you are allowed to do whatever you like if you are weird. Coming back to the elves, of course, this image sells."

Professor Terry Gunnell talks about Icelanders' relationship with elves

Page 6

"The goal was to show all aspects, both poles of the political spectrum. For example, some complained about our depiction of the Iceland-Palestine movement as being biased, yet at the same time no Zionist group is making itself heard. You simply can't show something that is not visible."

Ása Einarsdóttir on her documentary 'The Sofa Generation'

Page 21

"What we have been making, that's not even going to be songs man, it is going to be an adventure, a trip."

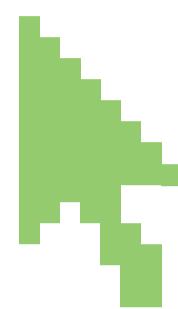
Mínus frontman Krummi on the band's newest material

Page 16

"Her voice was so full and consuming that, almost inadvertently, it grabbed you by the little hairs on the back of your neck and thrust you into the melody."

Valgerður Þróddsdóttir attended a Mr. Silla & Mongoose concert at Organ

Page 18



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