



The REYKJAVÍK GRAPEVINE



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THE ESSENTIAL GUIDE TO LIFE, TRAVEL & ENTERTAINMENT IN ICELAND

Issue 02 - February 5 - March 4 - 2010

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There are 99 rescue squads currently operating in Iceland, with a total of around 3.000 volunteers on constant alert, always prepared to abandon whatever they're doing to save the day. These unselfish people undergo harsh training regimes and devote most of their free time to the cause. They make us awfully proud.

Editorial | Haukur S Magnússon

Haukur's 20th Editorial

You Can Call Me Mr. President!



You remember our last issue, right? The one where we tried to give some sort of account of what went down in Iceland in 2009 by asking a bunch of folks to contribute their thoughts. And among the group of dudes commenting on THE SITUATION, there was but a single female contributor?

Anyway. I mentioned it then in a disapproving tone, and I apologize now, on behalf of myself as editor, and the Grapevine as a publication. We should have worked harder to add some raging feminine voices to our ranks that time. The problem is noted, and will be avoided in th' future.

You weren't the only one that noticed, either. The ordeal recently scored us a

write-up in a fancy scholarly web-zine. If you belong to our target audience, you won't be able to read it (it's in Icelandic), but I'll summarize in saying that they were pretty annoyed at us, and that they saw this as a symptom of a larger societal menace that seeks to marginalize women by not seeking out their voices or opinions and is reflected in the media.

Our cries of "they just didn't seem that interested in contributing to that particular debate!" were met with disdainful reproaches of "maybe you should think about why women aren't interested in behing heard in your paper, instead of laying the blame for your phallic ignorance on the people you subordinate!"

And I gasped. Issues of gender equality and feminism are subjects that I've always held close to heart and taken sorta seriously, and it felt shitty to learn that my efforts to be inclusive weren't good or far-reaching enough. It sucks to fail. But then some of their arguments seemed sorta far-fetched as well, and it became evident early on that many of those participating in the debate hadn't read a copy of GV for aeons (if ever). For

what it's worth, a pretty even half of our writers are female – this is evident to anyone who reads the damn thing – and we do strive to cover issues of gender. Our last contribution was Louise Petersson's excellent recounting of a 'Gender And Power In Scandinavia' conference at the University of Iceland in our Xmas issue (go read her excellent feature on ICE-SAR on page 8).

Of course, this doesn't change the fact that our year-end list was absurdly slanted towards patriarchal penis-mongers and their penii. And the fact that the local media landscape keeps getting more and more male dominated, both in terms of its subjects and the journalists that cover them.

As for my errors, I accept full responsibility and plead to do better in the coming year. Again: it won't happen again. Promise.



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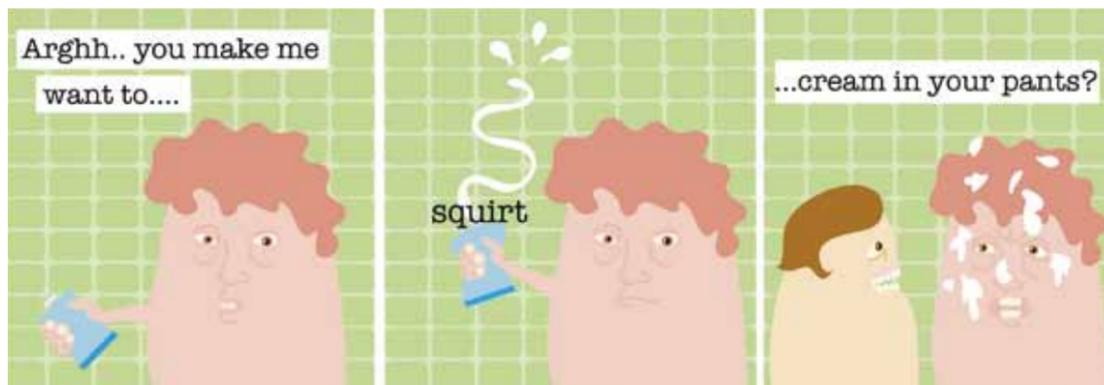
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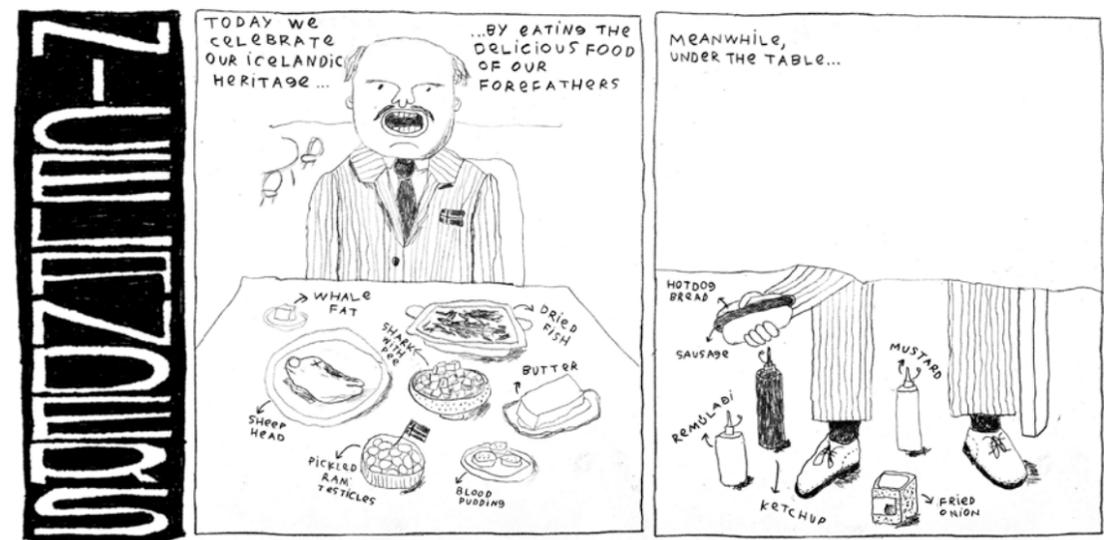
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You may not like it, but at least it's not sponsored. (No articles in the Reykjavík Grapevine are pay-for articles. The opinions expressed are the writers' own, not the advertisers'.)

Comic | Lóa Hjalmtýsdóttir



Comic | Elo Vázquez and Óttar Norðfjörð



TRACK OF THE ISSUE

Hudson Wayne

Cave In

[hudsonwayne](http://hudsonwayne.com)

Download the track of the issue at www.grapevine.is

Here's some freakin' good news: Hudson Wayne are back! Oh yes, Hudson Wayne are back. The fabled alt.country troupe has finally returned to the stage, announcing a new single, album and tour. It was about time, too—it's been five long years since they released their first (and last) LP, Battle Of The Bandidos. And while that was a fine album, it still didn't quite quench the hunger that was stirred by their legendarily awesome self-released EPs (track those down NOW).

The forthcoming album is titled How Quick Is Your Fish and will be out on 12 Tónar in February. The good men sent us a preview track to get us all in the mood—and it did! The tune's called Cave-In, it's freakin' awesome and we are sharing it with you guys on Grapevine.is. Go get it!



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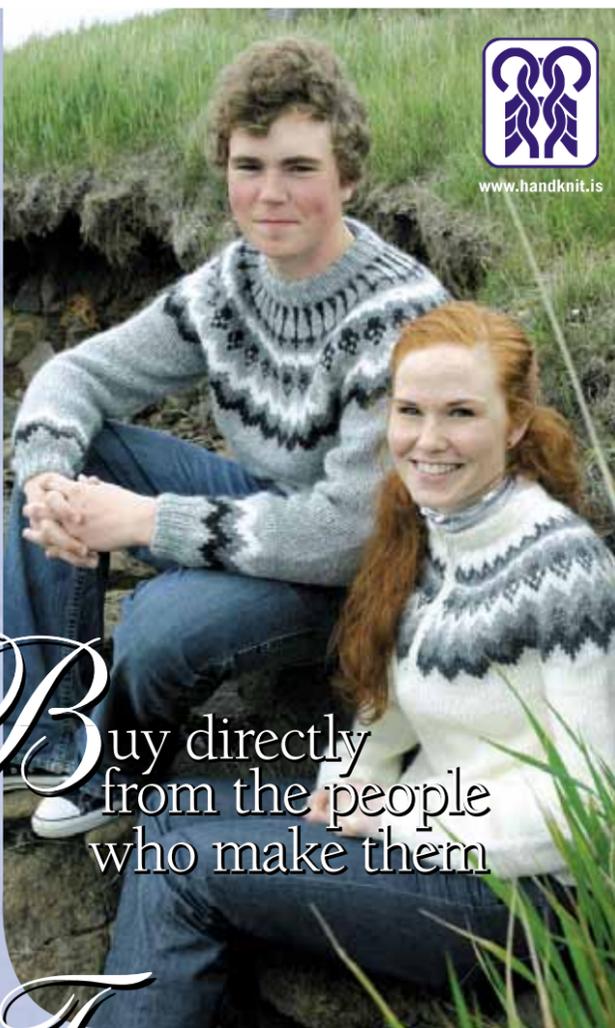
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4 Letters

Dear Mr Magnusson

I believe Britain and the Netherlands have bullied Iceland into accepting responsibility for repayment of all monies deposited into the failed Icesave Internet-based bank by British and Dutch residents.

The repayment, amounting to €2,000 (\$A20,000) for every person living in Iceland, ensures the country will for the next few generations be in servitude. They are paying for the mess left behind by a handful of its rogue bankers and the conservatives of the previous government who responsible for the privatisation process. A hefty price to pay for fast-tracked EU membership, and it's all payable in foreign currency.

This is on top of the 5.5% interest on the £1 billion bailout owed by Iceland to the UK government when the latter invoked the Anti-Terrorism Crime and Security Act 2001 - declaring Iceland as a terrorist state - in order to freeze the assets of Iceland's banks.

To date no-one has been brought to account for the Icelandic banks' collapse, and banking regulations in Iceland and elsewhere have hardly been amended. Yet another example of a missed opportunity to reform the financial system and to bring those responsible to justice. Instead we have an innocent public paying for the excesses, and probable breaches of fiduciary duties, of a few.

Regards
Chris Turano

Dear Chris,

thank you for your letter. It's pretty thoughtful. It's also good to hear not everyone thinks Icelanders are terrorist gremlins.

Dear Sir,

I see that the Icelandic people are under a lot of pressure to cede their democracy into the European Union.

May I tell our Icelandic kin, that they should resist this at all costs and I say this for the following reasons that are just the tip of the Iceberg of ruin if you join.

- 1/ You have no democratic or legal control against the European Commission who are the one's who make the Laws. The European Parliament cannot make nor rescind Laws, it is just a very expensive talking shop.
- 2/ They wrecked our industry so we now have no real manufacturing base, this was to protect jobs in mainland Europe.
- 3/ The plundered our once rich fishing waters to the point where our fishermen are out of business and Cod and Haddock are endangered species.
- 4/ The EU is riddled with corruption losing £4 Billion a year yet no one does anything to stop it, those that try to, lose their jobs for exposing the Commissioners responsible.
- 5/ It is illegal for the British Government to cede its Sovereignty to a foreign regime, yet the tentacles of corruption now run so deep in our Government that they are doing it illegally.
- 6/ You will have absolutely no say in the decision making process of the EU because those that make those decisions are not answerable to the people.
- 7/ The system on which the EU runs is exactly on the old system run by the former Soviet Union, those that run things are unelected and unaccountable; those you elect have no power. Be warned!

What? No Free Beer?

Yes, there's no free beer for this issue's MOST AWESOME LETTER. We finally found something even more awesome than beer to give away to the folks that write us fun and/or interesting letters. Yes, there is such a thing!

And what is it that's so much more awesome than a free case of beer? We'll tell you: It's a hundred page laser cut horse-skin notebook, designed and crafted by the most excellent designer (and sometimes GV contributor) Sruli Recht! He calls the thing THY WILL BE DONE, it looks freaking awesome, and it's available at his boutique Vopnabúrið and through his web-site, www.srulirecht.com, for a mere 3.800 ISK. And did we mention that it's hand-bound with square horseshoe nails? Because it is.



MOST AWESOME LETTER:

Dear Grapevine

You are worth a read! Thank you for making my recent visit to Iceland informative and enjoyable! Let me just say that:

1. The letter from CT in Australia to Grapevine (Issue 18) is a load of crap! Being a fellow Australian I must say that CT must be from whoop whoop and it's evident from the letter that CT relies too much on the idiot box for finding out what is going on around the world. Let me put this straight - Iceland does NOT have a bad name in Australia!

2. Despite the constant mention of the financial meltdown, Iceland is a country rich in natural, cultural and social assets (what money can't buy). So keep your head up Iceland!!

3. The upside of the financial collapse is the fact that budget travellers like me can now afford to holiday in Iceland. I would definitely come back again to see more of your beautiful country and ofcourse spend more Krone (note: are the extra zeros really necessary? getting rid of some of the zeros would definitely make the currency conversion process easier)

4. I had no idea that a country like Iceland was so strict on immigration. Without the migrant community, my nightly culinary selection in Reykjavik would have been very limited. I hope your government becomes more open and globally-minded when it comes to immigration policy in the future.

Grapevine, you are the source of local knowledge in Iceland. Tak!

Kate from Brisbane, Australia

P.S Could you tell the government to turn on the northern lights next time I'm there? Thanks!

Dear Kate,

You were pretty much worth the read too (although we must admit we did a little bit of skimming at times). Nevertheless, thank you for making our recent trip to our inbox a fruitful one. We will respond that:

1. Good to hear Icelanders don't have a bad name in Australia. Good, also, to hear Aussies haven't learned what Icelanders think about them. Let's keep it that way.
2. Alright, alright. We'll keep our heads up.
3. We will make sure to significantly alter our stupid, good for nothing currency to compensate for your poor math skills.
4. We share your hopes!

Please don't let your Government stab you in the back as the British Government has done here bringing ruin and great hardship to the people.

Regards;
G. Rankin-Moore

Dear Mr. Rankin-Moore, you paint a pretty bleak picture of the EU, it must be said. But you are surely more experienced in living there than we are, so I guess we oughta listen. We are still pretty confused about the whole thing, I mean, if what you're saying is even close to true then the EU is a pretty awful union. Still, whatever you've got over there can hardly be worse than the feudalist buffoons that have been running Iceland for the past century.

Hello Iceland

The people of Iceland owe the depositors in Icesave precisely nothing. Those depositors received a high rate of interest to compensate for the fact that the investment was riskier than normal.

The business (bank) failed, the investors lost their money. The people of Iceland are no more responsible for the losses than the people of South Korea, Australia or the UK.

Not since Bobby Fischer played Boris Spassky has Iceland received so much international coverage. Iceland will be seen as heroic by the people of the world if it acts on principle and refuses to be bullied by the UK and the Netherlands.

Being allowed membership of the EU if they bend over is a very questionable benefit, especially when measured against the loss of Icelandic honour and

integrity.

Philip Barton-Founder
The Gold Standard Institute
www.goldstandardinstitute.com

Dear Philip, thank you for your letter. My, what a fancy name you have! I wish my name had a hyphen. Anyway, what you're saying reflects what a lot of folks around here are feeling, and I suppose it has some truth to it. Still, one wonders whether a nation that continually (and despite constant words of warning) elected a government that allowed this to happen [via neglect + corruption] should not bear some responsibility for its actions.

I am very proud of Iceland's quick response to the Haiti disaster! I was in your country in the 1960s and have been a "fan" of your beautiful country and gracious people ever sense!!!

William Barton

Dear William, thank you for your letter. We must admit, we were pretty proud of our rescue squads too. Hopefully they made a difference over there, lord knows those good people make a heap of difference over here.

But maybe pride is the wrong feeling to evoke during such a disaster. Without disparaging the rescue teams' good work, I feel the most appropriate emotion from the international community should be shame. Shame for ignoring the plight of Haiti and so many other nations out there for far too long. And for benefiting off their misery.

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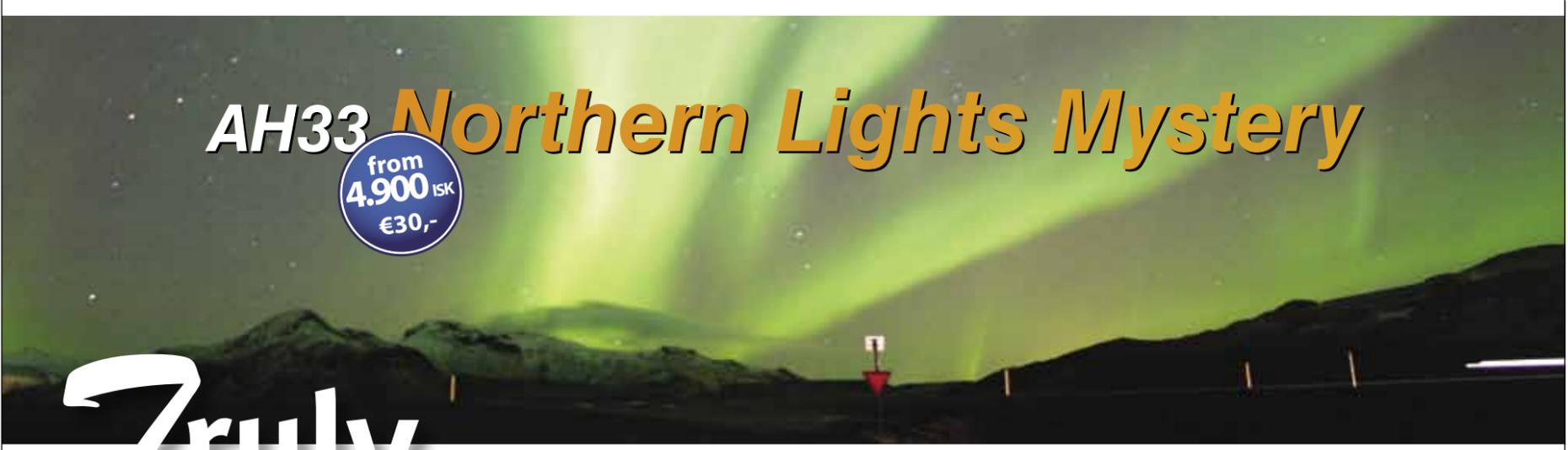
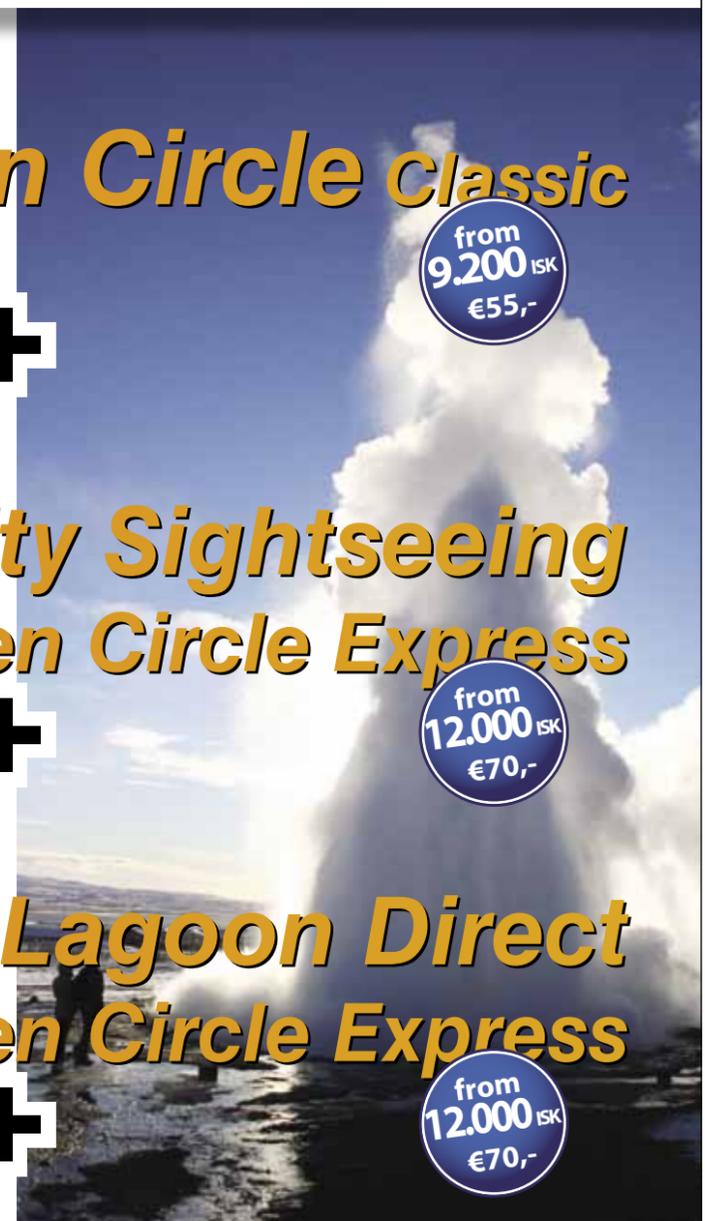
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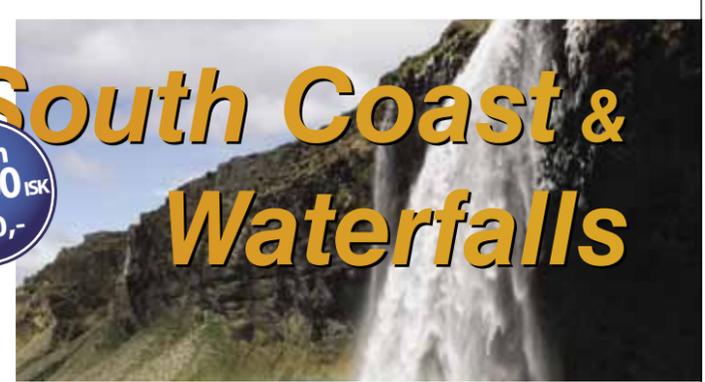
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High Hopes

Minister for the Environment, Svandís Svavarsdóttir, interviewed

In December, Iceland joined over 190 nations for the United Nations Climate Change Conference in Copenhagen. The two-week summit, blasted a failure by many, returned environmental issues to the international spotlight, but ended without a binding agreement on global greenhouse gas emission reductions. Minister for the Environment, Svandís Svavarsdóttir, spoke to Zoë Robert about her reflections on the conference and aspirations for Iceland to lead the way in combating climate change.

During the recent UN Climate Change Conference in Copenhagen you reaffirmed Iceland's goal of leading the way in combating climate change. Other Nordic countries have also announced plans to show leadership. How could Iceland achieve such a goal?

Iceland has expertise in many areas of climate-friendly technology and practices which we can highlight and export. We have had a very successful program in training experts from developing countries in harnessing geothermal energy for some years and have just started a similar programme for re-vegetation of eroded land, which is relevant for climate, as trees and other plants take up CO₂ from the atmosphere. We use renewable energy for electricity and heating, and if we make positive efforts in sectors where we lag behind, like in transport, I think we can be seen as a leading country in efforts to combat climate change.

The public transport system in Reykjavík is still considered unattractive by many, there are no public recycling bins in the city, few bicycle paths and particle pollution in the capital regularly exceeds the maximum accepted level at certain times of the year. Considering this, would it not be fair to say that Iceland is still behind in many ways?

Certainly, there are a great number of areas where Iceland can and should do better when it comes to environmental issues. These are things the government—both national and local—is aware of, and hopes to change in the near future. The Ministry for the Environment is currently working on an action plan to combat climate change, where emphasis will be put on greener options for transport and constructing taxes and fees so as to favour climate-friendly cars and fuels. In addition to the issues you mention, I would like to add that the draft action plan recommends measures to decrease the emission from Iceland's fishing fleet.

What are Iceland's emission reduction targets and how do these targets compare to those of the EU?

Iceland announced a target for 2020 in Copenhagen that is the same as that of the European Union. We take up much of the EU climate regulations through the Agreement on the European Economic Area, and are in fact part of a common European carbon market. We have therefore seen

it as sensible to be part of a common European effort within a new global agreement.

I think this will provide Icelandic companies with more certainty about the future and a competitive operating environment, and will enable the government to run a more efficient policy combating climate change.

Overall, Iceland's emission reduction targets equate to a general increase in emissions. How do you respond to claims that Iceland could potentially have the highest per capita emissions increase?

There has been an increase in emissions in recent years mainly because of the expansion of heavy industry, mostly aluminium. Those emissions are now about 40% of our total emissions. It is no secret that I would prefer that we would use our clean energy in the future for other purposes like, say, powering data centres or providing energy for our cars and ships when new climate-friendly technologies in those fields become competitive. This is not only for environmental reasons, but I think it is unwise economically to put all eggs in one basket, and aluminium has become very dominant in our export profile.

In the near future, emissions from heavy industry will be part of a pan-European emissions trading system that will be regulated by the EU. If we succeed in curbing emissions from transport, I think that the emissions attributed to Icelandic households can be one of the lowest per capita in the developed world.

How could Iceland achieve the proposed reduction target?

In our draft action plan, we have focused on three main areas, which have been identified as the most

likely to succeed and the most cost-effective. These are the transport sector, the fishing industry and issues regarding land use. The third point is where wetlands come in. Recent studies have shown that the draining of wetlands releases large amounts of carbon. Reversing this by restoring the wetlands may result in carbon sequestration in the long term. As an added benefit, the restoration of wetlands would be a boost to biodiversity, as many species of animals suffered the effects of wetland-dredging—sometimes undertaken overzealously during the middle of the last century. How will emission reductions be made in the transport sector? Can you tell me about the proposed methane plant in Reykjavík?

The plans to produce methanol from geothermal gases in Reykjavík is one of a number of exciting research and development projects in the climate and energy sector in Iceland. Others include a project to sequester CO₂ in basaltic rock at Hellisheiði, hydrogen projects, deep drilling to enhance geothermal energy and an IT-based system to cut emissions from ships. We should not forget that the drive to reduce emissions and change our energy system carries a lot of opportunities for innovators and companies, not only economic burdens.

"It is no secret that I would prefer that we would use our clean energy in the future for other purposes like, say, powering data centres or providing energy for our cars and ships when new climate-friendly technologies in those fields become competitive."

Aluminium smelters in Iceland presumably have a competitive advantage under an emission trading scheme (ETS) due to their reliance on renewable energy as they will pay less for carbon emissions. Could you comment on this advantage?

Carbon-free energy will obviously have a competitive advantage over fossil fuel energy under the ETS and any system that puts a price on carbon. This is irrespective of who buys that energy. Icelandic aluminium smelters will face the same regulations for their emissions as smelters in other European countries.

The summit has been blasted by

many as a failure for not sealing a binding agreement. What came out of COP15 and how are negotiations likely to proceed from here?

Of course we must all be somewhat disappointed that no binding legal resolution could be reached at COP15, but in my opinion this was not the big news of the summit. In Copenhagen we saw a watershed in the international debate on climate change. No longer were we debating whether or not climate change was a problem, but debating how the problem should be dealt with. Getting all countries around the table to agree on that may seem like a small step, but it is a very important one.

Now we have consensus on the problem, and that gives us a firm basis for future negotiations. Copenhagen can be a success if we build on it, but if we allow talks on climate change to linger in a stalemate we will all lose. The problem will not go away.

Finally, what can the average person in Iceland do to reduce emissions?

A simple answer would be: Buy greener cars. Iceland has one of the highest numbers of cars per capita, and a very high portion of those are gas-guzzlers. By making a careful choice next time each family needs to renew their car, big changes can be made in the very near future. Also, can we perhaps walk and bicycle for shorter trips, for our health as well as for the climate? Educated consumption can make a huge difference.

To make this possible, the government hopes to strengthen public transport and make eco-friendly transportation options more feasible. An increased number of dedicated bus lanes will make travelling on buses more desirable to many people. Also, public employers and private sector businesses will be encouraged to subsidise their employees' cost of public transport. Working with the Ministry of Finance, we want to lower duties on the importation of bicycles and bicycle parts, and make the taxation of other vehicles correlate with their environmental impact.

Taking these changes on is a difficult task under the current economic conditions, but this is an issue that the government feels strongly about realising. Currently, my ministry is working with the Ministry of Transport to make this happen, and I hope we will see the results of that work soon. ♡

ZOË ROBERT
JULIA STAPLES

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já - the answer

Opinion | Egill Helgason

Iceland And Its Founding Myths: Isolation or openness

The founding myth of Iceland goes something like this: A bunch of hardy people from the West coast of Norway escaped the terror—and high taxes—of a king called Harald the Fairhaired. Along the way, they picked up some slaves of Celtic origin—and thus the Icelanders became a poetic race and were saved from the fate of being dull like Norwegians.

Iceland's Golden and Dark Ages

These people went on to found a true democracy, based upon Alþingi, the oldest parliament in the world. These were proud and noble people, and if they were also Viking raiders, they did their killing in a somewhat endearing fashion—like the warrior-poet Egill Skallagrímsson who always had a joke on his lips when he murdered innocent people.

This Golden Age—the age of the great sagas—ended when the chiefs of the greatest families started fighting amongst themselves in the 13th century. This ended with the ultimate betrayal by a chieftain called Gissur the Earl, who delivered Iceland into the hands of the Norwegian king.

Thus the Dark Ages were ushered in. These lasted for more or less seven hundred years, during which time Iceland was under the reign of first Norwegian and then Danish royalty. They treated us horribly in most ways, erected big and beautiful palaces and churches in Copenhagen—founded on Icelandic wealth—while they shipped boatloads of maggoty food back to the Icelanders.



Is it true?

This is a standard version of Icelandic history, epitomized in text books for schools written by an early twentieth century politician called Jónas Jónsson from Hrífla—Hrífla being a small farm in the north of Iceland, where he was born. Jónas was a man who fervently believed that the fate of the Icelanders and their true culture lay in the countryside, with the peasantry. In the thirties he was a dominating figure in Icelandic politics, he is said to have been asked by the Danish king Christian X:

"Are you still playing at being the



little Mussolini?"

The story continues with the independence movement in the 19th century. There we have a group of nationalistic poets and intellectuals saving the country from the grips of foreign colonialists—chief among them Jón Sigurðsson, the national hero, who's statue stands facing Alþingi, his strong gaze piercing the windows of the parliament building.

Modern historians have questioned many aspects of this story. Possibly the very isolated and inward Icelanders were partly to blame themselves. The isolation might even have been a tool for rich farmers, the ruling class of the country, to oppress the general population.

In fact, the dark ages do not start until much later than the above history would have it. Until the reformation of 1550, the country fared relatively well, even doing good business with English seafarers who traded with the Icelanders. The most horrible time were the 17th and 18th century, when very few ships came to Iceland; this was a period when the Icelanders languished in their mud hut dwellings through the cold and dark of the arctic night. At that time Icelanders were the poorest people of Europe. Volcanic eruptions, pestilence, hunger and cold decimated the population—plans were drawn up to move all the all the residents (well, the 40 thousand who were left) to the heaths of Jutland.

At this time Alþingi had simply become a court of law, where horrible judgements were meted out. Adulterous women were drowned, small time thieves were flogged and had their limbs cut off, sometimes for stealing a piece of rope, alleged sorcerers were burnt at the stake. Over this presided the farmer chiefs who had founded a system of serfdom wherein working people were bound to the farms where they were placed. Their fear was that people of independent mind might move to the seaside, start fishing, and towns would begin to form and thus they would lose their grip on society.

Illustrations by Lóa Hjálmtýsdóttir

The idea that great wealth was founded upon these people is preposterous. Even if Halldór Laxness says so in his famous Íslandsklukka (Iceland's Bell), a key work of the late independence movement, Copenhagen was not built with Icelandic money.

NATO ushers in a Soviet-Iceland

Iceland after independence in 1944 was a strange place in many ways. During the war the country became fabulously rich, using the opportunity to sneak away from the Danes—then under German occupation—to found a republic, albeit under the protection of the US military. And, despite Iceland having actually made money from the war, it received its generous share of the Marshall help.

All this money was spent in a few years. This heralded a chapter in Icelandic history where the country can almost be compared to one of the socialist republics of Eastern Europe. Extremely tight currency restrictions were put into place—not to be lifted until the late eighties—food, clothes and building materials were rationed by an all powerful government agency. Even if the country had not suffered any hardships during the war, people stood in long lines to buy necessities.

To the frustration of the Americans, the powerful socialist party managed to make an agreement with the Soviet Union, accepted even by the right wing, stating that the Russians would buy fantastical amounts of Icelandic herring and woollen products in exchange for oil and Russian cars. Far into the eighties the streets of Reykjavik were full of Russian Moskvitsh and Lada automobiles, and even if the oil companies called themselves Esso, Shell and BP, they all sold the same Russian oil from the same Russian tankers.

Beer was not for sale in the country, it was simply banned. So was the import of foreign candy. Some shops even dealt in smuggled boxes of Quality Street—a very sought after luxury item at the time.

The owners of Iceland

The whole system was under strict political control; to get loans in banks or even housing you had to have political contacts. The riches that were to be gained from the US military were divided between cronies of the largest political parties. No wonder the Independence Party, the dominating party in the history of the republic, has been compared to the Mexican ruling party, the strangely named Institutional Revolutionary Party. To get anywhere in society you had to belong to the right party, merit counted for very little.

Icelanders have always believed themselves to be exceptional. A former Prime Minister once famously remarked that normal economic laws did not apply in Iceland. It has been gov-

erned accordingly, with the restrictions of the fifties and sixties, the rampant inflation of the seventies and eighties, and then consumer mania in the nineties, culminating in the big bubble that burst in October 2008.

The founding myths are being paraded again, about Gissur the Earl, the so-called "Old Treaty" (Gamli sáttmáli) and Iceland's loss of independence in 1262. About Jón Sigurðsson and his stand against the Danish government: "We all protest!" (Vér mótmælum allir!). Jón Sigurðsson is being portrayed as a staunch opponent of the European Union—150 years before the fact.

In a sense this is a battle between those who prefer openness and those who are content with isolation—a theme in the real, not the sanitized, history of Iceland. Much of the ruling class and the opinion makers are home grown, they come from the same schools and the same law department, famous for its lack of intellectual curiosity. In their hearts they consider themselves to be the owners of Iceland, much as the farmer chiefs of the dark ages. They fear that joining the EU would undermine their power.



Dealing in deception

In the age of the sagas Icelanders seem to have been wealthy. In recent research this been attributed to thriving commerce between Iceland and Greenland and Europe. Iceland didn't have much of worth to export, but in Greenland you had furs and tusk. The West of Iceland, where most of the sagas were written, seems to have been a port of trade for Greenlandic goods. Some historians still think that this wealth was based upon dried fish and wool of questionable quality, not products that would fetch a high price in any period, but the former explanation sounds more plausible. To write one saga you have to be able to kill a lot of calves for their skin.

It is even said that the most valuable commodity of all was the tusk of the narwhale, almost two meters in length, sold in Europe as unicorn horns and worth a bishop's ransom. Those merchants would have been the true forerunners of the venture Vikings of the 21st century. Like them, they would have dealt in deception; because of course, they could not have divulged the true origin of their prized goods. ☹

Opinion | Haukur Már Helgason

Fruits Remain Forbidden



All those corrupted fruits, you see, were giving those involved a bad name. Not to mention the

smell, the simple unpleasantness of it all. One year a brilliant solution was found: not to grow fruits at all anymore, but corruption itself—fungi and bacteria that certainly cannot be called corruption if there is nothing to corrupt.

Orders were sent out: forget the apples, forget the bananas, kiwis and clementines and let's make the microbes formerly known as rot (MFKAR)! To begin with there was plenty for the MFKARs to feed on, but as only a few fruit trees kept growing, on their own, by neglect, the MFKARs had to start feeding on each other, already in the second year. The advantage, of course, was that at least nothing was being corrupted and no one noticed the smell, since everything stank anyway.

The third year, it was discovered that microbes could be nurtured directly with sugar, and since sugar-cane was renamed 'MFKAR support material', this also did not count as corruption, but a beneficially harvested natural process.

In year four, production increased by 12%.

In year five no one knew anymore what on earth could be the meaning of 'I don't like microbes' or any other such phrases, for obviously we are all made of microbes, aren't we?

In year six, those who spoke of fruit as if they were something to be desired were arrested and silenced, since fruits do nothing but invite corruption.

In the seventh year a sudden drop in MFKAR support material production took the industry by surprise, urging authorities to support research and development in the field of added microbe value (AMV). AMV'd products were a major success and sales almost kept their pace as colourful fruit-shaped objects made entirely of MFKARs hit the markets: mapples, mananas, miwis and mementines, murberries, mackberries – even marrots and minach sold out faster than anyone had predicted. The RnD teams were awarded appropriately.

We are now entering the eighth year and everything seems to be under control. ☹



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The scene resembles a construction site, with its complicated network of ropes and folks attached to them. There is some muttering about the weather being too good to train in. Not realistic enough. Not enough of a challenge.

After about an hour, the injured kid is pulled up over the edge on a stretcher. Soon thereafter the other two follow, accompanied by a rescue worker. Mission: accomplished!

Bergur, looking anxious to move on to the next rescue, thinks it went well. “They were pulling us up a little too fast, but in total we got the kids up safely and in reasonable time,” he tells me before skirting off.

THERE'S MORE TO IT

ICE-SAR is more than just a search and rescue organisation. Rescue teams, accident prevention squads and youth divisions all operate under the umbrella.

The Accident Prevention Department is an increasingly important part of ICE-SAR. There are around 40 active groups in the organisation, groups whose main goal is to prevent accidents in their community. Tasks involve safety education for children and the elderly by giving lectures or distributing educational materials. Then there is traffic, bicycle and mountaineering safety. Ironically, they also try

To The Rescue!

It's 5:45am, Saturday morning. The aftermath of a night of partying is apparent while passing the streets of downtown Reykjavík. A young man who seems to have lost his coat struggles to cross the street, finds his way to the nearest doorway and proceeds to vomit. We observe this, and we move on without offering our help. We are on a mission: to cover a day in the life of Rescue Team Hafnarfjörður, one of 99 rescue teams currently operating in Iceland.

THE BIG DAY OUT

We arrive at Rescue Team Hafnarfjörður's headquarters at six in the morning. A handful of rescue workers are buzzing about. Coffee is drunk, teeth are brushed and warm, sensible clothing is put on. Large backpacks are filled with mountain rescue equipment: compasses, first aid kits and the like. One rescuer is still fast asleep on the floor, wrapped tight in a sleeping bag.

It is no ordinary day, at least not for this team of rescuers. This sort of training day is only done every other year—rescue teams from around the country participate in an entire day of rehearsing and teambuilding. At eight in the morning, the organisers start handing out tasks to the different teams over radio, telling them where to go and what to do when they get there. The tasks are all staged takes on situations that might confront the squads at any point; potential disasters that victims need to be rescued from. And when the rescue is done, they get assigned new one.

There is not necessarily any time to rest or gather one's thoughts during a disaster. This was demonstrated repeatedly throughout the day.

We sit, waiting for our instructions, pining for coffee. Out of the blue, a call comes. The mountain rescue group – four young men named Ásgeir, Bergur, Kolbeinn and Tómas – is off to Grindavík for the day's first rescue mission. They scramble into an enormous jeep with an ATV strapped

to the back. Before approaching the site, the group pulls over to gear up. Bergur hands over some helmets to put on if we happen to be under a cliff or if a helicopter should hover above. The group sports their climbing gear, with all the gadgets it involves. To get pumped, they play some very loud music over the car stereo. They are having a blast, it appears.

MISTAKES YOU CAN MAKE

Their first mission is to rescue three kids who have been climbing a cliff near the ocean. One fell and is injured; the other two are stuck on a ledge, too afraid to move. They need to rescue those prop-kids, stat!

We share conversation on our way to the scene. “All real calls are ‘fun’ so to speak, but the most important thing is to get the people out safe,” Ásgeir comments as we near our destination.

The most common type of call they get is to assist tourists or travellers, they tell me. Some fail to plan their route, to tell anyone where they're headed and when they will return. Such lack of foresight generally causes trouble for the rescue squads, as the travellers' friends will inevitably get worried and call for help when they don't hear from them after a while.

There are those who to think it's a good idea to cross rivers or travel off-

road in the highlands in their small rental cars, getting stuck in the process.

And then there are a few crazies every now and again, folks who think they can simply cross glaciers in their sneakers and hoodies, no problem.

Many travellers simply underestimate the weather. “The first mistake is not to check the weather and to be ill equipped for Icelandic conditions. The second mistake is to travel without any experience with this kind of terrain. It's usually just really silly mistakes that people make,” Ásgeir explains.

On average there are 3–4 callouts per day, all year round. Besides helping out travellers, the rescue teams get numerous calls to search for missing persons, old people with Alzheimer's for instance. Of course they get very busy during storms, avalanches, floods and earthquakes – sometimes they'll even cross the globe to administer their expertise. You can read about one of those trips in the accompanying sidebar.

ALL WORK AND NO PAY

Everyone working in the rescue squad is a volunteer.

Each team is self sufficient; each team raises funds, buys its equipment and maintains it on their own accord. Equipment such as jeeps, snowmobiles and boats. They raise the bulk of their funds through selling fireworks during the days before New Year's Eve. They also sell Christmas trees and provide security at large events. In addition they receive some funding

from the ICE-SAR headquarters – they mainly get their money from the slot machines found in Icelandic bars and kiosks.

You would think that people would enjoy something in return, what with all that time and effort they put in. But the rescuers just shrug at the notion – according to them, the question of payment is actually not an issue at all. This is tradition. Kolbeinn explains that for most people it's simply a hobby where they get the opportunity to travel, get educated and have access to some cool equipment. It's also a chance to give back to one's community.

The system seems to work well, as the members have been able to keep up with global standards of professionalism. One should also note that Iceland is a large island, with a scattered population and vast rural areas. The cost of having all 3,000 rescuers on payroll would be enormous, way too much for such a small population. Yet when disaster strikes, such a large number of trained rescuers is surely needed.

You might also note that Iceland has never had any local armed forces.

TIME FOR SOME ACTION

The sun rises as we arrive at our first disaster site. We are joined there by a rescue team from Akureyri. Soon, those present gather in a circle to discuss the action plan. Around fifteen rescue workers will be cooperating on the task. Kolbeinn explains that everyone on site has a specific role. Mountains are on one side, the roaring ocean on the other, and the three faux victims are inbetween. It's quite the pickle.

There is a lot of assessing of the area, fastening and securing of ropes and communicating on walkie talkies. They drill holes in rocks to build anchors to tie the lines, they lay out rubber mats over the edge so the lines won't snap. Before you know it, Bergur is lowered down, reaches the eager kids and administers them some much needed pretend-first aid.

and educate the masses on firework safety in the days leading up to New Year's Eve.

There are fifty youth groups working within ICE-SAR that will provide essential fodder for future rescue teams. Teenagers between the ages of 14–18 learn and practice first aid, mountaineering and search and rescue. ICE-SAR often gets its members from the Icelandic Boy and Girl Scout Association. When the youngsters turn 18 they'll sometimes want to join a rescue team and start heavier training. If you want to go on callouts, you'll have to complete 1–2 years of solid

“All real calls are ‘fun’ so to speak, but the most important thing is to get the people out safe.”

training.

TO THE RESCUE!

For Rescue Team Hafnarfjörður, there is no rest after their first task is complete. The next one is just a couple minutes drive away and the destination is a valley between high mountains. A fictional bird hunter fell while climbing the mountain in search of some tasty ptarmigan, breaking a leg in the process. A doll representing our hunter friend has been placed on the highest point and the idea is for rescue teams and the Coast Guard helicopter pilots' to practice some co-operation.

Again, there is the gathering in a circle at the site. One group will scale the mountain by foot; the other will go by helicopter. Tómas marks out a landing spot in the valley with a smoke bomb just as the helicopter appears in the distance. It's all kind of like an action movie. Our friends Ásgeir, Bergur, Kolbeinn and Tómas part; some start walking towards the mountain with determined steps, others ducking into a helicopter. To the rescue! 🍷

✍️ LOUISE PETERSSON
📧 JULIA STAPLES



Travelling Tips

Be prepared

Be prepared. Read information about the area you are visiting, and Iceland in general, so you know what to expect. Believe what you read! Too many travellers get into trouble because they fail to acknowledge how harsh the environment can be. Have a travel plan and let someone in on it. Info on safe travel in Iceland can be found on www.safetravel.is.

Be equipped

Bring all the necessary equipment, such as a compass, GPS navigator, map, some means of communication (satellite phone/spot emergency button) and know how to use it. Pack clothes for all weather conditions and remember that it can snow in Iceland in the summertime. Bring plenty of food, including an emergency stash.

Be smart

Remember that the roads in the highlands are only made for 4x4 jeeps. If you get into trouble while driving, stay in the car and call 112 for assistance.

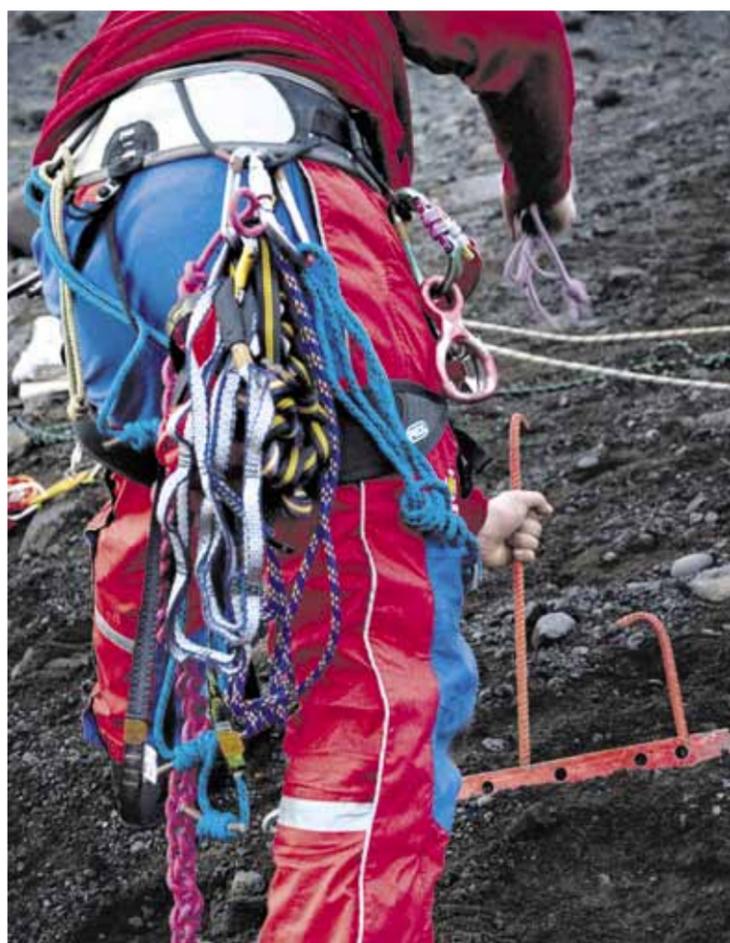
Keep in mind...

...that river crossings keep changing in Iceland. On warm summer days the flow increases as the day progresses. Also, heavy rain often causes rivers to swell which can make them impossible to cross even with large and well equipped vehicles. Underestimating water volume in rivers has resulted in deaths.

Better to be safe than sorry

As previously stated, numerous travellers on this island tend not to recognise how harsh the environment is. For all travellers who realise the dangers inherent in Icelandic nature and wish to come out alive, ICE-SAR has a travellers reporting service. People who plan to wander in the highlands and wilderness can register at the ICE-SAR office in Reykjavík. Basically, if you don't report back at a given time when you've finished your trip an investigation will start and a search will be launched.

Better to be safe than sorry, right?



The History of ICE-SAR

The rescue teams of Iceland all coexist under the umbrella organisation ICE-SAR (Icelandic name: Landsbjörg), the Icelandic Association of Search and Rescue. The mission: to save lives and valuables and to prevent accidents.

ICE-SAR is part of a long tradition the origins of which date back to 1918, when the first rescue team was established in the Westmann Islands. It was started mainly because of frequent ship losses and deaths of fishermen. Today, all fishermen must participate in extensive sea survival training by law. Before they go out to sea for the first time, they attend the basic sea survival course at the Maritime Safety and Survival Training Centre, founded by ICE-SAR in 1985. Students learn how to use, among other things, life rafts, lifejackets, survival suits and flares. This has resulted in record lows of serious accidents at sea in recent years. For example, back in 1985 Iceland was losing twenty people at sea every year: today it's down to two or three persons yearly. Last year was the first recorded one that absolutely no one died at sea.

Today there are around 3.000 active rescuers involved in the different rescue teams across the country. They are on standby for emergencies day and night all year round. In recent years there has been an increased specialisation within the rescue teams. Every team has members equipped for certain tasks: avalanche rescue, rescue at sea, first aid groups, search groups, search dog groups, urban search and rescue, diving groups, etc., etc.

More on ICE-SAR: www.landsbjorg.is

The earthquake in Haiti occurred at 16:53 local time on January 12, 2010. It had the catastrophic magnitude of 7.0. The International Red Cross estimate that about three million people are affected by the quake; Haitian officials anticipate that the disaster will eventually claim between 100.000 and 200.000 lives.

Feature | Icelandic Rescue Teams



Search and Rescue in Haiti

Icelandic rescuers first to arrive after earthquake hits

Following the massive earthquake in Haiti on January 12, the Icelandic Search and Rescue (ICE-SAR) team was the first international team to arrive at the scene. The team landed in the country's capital Port-au-Prince just 24 hours after the earthquake hit. Iceland's fast response was noted all over the world.

"What usually delays the deployment of rescue teams is bureaucracy, i.e. the time it takes the government to decide to send aid," says ICE-SAR PR-officer Ólöf Snæhólm Baldursdóttir. "The short chain of command in Iceland and the effective work of public officials made the fast response possible."

Just after the news of the earthquake Minister for Foreign Affairs, Össur Skarphéðinsson, was up all night with his staff to smooth things along. While awaiting response from officials, the rescue team was at an alert status and spent the night preparing for the mission at the ICE-SAR headquarters. Icelandair had a plane ready to transport the team and the team's equipment is ready at Keflavík airport at all times.

Funds for the transportation costs were secured from the government very early on. Pure costs were lower than could be expected, as members of the rescue team all work on a volunteer basis, and ICE-SAR teams buy and own all their equipment. "It has taken years of meticulous planning and training to organise this and countless hours of fundraising for the equipment," says Ólöf.

The team sent to Haiti consisted of 35 people. It operates as an international special unit within ICE-SAR and is specialised in rescue missions in ruins. It is also a registered team under the UN umbrella.

TAKING CHARGE AND RESCUING LIVES

The Icelandic team took control of the international search and rescue (SAR) camp upon arrival in Haiti. They set up a base camp and were involved in

the coordination of activities for all the international SAR teams. "Taking charge of the camp was a logical thing to do after being the first to arrive," Ólöf explains.

During their first rescue mission in Port-au-Prince the ICE-SAR team rescued three women from the ruins of a four-story building. They were also the first international aid to arrive in the town of Léogane, which is situated near the earthquakes epicentre. There they found no survivors in the rubble, but the team provided medical assistance to a large number of injured people in the city. All things considered, the members of the Icelandic team remained in good condition throughout their stay.

"There are a lot of difficulties facing rescue teams that arrive in a disaster area. The overall situation, the horrible consequences of the earthquake on top of physically and mentally challenging work from sunrise to sunset accompanied by only 4–6 hour sleep every night is the most difficult thing."

Although news coverage from Haiti portrayed the safety situation in the country as extremely critical after the earthquake, the ICE-SAR team reported that they were received with nothing but gratitude and warmth by the local population. "The team has an extensive safety plan, and they usually worked with armed guards from the UN Peace Corps," says Ólöf.

The ICE-SAR team left Haiti on January 20th, about a week after their arrival. It is a rule of thumb that urban SAR teams cease operations 48 hours after the last rescue of a survivor. The Icelandic camp with part of their equipment was left behind since it was used as a nerve centre for all international search and rescue teams. "There was not much more for the ICE-SAR team to do and we will not send more people to Haiti. Now other organisations will deliver aid to those who survived."

LOUISE PETERSSON
FROM ICE_SAR



Opinion | Hermann Stefánsson

To Be Icelandic, That Is A Question



A new question has arisen in Iceland. It goes something like this: What does it mean to be Icelandic? Or better:

What are Icelanders made of? What is their true nature? Indeed a very basic, stupid question that gives way to many answers, spun up of homemade topics and creative generalisations about nations.

Now, I said NEW question and I said ARISEN. The question is of course not new and it has resurfaced rather than arisen after the financial collapse. Every nation about to become a nation or wanting to be one, or having recently become one, ponders this question relentlessly. Nations without states define themselves over and over in the battle for independence, and so did Iceland. The twentieth century saw the publication of a fundamental book in Icelandic thought, a book revolving around questions of this sort: Icelandic Culture by Sigurður Norðdal, Volume I. There were supposed to be more volumes but they were never published, nor written. Why? For many reasons, but as time went by and 1944 faded into the past, the question will have seemed less and less relevant. Author Guðbergur Bergsson gave some brilliant suggestions on more negative and ironic notes before the matter was finally put to sleep and people turned to pondering on the wonders of the rich in recent years.

The thing became self-evident (and two folded): Icelanders were a fierce nation with innovative Viking spirit, conquering the business world with their natural skills for battle, a mentality moulded by harsh nature over the centuries. And so on. More or less the empty phrases president Ólafur Ragnar and his merry Vikings were using in their shameless exploit of **Icelanders' national pride**. Those jingles had no relation to the topics Icelanders most commonly used about themselves in previous times, that they were modest (bragging was a mortal sin), hard working, honest and content, serious and prone to literature and tradition. They had become Viking superheroes.

Now, for those who did not believe that, the question was put to sleep by its complete opposite: What a load of utter crap, non-believers would think, what stupid arrogance, how completely boring and superficial, what misuse of history by the few and rich for the many and stupid. Icelanders as a nation are really just a bunch of arrogant hick bastards.

Either way, the matter is dead. End of subject. No need to think about it anymore.

Now you see it rising. What does it mean to be Icelandic? The complex of tiny nations comes out in force with that question again, scrutinizing the international media to see how others see it—and not always liking it. Criminals and terrorists, thieves, reckless, risk-taking and irresponsible? Neigh! We are not like that! Nobody wants to see themselves like that, obviously. Try something else on for size. How about romantic elf-believers, can that go? Oppressed minority? Could we be modest and kind? (Ehrm... well). Readers? Searchers? Naive, cunning? Easily deceived or passionate? Foxes or bears, wolves or chicken? Revolutionaries? Home-educated economists or environmentally aware ecologists? Mental slaves or lone rangers? Angry crowd or intellectual elite? The possibilities are endless. The matter is open for debate.

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22:00 House DJs.
Dubliner
22:30 Live Music.
English Pub
22:00 Live Music.
Grand Rokk
22:00 Maiden Iced.
Hellirinn
20:00 Carpe Noctem, Chao, Uni-
versal Tragedy, Abominor.
Hemmi & Valdi
22:00 Local DJs.
Hressó
22:00 Silfur, DJ Fannar.
Jacobsen
22:00 Freaking Friday, Dj Frigore.
Kaffi Zimsen
22:00 DJs Nino and Dramatík.
Kaffibarinn
22:00 Alfons X.
Óliver
22:00 Ladies' Night.
Prikið
02:00 DJ Danni Deluxe.
Sódóma
23:00 Kimono, Mammút, Úlpa,
Morðingjarnir.
Thorvaldsen
22:00 Live DJs.

6 SAT

Austur
22:00 Live DJs.
B5
22:00 Live DJs.
Bar 11
22:00 Matti.
Café Rósenberg
22:00 Menn Ársins.
Celtic Cross
01:00 Live Music.
Cultura
22:00 House DJs.
Dubliner
22:30 Live Music.
English Pub
22:00 Live Music.
Háskólabíó
14:00 A Day at the Zoo
Hemmi & Valdi
22:00 Local DJs.
Hressó
22:00 Ímynd, DJ Fannar.
Kaffi Zimsen
22:00 DJs Nino and Dramatík.
Jacobsen
22:00 Joey Di Bianco.
Kaffibarinn
22:00 FKNHNSM DJs & Lee
Douglas.
Karamba
21:00 Miri Remix album release
party.
NASA
23:00 Eurovision Party with Paul
Oscar.
Óliver
22:00 DJ Maggi.
Prikið
2:00 Benni B-Ruff.
Sódóma
21:30 Duplex no:4.
Thorvaldsen
22:00 Live DJs.

7 SUN

Café Rósenberg
22:00 Stórsveit Reykjavíkur.
Dubliner
22:30 Live Music.
English Pub
22:00 Live Music.
Jacobsen
22:00 Sunday Service - Deep
House-Tech House-Deep Tech
Dj Balrock and Damien.
Kaffi Zimsen
22:00 Movie Night.

Prikið
22:00 Hangover Cinema presents
Roadhouse.

8 MON

Café Rósenberg
22:00 Stórsveit Reykjavíkur.
Dubliner
22:30 Live Music.
English Pub
22:00 Live Music.
Kaffi Zimsen
21:00 Best Friends Day. 2 for 1 beer.
Prikið
21:00 Wine and Cheese Night: 2
glasses and cheese for 1,000 ISK,
DJ Óli Q.

9 TUE

Café Rósenberg
22:00 Eliza Newman Band.
Dubliner
22:30 Live Music.
English Pub
22:00 Live Music.
Óliver
22:00 Live Karaoke with Raggi
Troubadour.
Prikið
22:00 DJ Gauti.
Salurinn
20:00 Helgi Pálsson and Beethoven.

10 WED

Café Rósenberg
22:00 Skúli Mennski & Grjót.
Dillon
20:00 English Pub Quiz.
Dubliner
22:30 Live Music.
English Pub
22:00 Live Music.
Kaffibarinn
22:00 Bedroom Community.
Prikið
22:00 DJ Krúsi.
Óliver
20:00 Pub Quiz.

11 THU

Bar 11
22:00 Kreppa Night. Beer for 450
ISK.
Café Rósenberg
22:00 KK Band.
Cultura
22:00 House DJs.
Dubliner
22:30 Live Music.
English Pub
22:00 Live music.
Háskólabíó
19:30 The Icelandic Symphony
Orchestra: Carmina Burana.
Hressó
22:00 Jogvan & Vignir.
Jacobsen
22:00 Dub And Roots Session.
Kaffi Zimsen
22:00 Ólafsvaka night. Beer for 490
ISK.
Kaffibarinn
22:00 Alfons X.
Óliver
22:00 Live Music.

Prikið
22:00 Coxbutter.
Sódóma
21:00 Johnny Computer, Death-
metal Supersquad, Vicky, We
Made God, Homofobic Assblead,
Cosmic call, Green Light.
Thorvaldsen
20:30 Salsa and Mojito night.
Mojitos for 1000 ISK and free salsa
lesson.

12 FRI

Austur
22:00 Live DJs.
B5
22:00 Live DJs.
Bar 11
22:00 Matti.
Café Rósenberg
22:00 KK Band.
Celtic Cross
01:00 Live Music.
Cultura
22:00 House DJs.
Dubliner
22:30 Live Music.
English Pub
22:00 Live Music.
Háskólabíó
19:30 The Icelandic Symphony
Orchestra: Carmina Burana.
Hemmi & Valdi
22:00 Local DJs.
Hressó
22:00 Jogvan & Vignir, DJ Elli.
Jacobsen
22:00 Freaking Friday -Party Dance
Session with Karel and Seth.
Kaffi Zimsen
22:00 DJs Nino and Dramatík.
Kaffibarinn
23:45 DJ KGB.
NASA
23:00 Flashparty.
Óliver
22:00 Ladies' Night, DJ Brynjar
Már.
Prikið
22:00 Franz & Jenny, DJ
Addi Intro.
Sódóma
22:00 Beneath Release show.
Thorvaldsen
22:00 Live DJs.

13 SAT

Austur
22:00 Live DJs.
B5
22:00 Live DJs.
Bar 11
22:00 Biggi Maus.
Café Rósenberg
22:00 A Band On Stage.
Celtic Cross
01:00 Live Music.
Cultura
22:00 House DJs.
Dubliner
22:30 Live Music.
English Pub
22:00 Live Music.
Hemmi & Valdi
22:00 Local DJs.
Hressó
22:00 Napóleon, DJ Elli.
Hverfisbarinn
22:00 DJ M.Dee.

Music & Entertainment | Venue finder

Amsterdam Hafnarstræti 5 D3	Dubliner Hafnarstræti 4 D3	Nýlenduvörurverzlun Hemma & Valda Laugavegur 21 F5
Apótek Austurstræti 16 E3	English Pub Austurstræti 12 E3	Næsti Bar Ingólfstræti 1A E5
B5 Bankastræti 5 E4	Glaumar Tryggvagata 20 D3	Óliver Laugavegur 20A F5
Babalú Skólavörðustígur 22 F5	Grand Rokk Smiðjustígur E5	Ólstofan Vegamótastígur F5
Batteri Hafnarstræti 1-3 D3	Highlander Lækjargata 10 F3	Prikið Bankastræti F5
Bar 11 Laugavegur 11 E5	Hressó Austurstræti 20 E4	Rósenberg Klapparstígur 25 F6
Barbara Laugavegur 22 F6	Hverfisbarinn Hverfisgata 20 E5	Sódóma Reykjavík Tryggvagata 22 D3
Bjarni Fel Austurstræti 20 E4	Jacobsen Austurstræti 9 E3	Sólón Bankastræti 7A E4
Boston Laugavegur 28b F6	Kaffi Hljómalind Laugavegur 23 F6	Thorvaldsen Austurstræti 8 E3
Café Cultura Hverfisgata 18 E5	Kaffi Zimsen Hafnarstræti 18 E4	Vegamót Vegamótastígur 4 F5
Café Paris Austurstræti 14 E3	Kaffibarinn Bergstradastræti 1 F5	
Balthazar Hafnarstræti 1-3 D3	Karamba Laugavegur 22 F6	
Celtic Cross Hverfisgata 26 E5	London/Reykjavík Tryggvagata 22 D3	
Dillon Laugavegur 30 F6	NASA Þorvaldsenstræti 2 E3	

Jacobsen
22:00 Superman.is.
Kaffibarinn
23:45 Hunk of a Man.
Kaffi Zimsen
22:00 DJs Nino and Dramatík.
Prikið
22:00 Hundar & Gull, Danni De-luxxe.
Sódóma
22:00 Sykur, Agent Fresco, Bloodgroup and Berndsen.
Thorvaldsen
22:00 Live DJs.

14 SUN

Café Rósenberg
22:00 Gospel courtesy of the Philadelphia congregation.
Culture House
20:00 Jazz-folk-fusion by Sigurður Flosason, Ragnheiður Gröndal, Egill Ólafsson, Kjartan Valdemarsson and Matthías Hemstock.
Dubliner
22:30 Live Music.
English Pub
22:00 Live Music.
Gerðuberg Cultural Centre
14:00 Let's sing and chant...
Jacobsen
22:00 Sunday Service - Deep House-Tech House-Deep Tech Dj Óli Ofur.
Kaffi Zimsen
22:00 Movie Night.
Prikið
22:00 Hangover Cinema presents Jurassic Park.

15 MON

Café Rósenberg
22:00 Fuglabúrið.
Dubliner
22:30 Live Music.
English Pub
22:00 Live Music.
Kaffi Zimsen
21:00 Best Friends Day. 2 for 1 beer.
Prikið
21:00 Wine and Cheese Night: 2 glasses and cheese for 1,000 ISK, DJ Óli Hjörtur.
Salurinn
20:00 The New Quartet.

16 TUE

Café Rósenberg
22:00 Dægurflugurnar.
Dubliner
22:30 Live Music.
English Pub
22:00 Live Music.
Óliver
22:00 Live Karaoke with Raggi Troubadour.
Prikið
22:00 DJ Gauti.
Salurinn
20:00 Þórunn Ósk and Kristinn Örn.

17 WED

Café Rósenberg
22:00 South River Band.
Dubliner
22:30 Live Music.
English Pub
22:00 Live Music.
Óliver
20:00 Pub Quiz.
Prikið
22:00 DJ Krúsi.
Sódóma
22:00 Deep Purple Tribute with Eiríkur Hauksson.

18 THU

Bar 11
22:00 Kreppa Night. Beer for 450 ISK.
Café Rósenberg
22:00 Beatles Night.
Cultura
22:00 House DJs.
Dubliner
22:30 Live Music.
English Pub
22:00 Live Music.
Háskólabíó
19:30 The Icelandic Symphony Orchestra: Sounds of the New World.
Hressó
22:00 Troubadour Böddi and Davíð.
Jacobsen
22:00 Weircore Live Icelandic Electronica.
Kaffibarinn
22:00 Benni B Ruff.
Kaffi Zimsen
22:00 Ólafsvaka night. Beer for 490 ISK.
Óliver
22:00 Live Music.
Prikið
22:00 Ramses Release Party.

Sódóma
22:00 Deep Purple Tribute with Eiríkur Hauksson.
Thorvaldsen
22:00 Mojito Night. Mojitos for 1000 ISK.
Bakkus
DJ Ugly

19 FRI

Austur
22:00 Live DJs.
B5
22:00 Live DJs.
Bar 11
22:00 Óli Dóri.
Café Rósenberg
22:00 Ljótu Hálfvitarnir.
Celtic Cross
01:00 Live Music.
Cultura
22:00 House DJs.
Dubliner
22:30 Live Music.
English Pub
22:00 Live Music.
Háskólabíó
20:00 Emilíana Torrini.
Hemmi & Valdi
22:00 Local DJs.
Hressó
22:00 Magni, DJ Fannar.
Jacobsen
22:00 Freaking Friday - Hitz and Party DJ.
Kaffibarinn
23:45 Alfons X.
Kaffi Zimsen
22:00 DJs Nino and Dramatík.
Óliver
22:00 Ladies' Night, DJ Maggi.
Prikið
22:00 DJ Danni Deluxe.
Thorvaldsen
22:00 Live DJs.

20 SAT

Austur
22:00 Live DJs.
B5
22:00 Live DJs.
Café Rósenberg
22:00 Ljótu Hálfvitarnir.
Celtic Cross
01:00 Live Music.
Cultura
22:00 House DJs.
Dubliner
22:30 Live Music.
English Pub
22:00 Live Music.
Háskólabíó
20:00 Emilíana Torrini.
Hemmi & Valdi
22:00 Local DJs.
Hressó
22:00 Troubadour Gotti & Eisi, DJ Fannar.
Jacobsen
22:00 DJ Frigore.
Kaffi Zimsen
22:00 DJs Nino and Dramatík.
NASA
0:00 Dikta.
Óliver
22:00 DJ Maggi.
Prikið
22:00 DJ Árni Kocoon.
Thorvaldsen
22:00 Live DJs.

21 SUN

Café Rósenberg
22:00 Jazz-Rock Night.
Dubliner
22:30 Live Music.
English Pub
22:00 Live Music.
Háskólabíó
20:00 Emilíana Torrini.
Jacobsen
22:00 Sunday Service Deep House-Tech House-Deep Tech Dj Axfjord.
Prikið
22:00 Hangover Cinema presents Space Balls.
Reykjavík Maritime Museum
15:00 Accordion dance at the Museum Café.

22 MON

Café Rósenberg
22:00 Kentár.
Dubliner
22:30 Live Music.
English Pub
22:00 Live Music.
Kaffi Zimsen
21:00 Best Friends Day. 2 for 1 beer.
Prikið
21:00 Wine and Cheese Night: 2 glasses and cheese for 1,000 ISK, Óli Hommi.

23 TUE

Café Rósenberg
22:00 Whistling Gypsy.

Dubliner
22:30 Live Music.
English Pub
22:00 Live Music.
Icelandic Opera
12:15 Lunch-time concert.
Óliver
22:00 Live Karaoke with Raggi Troubadour.
Prikið
22:00 DJ Gauti.

24 WED

Café Rósenberg
22:00 Þóra Björk Band.
Dubliner
22:30 Live Music.
English Pub
22:00 Live Music.
Óliver
20:00 Pub Quiz.
Prikið
22:00 DJ Moonshine.
Salurinn
20:00 Rannveig Sif and Hólmfríður Sigurðardóttir.

25 THU

Bar 11
22:00 Kreppa Night. Beer for 450 ISK.
Café Rósenberg
22:00 Árstíðir.
Cultura
22:00 House DJs.
Dubliner
22:30 Live Music.
English Pub
22:00 Live Music.
Háskólabíó
19:30 The Icelandic Symphony Orchestra: Víkingur plays Chopin.
Hressó
22:00 Troubadour Jogvan & Vignir.
Jacobsen
22:00 Live Alternative Blues Rock and Roll.
Kaffibarinn
22:00 Alfons X.
Kaffi Zimsen
22:00 Ólafsvaka night. Beer for 490 ISK.
Óliver
22:00 Live Music.
Prikið
21:00 Jón Tryggvi & Uni, Dóri DNA, DJ Krúsi.

26 FRI

Austur
22:00 Live DJs.
B5
22:00 Live DJs.
Bar 11
22:00 Biggi Maus.
Café Rósenberg
22:00 Mogadon.
Celtic Cross
01:00 Live Music.
Cultura
22:00 House DJs.
Dubliner
22:30 Live Music.
English Pub
22:00 Live Music.
Gerðuberg Cultural Centre
12:15 Lunchtime Classics - Spring in Paris.
Háskólabíó
19:30 The Icelandic Symphony Orchestra: Víkingur plays Chopin.
Hemmi & Valdi
22:00 Local DJs.
Hressó
22:00 Magni, DJ Bjarni.
Jacobsen
22:00 Freaking Friday, DJ Sindri M.
Kaffibarinn
23:45 Benni B Ruff.
Kaffi Zimsen
22:00 DJs Nino and Dramatík.
Óliver
22:00 Ladies' Night, DJ Brynjar Már.
Prikið
Franz & Jenni, DJ Addi Mófó.
Thorvaldsen
22:00 Live DJs.

27 SAT

Austur
22:00 Live DJs.
B5
22:00 Live DJs.
Bar 11
22:00 Óli Dóri.
Batterið
22:00 Reykjavík! + some very, very special guests.
Café Rósenberg
22:00 Mogadon.
Celtic Cross
01:00 Live Music.
Cultura
22:00 House DJs.
Dubliner
22:30 Live Music.

Den Danske Kro

* Mondays *

Shot's night - all shots ISK 400.-

* Tuesdays *

Live music and Beer Bingo night

* Wednesdays *

POP-QUIZ night (special offer on drinks) & Live music

* Thursdays *

Live Music / Scandinavian nights

* Fridays *

Live music / Sing-along nights

* Saturdays *

Live music / Sing-along nights

* Sundays *

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Egill Sæbjörnsson
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Pétur Már Gunnarsson
Örvar Þóreyjarson Smáráson

February 6th - March 5th
Opening Saturday Feb 6th at 4 pm

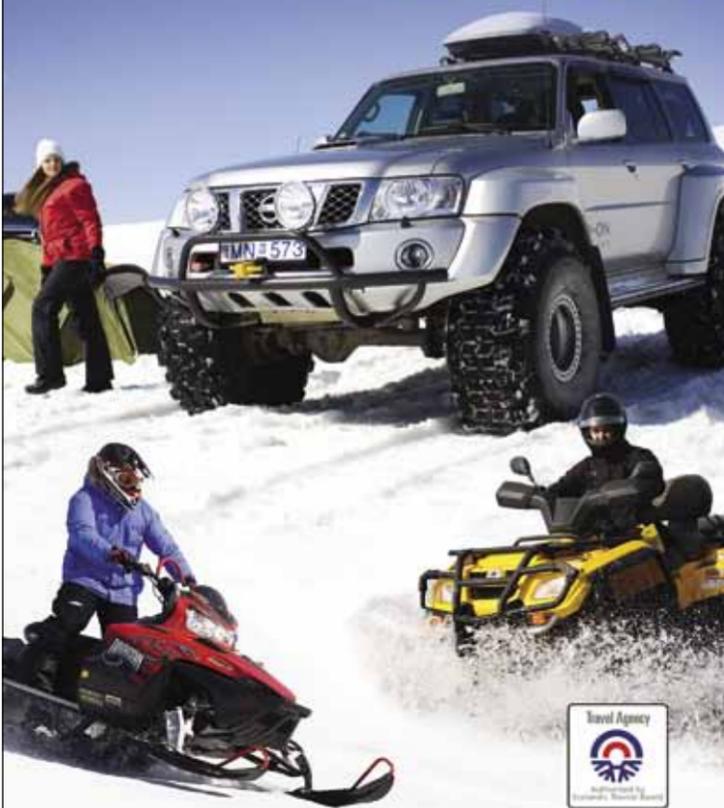
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MUSIC

CONCERTS & NIGHTLIFE IN FEBRUARY AND MARCH

English Pub
22:00 Live Music.
Hemmi & Valdi
22:00 Local DJs.
Hressó
22:00 Dalton, DJ Bjarni.
Jacobsen
22:00 Hitz and Party DJ.
Kaffibarinn
23:45 Sexy Lazer and Kap10Kurt.
Kaffi Zimsen
22:00 DJs Nino and Dramatík.
Óliver
22:00 DJ Brynjar Már.
Prikið
22:00 DJ Danni Deluxxe.
Salurinn
13:00 In Trío.
Thorvaldsen
22:00 Live DJs.

28 SUN

Café Rósenberg
22:00 Poetry Night.
Dubliner
22:30 Live Music.
English Pub
22:00 Live Music.
Gerðuberg Cultural Centre
13:15 Lunchtime Classics - Spring in Paris.
Jacobsen
22:00 Sunday Service - Deep House-Tech House-Deep Tech DJ Balrock.
Prikið
22:00 Hangover Cinema presents Conan, the barbarian.

01 MON

Café Rósenberg
22:00 Blúsélag Reykjavíkur.
Dubliner
22:30 Live Music.
English Pub
22:00 Live Music.
Kaffi Zimsen
21:00 Best Friends Day. 2 for 1 beer.
Prikið
21:00 Wine and Cheese Night: 2 glasses and cheese for 1,000 ISK.

02 TUE

Café Rósenberg
22:00 Ágústa Ósk Band.
Dubliner
22:30 Live Music.
English Pub
22:00 Live Music.
Óliver
22:00 Live Karaoke with Raggi Troubadour.

03 WED

Café Rósenberg
22:00 Pú og Eg.
Dubliner
22:30 Live Music.
English Pub
22:00 Live Music.
Óliver
20:00 Pub Quiz.

04 THU

Bar 11
22:00 Kreppa Night. Beer for 450 ISK.

Café Rósenberg
22:00 Pú og Eg.
Cultura
22:00 House DJs.
Dubliner
22:30 Live Music.
English Pub
22:00 Live Music.
Háskólabíó
19:30 The Icelandic Symphony Orchestra: Hilary plays Prokofiev.
Kaffibarinn
23:45 Retox Party.
Kaffi Zimsen
22:00 Ólafsvaka night. Beer for 490 ISK.
Óliver
22:00 Live Music.
Prikið
22:00 Breakbeat.is.

05 FRI

Austur
22:00 Live DJs.
B5
22:00 Live DJs.
Bar 11
22:00 Matti.

Celtic Cross
01:00 Live Music.
Cultura
22:00 House DJs.
Dubliner
22:30 Live Music.
English Pub
22:00 Live Music.
Hemmi & Valdi
22:00 Local DJs.
Kaffi Zimsen
22:00 DJs Nino and Dramatík.
Óliver
22:00 Ladies' Night, DJ Brynjar.
Már.
Sódóma
22:00 Rökkurró, Mammút, DLX ATX.
Thorvaldsen
22:00 Live DJs.

6
Feb.



The Duplex #4 BASH

Sódóma and Batterið ☺ 21:00

1.000 ISK

It is no secret that your friends at the Grapevine love them some music festivals. Indeed, who doesn't? This is the reason why we asked the good people of Duplex to let us in on the cool monthly series they've been throwing at Sódóma and Batterið. Seriously, what music-loving magazine wouldn't want to co-promote something as awesome as a monthly festival with two stages, wristbands and the works?

Per usual, the bash takes place at Sódóma and Batterið on this first Saturday of the month. Doors are at 21.00, and your first band goes on at precisely 21.30. You can buy your ticket at the door, and the price is 1.000 ISK - a pretty good price for a festival, no matter the size. The bands playing are: Ultra Mega Technobandið Stefán, Sometime, Cliff Clavin, Tonik, Dynamo Fog, Mukkaló, Futuregrapher. We're gonna love it. And so will you.

27
Feb.



Reykjavík! Return

Batterið ☺ 22:00

The mighty Reykjavík! have been strangely absent from their namesake town's stages over the last few months. We got word that they have been writing and recording tunes for a new LP, that the material sounds OUT OF THIS WORLD, and that they are plotting a major destructo-fest at Batterið on February's last Saturday to celebrate. We haven't heard who'll be there with them, but we've heard some very interesting names flung around. Fuck, this is exciting.





Ljótu hálfvitarnir

Café Rósenberg

Friday, 19.2

Saturday, 20.2.

Good music today is characterized by a genre name consisting of at least three words and as many hyphens as possible. Ljótu hálfvitarnir ("The Ugly Idiots") can in this respect be distinguished as absolute masters, as they describe their music as "folk-wonk-pop-acoustic-punk-of-all-kinds-something-diddle". Their gigs usually make for some good, drunken folky fun. Hell, one of their trademarks is trading instruments frequently. Yes, one of Ljótu hálfvitarnir's convictions is that the same man should not play the same instrument two songs in a row. Since the band consists of nine portly guys – and there are bigger stages in this world than the one at Café Rósenberg – these two concerts can be expected to provide some damn good entertainment, both aural and visual.



Emiliana Torrini

Háskólabíó

February 19, 20, 21

Make haste! Tickets to see Iceland's Emiliana Torrini perform at Háskólabíó are selling out fast. Returning to her homeland after touring Australia and Japan, Torrini will grace Háskólabíó with her presence on February 19, 20 and 21. If you don't have tickets yet, you're out of luck for the first two shows, which sold out almost immediately. However, Torrini added the third show to the schedule, giving you one more chance to see the Icelandic enchantress on stage at Háskólabíó.

Torrini's latest internationally acclaimed album Me and Armini includes the hit single Jungle Drum, which has topped charts in Iceland, Germany, Austria and Belgium. Tickets cost 4.900 ISK and can be purchased through midi.is.



Rockin' Electro Madness

Sódóma Reykjavík ☺ 22:00

Agent Fresco, Bloodgroup, Sykur and Berndsen

Are you ready for an Electro-Pop-Rock-Alternative-Super-Night (wow, sounds sorta Japanese)? If yes, Sódóma is the place for you on February 13th. From 22:00 and onwards, on four of Iceland's finest musical acts will make you wish the night would never end! Beloved rockers Agent Fresco will be joined on stage by ElectroWar troops Bloodgroup, sugar-lovin' teens Sykur and the almighty Berndsen. Seems to us that if you don't get yr dance on that night, you're just plain weird. Seriously, what's wrong with you?



Helgi Hóseasson's Protest Signs

January 23 - February 14

The Nordic House

Long before protesting the Icelandic government really came into vogue after October 2008, one man, Helgi Hóseasson, earned the title, "Icelander's Protester." At age 89, Hóseasson passed away this past September, leaving behind a lifetime of protest signs, which are now on display at the Nordic House.

Hóseasson is especially famous for the symbolic act of throwing skyr on the President, bishop and MPs in 1972, but he also spent a great part of his life standing on the corner of Langholtiavegur and Holtavegur, where many Icelanders want to raise a permanent fixture in his memory. Among his grievances, Hóseasson believed the government wrongfully forced him to be baptized and asked that his certificate be revoked. The government never granted him this wish.



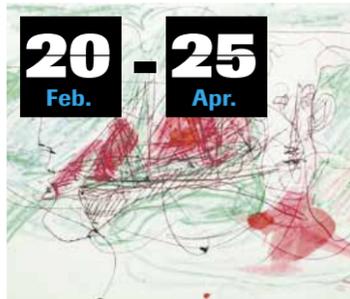
D-16 – Katrín Elvarsdóttir

February 25 - April 11

Reykjavík Art Museum,

Hafnarhús

Since 1990, Katrín Elvarsdóttir has held numerous exhibitions both in Iceland and abroad using the camera as her main tool of expression. Among her most celebrated activities in Iceland are the exhibitions Longing and Home-Away, which locals remember fondly. As the 16th artist in the D-gallery project at the Reykjavík Art Gallery, she will present her exhibition Nowhere Land, featuring photographs of caravans, shrubs, trees, buildings and lanes. Katrín Elvarsdóttir graduated from The Art Institute of Boston with a BFA and her exhibitions are definitely worth a visit. Nowhere Land opens on February 25th – be sure to make an appearance to check out the nice art and indulge in a glass of red wine or two.



Kjarval's Warrior Maidens and Ships of Fancy

January 30 - April 25

Kjarvalsstaðir

Never before seen works by one of Iceland's foremost artists will be on display at Kjarvalsstaðir through April 25. Although the museum houses a permanent collection of fabled Icelandic artist Jóhannes S. Kjarval's work, this exhibit focuses on his sketches of warrior maidens and ships of fancy, which are said to reflect the Icelandic belief in a world of hidden people living amongst humans.

Although the show is open until April 25, don't miss a curator's talk at 3pm on February 7 to gain greater insight into Kjarval's magical world of westward bound ships and translucent sword-bearing maidens hovering in the sky.

Sódóma
REYKJAVÍK

5. Afleggjarni X977 - kimono, Mammút, Morðingjarnir, Úlpa
 6. Duplex #4 -- Ultra Mega Technobandið Stefán, Cliff Clavin, Dynamo Fog, Sometime, Tonik, Mukkaló.
 11. Johnny Computer, Deathmetal Supersquad, Vicky, We Made God, Homofobic Assblead, Cosmic call, Green Light.
 12. Beneath - Release show
 13. Sykur, Agent Fresco, Bloodgroup og Berndsen
 17. Deep Purple Tribute w/ Eiríkur Hauksson
 18. Deep Purple Tribute w/ Eiríkur Hauksson
4. march - Rökkurró, Mammút, DLX ATX

Tryggvagata 22, 101 RVK
www.facebook.com/sodomarvk
www.twitter.com/sodomarvk

Reykjavík Museum of Photography



JAKOB JAKOBSSON

Gengið að verki
At Work



JÓNA ÞORVALDSDÓTTIR

Skynjanir
Senses

23 January – 9 May 2010

LJÓSMYNDASAFN
REYKJAVÍKUR
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MAP

Places We Like

1 Deli

Bankastræti 14

Getting a good slice of pizza on the go can be an utter ordeal. If you're not careful, you'll frequently wind up paying good money for a cardboard wafer that has been sitting in a heater box for a week. Not at Deli, however. Their slices are consistently awesome and fresh, the topping selection is intriguing and tasteful and, best of all, they're really cheap.

2 Grand Rokk

Smiðjustígur 6

The only 'real' bar in town, no doubt. In downtown Reykjavik it's hard to rumble into a pub not crowded by musicians or artsy folks, but this one is an exception. Whether it's 4AM on a Friday or 5PM on a Monday you'll see the same flock of John Does, taking a break from their daily routines, enjoying a shot 'n' a brew. If you want to witness an earnest Icelandic 'Cheers' or a 'Moe's' - this is the place. Oh, and on weekends, they play host to some awesome concerts, too. SKK

3 Havarí

Austurstræti 6

Even before it opened, Havarí was everybody's favourite new music and design store. Headed by Svavar Pétur and Berglind of Skakkamange, the shop shills the musical goods of Kimi Records, Borgin Hljómplötur, gogoyoko and Skakkapopp as well as posters, art, design products and clothing. The stop is only open until January 12 so check it out while you can! CF

4 Krua Thai

Tryggvagata 14

This is the best affordable Thai food on offer in Reykjavik. Rice is always fluffy, the spicy kick is just right and the spring rolls are always crispy cylinders of deliciousness. The servings are hearty too, so you're bound to leave satisfied. CF

5 Glætan - Bókakaffi

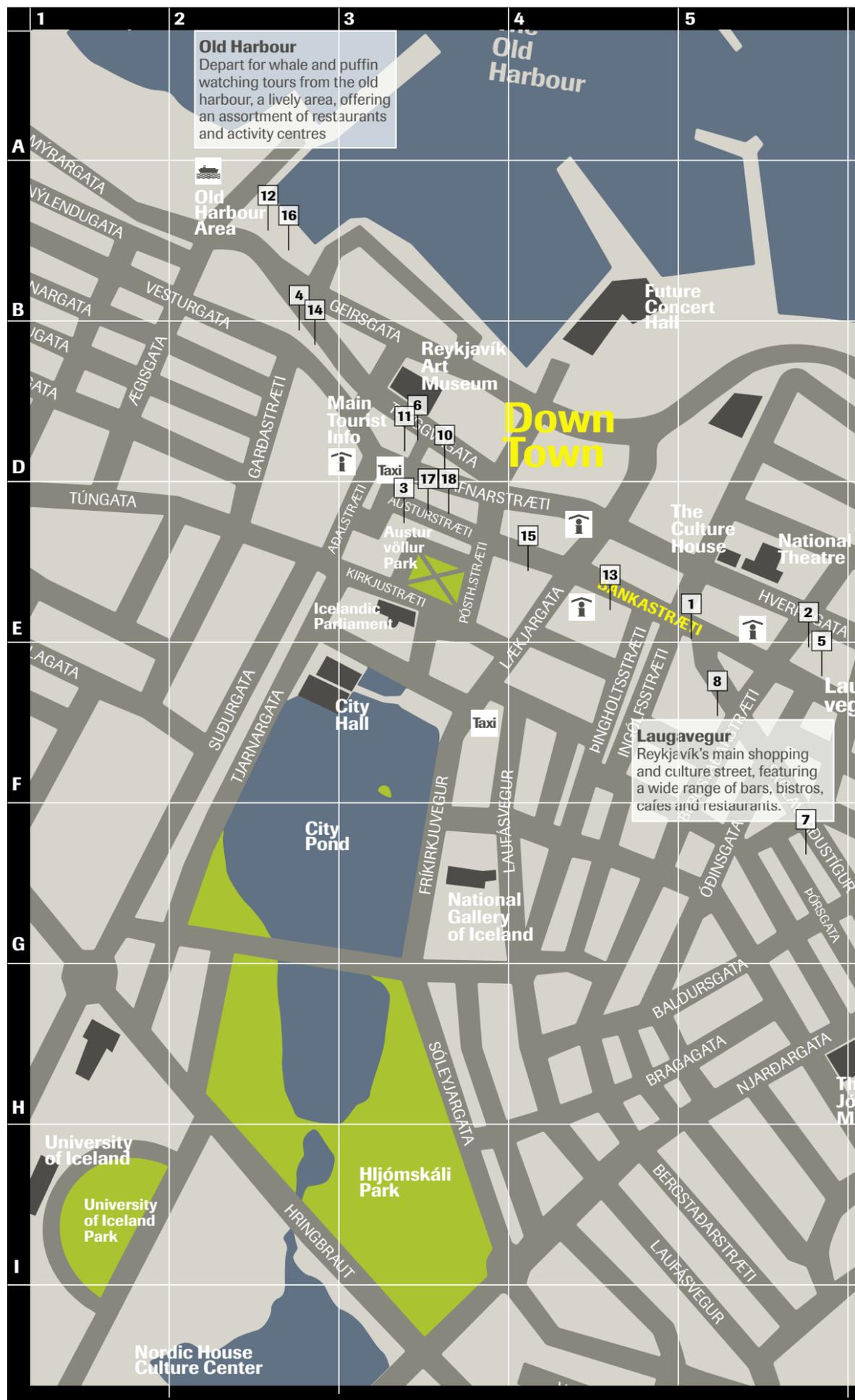
Laugavegur 19

Glætan - Bókakaffi is a great café with a domestic feel. It's somehow always a convenient choice for whatever you're doing when you come across it. I am always happy to step into this comfort zone and simmer down with an excellent cup of espresso and one of the books in their selection. Glætan, roughly translated, means a tiny ray of light, something this nice little café definitely is. AJ

6 Sódóma Reykjavík

Tryggvagata 22

Newly opened Sódóma on Tryggvagötu is already a hit with party crowds and gig-goers alike. An extensive venue, filled with reasonably priced beverages and reasonably good looking people. Some of Iceland's finest musical ventures have played in recent months, and their schedule looks promising too. Also, make sure to visit their men's room for a glance at the "Pissor of Absolution". JB



7 Babalú

Skólavörðstíg 22

Located on the second-floor of a quirky little building on Skólavörðustígur, Babalú is an inviting, quaint and cosy café serving up a selection of tea, coffee and hot chocolate along with delicious baked goods and light meals. Food and drink aside, Babalú boasts colourfully decorated and super-comfortable surroundings and a genuinely friendly and likeable staff. CF

8 Kaffifélagið

Skólavörðustíg 10

Kaffifélagið has been a Grapevine favourite since they opened on Skólavörðustígur a couple of years back. The small coffeehouse always delivers an excellent cup of Italian-style coffee, and downtown regulars can spring for a clip-off coffee card to save on each purchase.

9 Barbara

Laugavegur 22

At Laugavegur 22, above Karamba, Barbara serves up a lively atmosphere for Reykjavik's gay community and anybody else who just wants to dance and have a good time. The first level is made for dancing and is often packed with sweaty bodies, while the second level of the bar offers a place to sit, drink and chat and another in which to smoke. CF

Mountain view Buffet



Gourmet soups and salad bar. Seafood.

Skúlagata 17
101 Reykjavík
www.kryddleginhjortu.is
Tel: 588-8818

Raggi from the band Árstíðir is the unstoppable...

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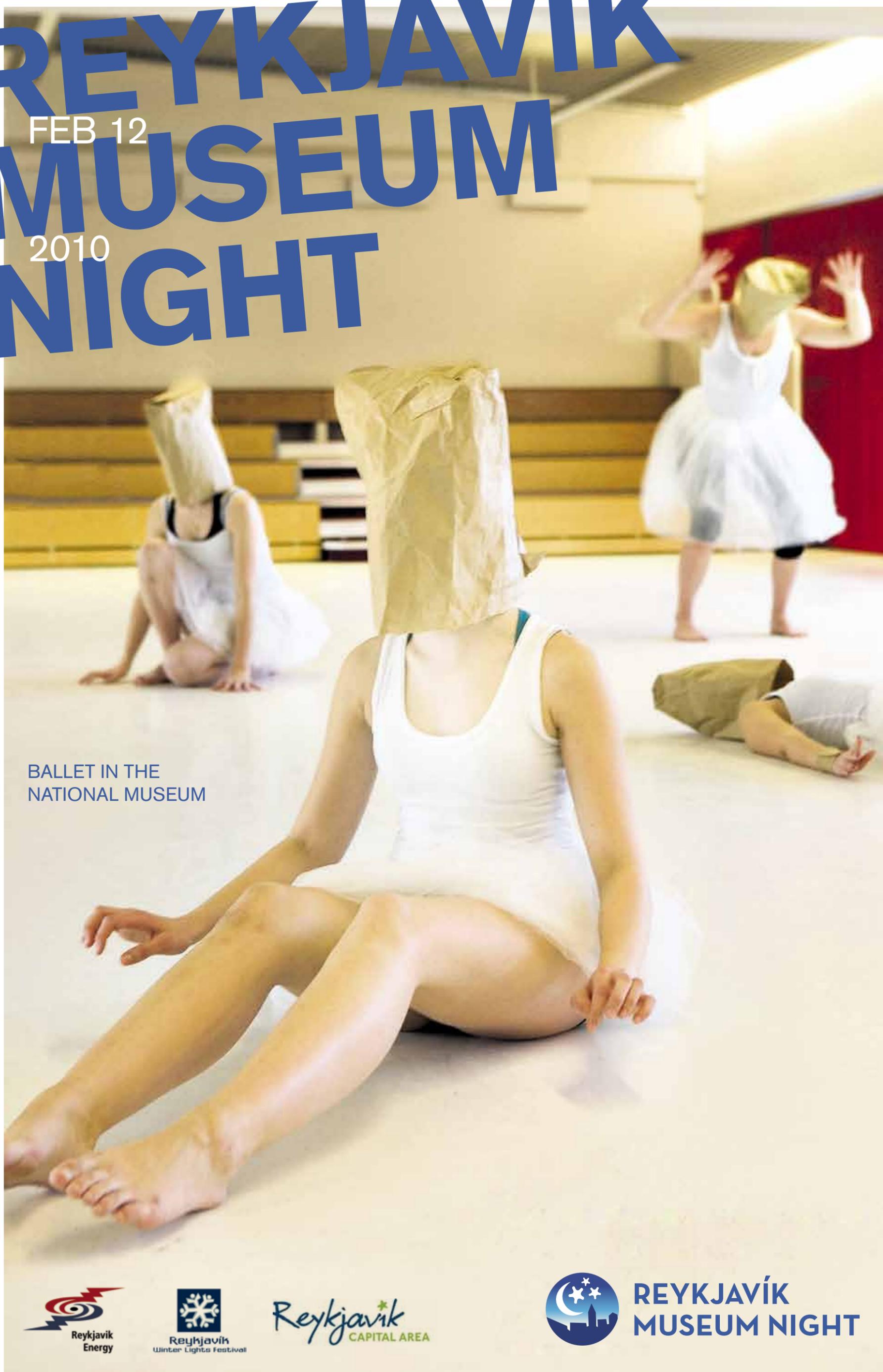
Austurvöllur



REYKJAVÍK MUSEUM NIGHT

FEB 12

2010



BALLET IN THE
NATIONAL MUSEUM



Reykjavik
CAPITAL AREA



REYKJAVÍK
MUSEUM NIGHT

REYKJAVÍK MUSEUM NIGHT

Opening Ceremonies

The Reykjavik Art Museum - Kjarvalsstaðir

18:00 - 24:00

Water and colour: workshop for families

Guests can study and experiment with the medium of watercolour.

18:00 - 24:00

Exhibition opening: Watery Hues - A Survey of Icelandic Watercolours

More than fifty artists display nearly two hundred works in watercolour in the exhibition Watery Hues. The exhibition is the first of its kind, spanning the 130-year history of watercolour painting in Iceland.

18:00 - 24:00

Watercolour performance, Watery Hues

Performance by the artist Halldór Ásgeirsson.

19:30 - 20:00

Kjarval - Insights: Warrior Maidens and Ships of Fancy

A guided tour in Icelandic.

20:30 - 21:15

History and Architecture of Kjarvalsstaðir



21:30 - 22:00

Blikandi Stjórnur

Blikandi Stjórnur is a well-known vocal group with disabilities. In 2003 the group received first prize in their category from the EU and recently produced a CD with professional instrumentalists.

22:00 - 24:00

Argentinean Tango

Tango Milonga hosted by Tango Club Reykjavik. Good opportunity to experience the world of Tango in Iceland.

Kjarvalsstaðir, Flókagata 24, Reykjavik

ASÍ Art Museum

19:00 - 23:00

In remembrance of the past beauty of dandelions

Exhibition of Guðrún Gunnarsdóttir artworks based on various reflections of dandelions.



19:00 - 24:00

Reference to vanished space of time Exhibition of photos by Guðmundur Ingólfsson

19:30 - 20:15 & 21:00 - 21:45

Artist's talk

Guðrún Gunnarsdóttir and Guðmundur Ingólfsson discuss their exhibitions



20:30 - 21:15 & 22:00 - 22:45

French dreams for accordion, guitar and double bass

Trio Vadim Fyodorov plays French music for accordion, guitar and double bass.

ASÍ Art Museum, Freyjugata 41, Reykjavik

The Einar Jónsson Museum

20:00 & 22:00

Guided tour around the sculpture museum.

The Einar Jónsson Museum, Njarðargata, Reykjavik

National Gallery of Iceland

20:00 & 22:30 - 23:30

Carnegie Art Award, guided tour

21:00

Icelandtrain - Fashion Show

Etienne de France, a young French artist living in Reykjavik, presents the first Icelandic train company. Part of the project is a fashion show with train uniforms, both male and female. Icelandtrain is held in cooperation with Alliance française.

National Gallery of Iceland, Frikirkjuvegur 7, Reykjavik

National Museum of Iceland

19:00 - 19:30 & 20:30 - 21:00

Palli Was Alone in the World

The Icelandic children's movie Palli Was Alone in the World will be shown in the National Museum's lecture hall.

19:30 - 20:00

Ballet in the National Museum

Students of classic dance show ballet at the National Museum.

20:00 - 20:30

Choir singing in the National Museum

The male choir Pröstur sings for visitors of the National Museum

21:00 - 21:30

Ballet in the National Museum

Students of dance show ballet at the National Museum.

21:30 - 22:00

Icelandic Folk Music in the National Museum

Íris Ólöf Sigurjónsdóttir and Hjörleifur Hjartarson sing Icelandic folk songs from the Middle Ages to our day.

22:15 - 00:00

Göngum Saman's Flashlight Parade

Göngum Saman, a charity focusing on breast cancer, will lead a flashlight parade from the National Museum to the Vestur-

A poem of lights on the City Hall

Following the Love Walk, mayor Hanna Birna Kristjánsdóttir will officially open Reykjavik Museum Night. The opening ceremony is a poem of lights created by Texan sculptor/light designer Bill Fitzgibbons of the Blue Star Art Center in San Antonio. He has performed on many different occasions in the U.S., as well as the UK, Germany, Sweden and Finland. The light poetry is created to a soundscape by Sverrir Guðjónsson, a Reykjavik vocal artist. Member of vocal ensemble Voces Thules, Sverrir is renowned for his work with medieval music and a fascinating counter-tenor presentation of some of Iceland's best-loved music. The opening act should last approx. 20 minutes. After, free buses will take visitors to all the participating museums.

Víkin - Reykjavik Maritime Museum

19:30 - 21:00

Seamonsters

Seamonsters, are they for real or a dream? Svabbi the sailor tells children tales of seamonsters.

20:30 - 22:00

Fortune Tellers at the Maritime Museum

Fortune tellers Guðrún and Sigrún will read your cards

20:30 - 22:00

Orienteering Aboard the Coast Guard Vessel Óðinn

A fun family game onboard the Coast Guard Vessel Óðinn.

21:00 - 21:30

The Ocean in Plays

The actor Gunnar Eyjólfsson stands on old Gullfoss's deck and performs a monologue from the Icelandic play Hart í bak.

22:00 - 23:30

Dance

Dance with the Accordion Association.

Víkin - Reykjavik Maritime Museum, Grandagarður 8, Reykjavik

Hugmyndahús Háskólanna

20:00 - 23:00

Art exhibition

An art exhibition, showcasing the works of 45 artists.

Hugmyndahús Háskólanna, Grandagarður 2, Reykjavik

Alliance Française

19:00 - 00:00

Icelandtrain: Dream or Reality?

Etienne de France, a young French artist living in Reykjavik, presents the first Icelandic train company. In collaboration with this event, a fashion show of train uniforms, both male and female, will be held in the National Gallery of Iceland.

Alliance Française, Tryggvagata 8, Reykjavik

Reykjavik Art Museum - Hafnarhús

19:00 - 19:45

History and Architecture of Hafnarhús

Guided tour in Icelandic detailing the history and architecture of Hafnarhús.

19:30 - 22:30

The Moon and Space Travel

Family workshop in connection with Erró exhibition: Astronauts.

20:30 - 21:00

Guided tour, Erró - Portrett

The exhibition Erró - Portrett presents his portraits or characters descriptions of well known individuals in the fields of science, politics, literature and arts. Guided tour in Icelandic.

21:00 - 21:30

PERFORMANCE - Coloursynthesis

Performance from Sigtryggur Berg Sigmarsson, one of the exhibiting artists in Coloursynthesis.

21:30 - 22:30

Coloursynthesis - Curator's Talk

Gallery talk with the curator of Coloursyn-

thesis, Hafþór Yngvason, director of Reykjavik Art Museum. Featured artists are Davíð Örn Halldórsson, Gabriela Fríðriksdóttir, Guðmundur Thoroddsen, Heimir Björgúlfsson, Helgi Þórsson, Jón Henrysson, Ragnar Jónasson, Sara Riel, Sigga Björg Sigurðardóttir, Sigtryggur Berg Sigmarsson og Þórdís Aðalsteinsdóttir.



22:30-23:30

Stillusteypa - Concert

Concert with Stillusteypa. Members of the band Sigtryggur Berg Sigmarsson and Helgi Þorsson are also two of the exhibiting artists in Coloursynthesis.

Hafnarhús, Tryggvagata 17, Reykjavik

The Reykjavik City Library



20:30 - 23:00

Poetry Slam

Reykjavik's youth competes in creative writing and performs poetry in novel ways. The night's theme is MAWKISHNESS, so prepare for a syrupy as well as humorous night with poems, music, video-art and dancing.

The Reykjavik City Library, Grófarhús, Tryggvagata 15

Reykjavik Museum of Photography

19:00 - 23:00

Dividing into the collection

Help us recognize people and places on the photographs. Do you know the surroundings or faces?



20:00 - 23:00

Staged Photography - Ikae & Da Boyz Photographer Oddvar will be at the museum and talk about the working procedure of his colourful and playful photographs.

20:00 - 23:00

Alternative Photography

Jóna Þorvaldsdóttir leads guests into the magical world of alternative photography.



20:45 - 21:15

Opposites

Third year students from the School of Classical Ballet show a piece inspired by the exhibitions SENSES and AT WORK

Reykjavik Museum of Photography, Tryggvagata 15, 6th floor, Reykjavik

The Reykjavik Municipal Archives

I had a dream...

Share your dream with us. Send it to borgskjalasafn@reykjavik.is, max 200 words or half an A4 page. Include your name or not - your selection. Ten dreams will be read on the Museum Night February 12th, at 23.00.

19:00 - 23:59

Open House at the Reykjavik Municipal Archives

Learn about the City Archives and other local archives, listen to dreams and have a reiki master assist you with the meaning of your dreams. The program also includes modern ballet, a band playing klezmer music, exhibitions and more. Coffee and special play corner for the children.

19:00 - 23:59

Your Archives

In Iceland, there are twenty local or municipal archives operating, and the Reykjavik Municipal Archives is one of them. Their role is to collect and preserve the history of their area. On Museum Night there will be introduction of their legal role and work.

19:00 - 21:00

Children's Corner

The Reykjavik Municipal Archives will have special children's corner, where the young ones can draw and paint, as well as look at books and magazines. Every child will get a balloon and pencil to take home.

19:00 - 23:59

Foaming Coffee

Dance composed by third year students of the Classical Ballet School (www.ballett.is) under the guidance of River Carmals and performed November 7 last year at the YoungArt festival. Played on a screen on and off until midnight.

19:00 - 23:59

Memories from a life of a couple

Exhibition on documents of a husband and a wife. They were ordinary people, living and working in Reykjavik, raising five children and very much in love with each other. They are now deceased but their memory lives through their archives, which were given to the City Archives by their children.

19:00 - 21:00

Let your dreams come true!

Sigrún Gunnarsdóttir, master of reiki, will interpret dreams for individuals. People can tell her about their dreams and she will interpret them and read into their meaning. Cost for each dream is ISK 500. Let your dreams come true!

21:00 - 21:50

Lively Klezmer Music

Member of the band Varsjárbandalagið will play lively Klezmer music at the Reykjavik Municipal Archives,

The Reykjavik Municipal Archives, Tryggvagata 15, Reykjavik

The Settlement Exhibition Reykjavik 871 ±2

20:00 - 21:00

Dreams told in the Sturlunga Saga and dreams of present day

A lecture by Guðrún Nordal, director of the Arne Magnean Institute. In Icelandic.

21:00, 22:00 & 23:00

Guided tours around the museum exhibition.

The Settlement Exhibition, Aðalstræti 16, Reykjavik

The Icelandic Museum of Graphic Art

Exhibition and presentation of two artists, Soffía Sæmundsdóttir and Kristín Gunnlaugsdóttir. Soffía will be working at the Printmaking Associations workshop.

The Icelandic Museum of Graphic Art, Tryggvagata 17, Reykjavik

SÍM - Association of Icelandic Visual Artists

19:00-23:00

Sigríður Rut - Artist of the Month

Step in to see paintings from the artist of the month, Sigríður Rut.

SÍM, Tryggvagata 17, Reykjavik

The Culture House

19:00 - 23:00

Author Unknown

Words from hundreds of rhymes by unknown authors will be at hand for guests to rearrange at will. Programme led by Þorvaldur Þorsteinsson, writer and artist.

19:00 - 23:00

Iceland::Film

11th screen. Premiere. On Museum Night, the 11th screen will be added to the exhibition, showing clips from the movies The Good Heart, Sunshine Boy, Country Wed-

ding and White Night Wedding. Over a hundred Icelandic films from the onset of moviemaking in Iceland to the present are accessible in full length in the exhibition. Wine Bar and various visitors. In cooperation with the Icelandic Film Centre.

21:00 - 22:00

Icelanders

Icelanders is a newly opened exhibition of photographs by Sigurgeir Sigurjónsson from his book of the same name, with texts by writer Unnur Jökulsdóttir. Unnur will be present at the exhibition between 21 and 22 to talk about the photographs and the book.

22:30 - 23:00

Ólöf Arnalds in Solo Concert

The Culture House, Hverfisgata 15, Reykjavik

The National Archives

19:00-23:30

Census Manuscript exhibition

The manuscripts on display date from 1703 and 1762, and are the oldest censuses of any Nordic country.

19:00-23:30

Databases

Censuses and judicial books. The Icelandic Census Database. A database of judicial books.

19:00-23:30

An introduction to genealogical research

Find your ancestors in church records.

19:00-23:30

Old Handwriting

Try to read old handwriting. Try to imitate old handwriting. Prize quiz.



19:00-23:30

Private Archives

Do you have interesting records that you would like to submit to the National Archives?

20:00-22:00

Preservation of Old Records

Specialists of the National Archives of Iceland clean old documents.

20:00-20:30

"...when we get older and wise up"

Gunnar Órn Hannesson talks about the problems Hallgrímur "the small" Þorláksson had adapting to school life in Skálholt in the 17th century.

21:00-21:30

The First Icelandic Serial Killer?

Ólafur Ásgeirsson talks about the famous

Icelandic murderer Axlar-Björn and his contemporary times.

The National Archives' Reading Room, Laugavegur 162, Reykjavik. Entrance from Laugavegur.

Natural History Museum of Kópavogur

19:00 - 23:00

You Dare Look?

An indistinct creation is hidden in the Natural History Museum of Kópavogur. Is it alive or dead? Is it natural or made by human intelligence? Come and have a look if you dare!

21:00 - 21:30

Are the Birds Divine?

Crypto zoologist Þorvaldur Friðriksson provides a guided tour on the role of Icelandic birds and other creatures in Icelandic culture.

Natural History Museum of Kópavogur, Hamraborg 6a, Kópavogur

Kópavogur Art Museum - Gerðarsafn

19:00 - 24:00

Play with Gerður

Exhibition featuring works by young students at the Art School of Kópavogur based on Gerður Helgadóttir's works, in collaboration with Gerðarsafn.

19:00 - 24:00

Inspired by Gerður

Designs by different artists inspired by the works of Gerður Helgadóttir for the museum store in Gerðarsafn.

Kópavogur Art Museum - Gerðarsafn, Hamraborg 4, Kópavogur

Kópavogur Regional Archives



19:00 - 23:59

Political Dreams and Nightmares

An exhibition on elections in Kópavogur. Photographs of candidate meetings, political advertisements and propaganda for eyes and ears.

Kópavogur Regional Archives, Hamraborg 1, Kópavogur

Kópavogur Library

19:30 - 20:00

Dreamcatcher

Halla Frimannsdóttir talks about meaning of dreams among different nations.

20:00 - 20:30

Blikandi stjórnur

Musical group Blikandi stjórnur performs, conducted by Ingveldur Ýr.

20:30 - 21:00

Dreams and their meaning

Þóra Elfa Björnsson talks about dreams and their meaning.

22:00 - 23:00

Meaning of Dreams

Kristján Frimannsson analysis dreams for guests.

23:00 - 23:45

Balkan Music

Varsjárbandalagið plays music from the Balkan countries and also some Jewish music.

Kópavogur Library, Hamraborg 6a, Kópavogur

Molinn - Culture Centre

19:00 - 23:00

Urban Art and Underground Café

Street Artist Guðmundur Óli, AKA. ELLT, live music and café.

Molinn, Hábraut 2, Kópavogur

The Music History Museum of Iceland

22:00 & 22:00

Bjarki Sveinbjörnsson, director of the Music History Museum of Iceland attempts to answer the question: "Why a Music History Museum?"

The Music History Museum of Iceland, Hábraut 2 Kópavogur.

Garðabær Library

20:00 - 20:30

Icelandic settlers in Garðabær

Archaeologist Ragnheiður Traustadóttir gives a short recital about the Icelandic settlement and specifically about the settlers in Garðabær.



21:30 - 22:00

Ragnheiður Gröndal - Icelandic hymns Singer Ragnheiður Gröndal performs Icelandic hymns from her newly released album.

Garðabær Library, Garðatorg 7, Garðabær

REYKJAVÍK MUSEUM NIGHT

Hofsstaðir Historic Park in Garðabær

20:45 - 21:15

Hofsstaðir Historic Park

Archaeologist Ragnheiður Traustadóttir gives a guided tour around the park. An impressive Viking-Age longhouse stood at Hofsstaðir from AD 870-930. Interactive multimedia technology shows what it was like to live in the longhouse

Hofsstaðir, Kirkjulundur, Garðabær

Hafnarfjörður Library



19:00 - 20:00

Dreams and Dream Interpretations

On the ground floor, Þóra Elfa Björns-son will discuss dreams with visitors. Books on dream interpretation are ready to hand for those who wish to interpret their dreams.

19:00 - 23:00

Dragons of Various Shapes and Sizes
Dragons are on display in a glass cabinet on the ground floor. Very terrifying!

19:00 - 23:00

Dragons and Monsters

A selection of books on dragons, dinosaurs, and monsters is presented in the Children's Library.

19:00 - 23:00

Music from Hafnarfjörður Takes Over the Music Department

Musical fun for the whole family.

19:00 - 23:00

Poetry Festival

Visitors are welcome to take a seat in the ground floor lounge and leaf through poetry books by famous poets, and seize the opportunity to discover new ones. Poems are powerful!

21:00 - 23:00

Author, Sigurlín Bjarney Gísladóttir, reads out microstories

The visitors of Hafnarfjörður Library are encouraged to present their original composition (poetry, short stories, flash fiction, or general ponderings about life...) and read out for other visitors of Museum Night. If you are interested, please contact hronnh@hafnarfjordur.is.

21:00 - 23:00

Poetry Reading

Poet Ása Marin Hafsteinsdóttir recites poems from her poetry book: *Að jörðu*.

23:00

The Music Reigns

Guitar playing and singing at the library.

Hafnarfjörður library, Strandgata 1, Hafnarfjörður

Hafnarborg - The Hafnarfjörður Centre of Culture and Fine Art

19:00 - 23:00

Hafnarborg A Dream

Museum Night at Hafnarborg featuring various events. Come and visit us, it's like being in a dream.

19:00 - 23:00

Open Workshop

Workshop for children, parents and people of all ages in Hafnarborg. Current exhibition *The End* can be used as inspiration to do life drawing.

19:30 - 20:10

Sculpture Walk

A sculpture walk around Hafnarfjörður town centre.

20:30 - 21:00

Art Talk - Prism

An art talk with the artist Ingunn Fjóra Ingþórsdóttir about her expo, *Prism*.

20:30 - 21:30

Trioduo

Young female musicians perform jazz and soothing music; Latin rhythms and old Icelandic ditties. Performers are Sóley Stefánsdóttir on harmonica and piano, Þórdís Gerður Jónsdóttir on cello and Rósa Guðrún Sveinsdóttir performs vocals.

21:00 - 22:00

Visit the Archive Rooms

A guided tour around the archive rooms at Hafnarborg. 10 people max.



21:30 - 22:00

Art Talk - The End

Artist Páll Haukur Björnsson, who modelled for Ragnar Kjartansson's *The End*, the Icelandic Contribution to the Venice Biennale, will give a talk about the exhibition.

Hafnarborg, Strandgata 34, Hafnarfjörður

Reykjavík Energy Museum

19:00 - 23:59

RC-Cars in Elliðaárdalur

The Icelandic Remote Car Society invites people to try out their state of the art RC-electric cars.

Saga Museum

19:00 - 24:00

Enjoy unique sights at the Saga Museum.

Saga Museum at Perlan, Reykjavík

Reykjavík City Museum - Árbæjarsafn

20:00 - 21:00

What Did You Dream Last Night?

Simon Jón Jóhannsson talks about dream interpretation. He also interprets the meanings of the dreams for those interested.

22:00 & 23:00

Guided Tour Around the Museum area

Árbæjarsafn, Kystuhyl 4, Reykjavík

The Sigurjón Ólafsson Museum

19:00 - 23:00

Who is Who?

Exhibition of portraits of well-known characters. Visitor's aim is to recognize who is who.

The Sigurjón Ólafsson Museum, Laugar-nestangi 70, Reykjavík

Reykjavík Art Museum - Ásmundarsafn

19:00 - 19:45

Rhyme, guided tour

Rhyme - Works by Ásmundur Sveinsson and contemporary artists. A guided tour in Icelandic.

20:00 - 21:00

Rhyme, Stories and Music

Rhyme - Works by Ásmundur Sveinsson and contemporary artists. Stories and music with the actress Guðrún Ásmundsdóttir and the musician Kristín Anna Valtýsdóttir, also known as Kria Brekkan.



21:00 - 21:25 & 21:30 - 21:55 & 23:00 - 23:25 & 23:30 - 23:55

Music for a Dream Machine

Installation with Dream Machine and especially composed music by sound experimentalist Rúnar Magnússon. 25 minutes, Note: limited number of guests at each performance.



22:00-23:00

Guided Tour

Learn about the history and architecture of Ásmundarsafn on this guided tour in Icelandic.

Ásmundarsafn, Listasafn Reykjavíkur, Sigtún, Reykjavík

Gljúfrasteinn - Laxness museum

21:00

Musical Moments With Troubadour KK

Troubadour Kristján Kristjánsson better known as KK, will play the guitar and sing his own songs at Gljúfrasteinn - Laxness museum.

Gljúfrasteinn - Laxness museum, Mosfellsdal



The Museum Bus - Free of Charge

A special free Museum Bus will be operated on Museum Night to take visitors between the museums.

A timetable for the Museum Bus will be on display at each museum.



10 Nonnabiti

Hafnarstræti 9
Delicious and relatively cheap considering how massive and filling their sandwiches are. The Luxury Sub, with salty pork, veggies, sauce and pineapple is a brilliant combination of flavours for late-night munchies. It's just as satisfying and filling during more civilized hours as well. And the service is fast if you're in a rush. CF

11 Bakkus

Tryggvagata 22 - Naustarmegin
A new and welcome addition to Reykjavik's bar scene, Bakkus serves up reasonably priced beer, a really impressive selection of international vodkas and an atmosphere unlike any other in town. An eclectic mix of patrons, regular live music and movie nights keep this place interesting and always inviting. Expect dancing on tables and to-the-death foosball battles. CF

12 Sægreifinn

Verbúð 8, Geirsgata
Down by the Reykjavik harbour, Sægreifinn fish shop and restaurant is truly a unique establishment. The menu features various fish dishes (including most of the "crazy Icelandic food" you'll want to tell your friends you had) and a rich portion of the best lobster soup we've ever tasted. Good food and welcoming service make this place a must-try.

13 Kaffitár

Bankastræti 8
Kaffitár on Bankastræti is a comfortable little café with a great selection of coffee, tea and baked goods on offer. Since Kaffitár is also a big-name Icelandic roasterie the caffeinated beverages on the menu are quality. The wi-fi makes this a nice place to sit and chill with your laptop as well. CF

14 Café d'Haiti

Tryggvagata 12
The first time I entered this exotic little joint, meaning to buy myself a take-away espresso, I ended up with two kilos of fresh and roasted coffee beans due to some language complications and way too much politeness. Since then I have enjoyed probably way-too-many wonderful cups of Haitian coffee, but they're always as nice, so the two kilos were definitely worth it. SKK

15 Hressó

Austurstræti 20
You know, Hressó is basically the only place I go for coffee. Why? Their coffee is decent to excellent, but their forte is surely their wonderful patio, where you can enjoy the spring breeze in the sun, wrap yourself in a blanket beneath an electric heater in January and at all times: smoke. They boast of quite the prolific menu, but I'd reconsider the playlists to tell you the truth, too much of Nickelback really hurts. SKK

16 Sushimiðjan

Geirsgötu 3
This is a seriously great place to grab a quick and quality sushi lunch. Pre-prepared boxes of maki and nigiri are reasonable priced and really well made, amply filled with deliciously fresh ingredients. The indoor seating area is limited to some stools and outward-facing wall-mounted tabletops but there are a couple of tables and chairs set up outside the front door for those wanting to watch the ships and tourists in the harbour while they eat.

17 Austur

Austurstræti 7
Sleek and shiny, this new restaurant and bar is a straight-up boutique hot spot for stylish kids and trendy professionals alike. Appropriate for formal business meetings but casual enough for the roll-out-bed-at-5pm crowd, they serve up ample, satisfying, modern dishes at reasonable prices. This is also one of the rare places to get a full breakfast all day long! It's really fucking good too. RL

18 Jacobsen

Laugavegur 22
Jacobsen is owned by some nouveau riche Swedes, and has been providing a non-stop party over the last few months. Besides its importing foreign big-shot DJs and other niceties, it is probably most appreciated for its loooong hours; it doesn't matter if you stop partying at 2AM or way-too-much AM, Jacobsen is always forking out shots and cocktails. SKK

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ART

GALLERIES & MUSEUMS

COCKTAIL PLEASURES AND VISUAL STIMULATION

How to use the listings
Venues are listed alphabetically by day.
For complete listings and detailed information on venues visit
www.grapevine.is

12 Reykjavík Art Museum Kjarvalsstaðir

Watery Hues: A Survey of Icelandic Watercolour
Exhibition featuring nearly two hundred works in water colour from the last 130 years. Ongoing until April 25.

12 Reykjavík Art Museum Kjarvalsstaðir

Water and Colour
Educational family-oriented workshop in conjunction with the exhibition Watery Hues. Ongoing until April 25.

12 Sigurjón Ólafsson Museum Who is who?

Exhibition of portraits of well-known Icelandic characters that visitors should recognize.

13 4pm Gallery Ágúst

Grand Tour
Exhibition by Einar Garibaldi featuring paintings from various cities in Italy, which the artist has been working on for about a decade. Ongoing until March 27.

15 Sigurjón Ólafsson Museum A Moment with Sigurjón Ólafsson

Exhibition featuring works of one of 20th century's most important portrait sculptors.

20 Gallery Tukt

Exhibition by students of the technical college. Ongoing until March 6.

25 Reykjavík Art Museum Hafnarhús

D-16 - Katrín Elvarsdóttir
Katrín Elvarsdóttir presents photographs of caravans, shrubs, trees, buildings or lanes in her exhibition "Nowhere Land". Ongoing until April 11.

OPENING

FEBRUARY

6 ASÍ Art Museum

Guðrún Gunnarsdóttir - Remembering One's Fated Glory
Exhibit by textile artist Guðrún Gunnarsdóttir who works with dandelions. Ongoing until February 28.

6 ASÍ Art Museum

Guðmundur Ingólfsson
Exhibit featuring photographs by Guðmundur Ingólfsson documenting Iceland in 1993, including images of cod liver oil tanks around the country. Ongoing until February 28.

6 5pm Havari

Febuary Scree
Exhibit featuring works by Bjarni Massi, Davíð Örn Halldórsson, Egill Sæbjörnsson, Elín Hansdóttir, Pétur Már Gunnarsson, Örvar Þóreyjarsón Smáráson. Ongoing until March 5.

9 3pm Art Gallery Fold

Sara Vilbergsdóttir
Exhibit featuring a collection of work by Sara Vilbergsdóttir, including colorful paintings, papermaché people and photos of kids playing with papermaché. Ongoing until February 24.

12 5pm i8 Gallery

Hreinn Friðfinnsson - More or Less
Exhibit featuring Hreinn Friðfinnsson's works primarily made of frail and illusory objects like glass, paper, stones, mirrors and everyday objects. Ongoing until March 20.

Art | Venue finder

101 Gallery
Hverfisgata 18A | **F6**
Thu-Sat 14-17 and by appointment
www.101hotel.is/101hotel/101gallery/

Artótek
Tryggvagata 15 | **D5**
Mon 10-21, Tue-Thu 10-19, Fri 11-19, Sat and Sun 13-17
www.sim.is/Index/Islenka/Artotek

ASÍ Art Museum
Freygata 41 | **G10**
Tue-Sun 13-17

Árbæjarsafn
Kistuhylur 4

The Culture House
Hverfisgata 15 | **F6**
Open daily 11-17
www.thjodmenning.is

Dwarf Gallery
Grundarstígur 21 | **H8**
Opening Hours: Fri and Sat 18-20
www.this.is/birta

The Einar Jónsson Museum
Eiriksgata | **G9**
Tue-Sun 14-17
www.skulptur.is

Fótógrafi
Skólavörðustígur 4a | **F7**
www.fotografi.is

Gallery 100°
Bæjarháls 1
www.or.is/Forsida/Gallery100/
Open weekdays from 08:30-16:00

Gallery Auga fyrir Auga
Hverfisgata 35 | **G7**

Gallery StartArt
Laugavegur 12B | **G7**
Tue-Sat 1-17
www.startart.is

Gallery Ágúst
Baldursgata 12 | **F9**
Wed-Sat 12-17
www.galleriagust.is

Gallery Fold
Rauðarástígur 14-16 | **J9**
Mon-Fri 10-18 / Sat 11-16 / Sun 14-16
www.myndlist.is

Gallery Kling & Bang
Hverfisgata 42 | **G7**
Thurs-Sun from 14-18
this.is/klingogbang/

Gallery Turpentine
Ingólfstræti 5 | **F7**
Tue-Fri 12-18 / Sat 11-16
www.turpentine.is

Gerðuberg Cultural Centre
Gerðuberg 3-5
Mon-Thu 11-17 / Wed 11-21 / Thu-Fri 11-17 / Sat-Sun 13-16
www.gerduberg.is

Hitt Húsið - Gallery Tukt
Pósthússtræti 3-5 | **E6**
www.hithusid.is

i8 Gallery
Klapparástígur 33 | **G7**
Tue-Fri 11-17 / Sat 13-17 and by appointment. www.i8.is

Living Art Museum
Vatnsstígur 3 - **G7**
Wed, Fri-Sun 13-17 / Thu 13-22. www.nylo.is

Lost Horse Gallery
Skólástræti 1 | **F6**
Weekends from 13-19 and by appointment on weekdays.

Hafnarborg
Strandgötu 34, Hafnarfjörður

The National Gallery of Iceland
Frikirkjuvegur 7 | **E8**

Tue-Sun 11-17
www listasafn.is
The National Museum
Suðurgata 41 | **C9**
Open daily 10-17
natmus.is/

The Nordic House
Sturlugata 5 | **C11**
Tue-Sun 12-17
www.nordice.is/

The Numismatic Museum
Einholt 4 | **K9**
Open Mon-Fri 13:30-15:30.

Reykjavík 871+/-2
Aðalstræti 17 | **D6**
Open daily 10-17

Reykjavík Art Gallery
Skúlagata 28 | **H6**
Tuesday through Sunday 14-18

Reykjavík Art Museum
Open daily 10-16
www listasafnreykjavikur.is
Ásmundur Sveinsson Sculpture Museum Sigtún
Hafnarhús
Tryggvagata 17 | **E5**
Kjarvalsstaðir
Flókagata | **K11**

Reykjavík City Theatre
Listabraut 3

Reykjavík Maritime Museum
Grandagarður 8 | **C3**

Reykjavík Museum of Photography
Tryggvagata 16 | **D5**
Weekdays 12-19 / Sat-Sun 13-17
www.ljosmyndasafnreykjavikur.is

Sigurjón Ólafsson Museum
Laugarnestangi 70

ONGOING

FEBRUARY

Ásmundur Sveinsson Sculpture Museum

01 May 2009 - April 30

Rhyme - Works by Ásmundur Sveinsson and contemporary artists

This exhibition showcases contemporary artists that tackle similar issues as Ásmundur did in his time, but in a context of a new age.

The Culture House

Permanent Exhibition:

Medieval Manuscripts

28 March 2009 - September

ICELAND::FILM

This exhibition traces for the first time the development of Icelandic filmmaking from its origins around 1904 to the year 2008.

7 December 2009 - February

Newcastle - New York - New Iceland

January 17 - March 7

A Year in Postcards

February 3 - ongoing

Icelanders

Exhibit featuring a selection of photographs from the book "Icelanders" by Unnur Jökulsdóttir and Sigurgeir Sigurjónsson.

The Library Room

12 August 2009 - ongoing

National Archives of Iceland - 90 years in the museum building.

Commemorating the 100th anniversary of the Culture House.

The Einar Jónsson Museum

Permanent exhibition:

The work of sculptor Einar Jónsson

Gerðarsafn

24 November 2009 - February 20

Gerður Helgadóttir

Gerðuberg Cultural Centre

22 November 2009 - March 28

Kitchen Appliances

January 18 - March 15

This is what the children like!

January 18 - March 15

"It sounded as if the harp was weeping"

January 18 - March 1

From home and homeland

Gljúfrasteinn Laxness Museum

Gljúfrasteinn was the home and workplace of Halldór Laxness (winner of the Nobel Prize for Literature in 1955) and his family for more than half a century. It has now been opened to the public as a museum, unchanged from when Laxness lived there.

Living Art Museum

The museum is opening on a new location on Skúlagata 28.

Hafnarborg

January 16 - March 7

Ragnar Kjartansson - The End

January 16 - March 7

Prism

Mokka

January 15 - February 18

Light in the Dark

The National Museum

Permanent exhibition:

The Making of a Nation

Heritage and History in Iceland is intended to provide insight into the history of the Icelandic nation from the Settlement to the present day.

The Numismatic Museum

Permanent exhibition:

The Central Bank of Iceland and the National Museum of Iceland jointly operate a numismatic collection consisting of Icelandic notes and coins.

Ráðhús Reykjavíkur

Dulin Himintungl

Kim Linnét exhibits her 360° panorama photos of Iceland.

Reykjavík 871 +/- 2

Permanent exhibition:

The Settlement Exhibition

Reykjavík Art Museum

Ásmundarsafn

2 May 2009 - April 30

Rhyme - Works by Ásmundur Sveinsson and Contemporary Artists

Hafnarhús

28 May 2009 - August 29

Erró - Portraits

January 15 - February 21

D15 - Dodda Maggý

January 15 - March 14

Erró - Astronauts

January 15 - April 11

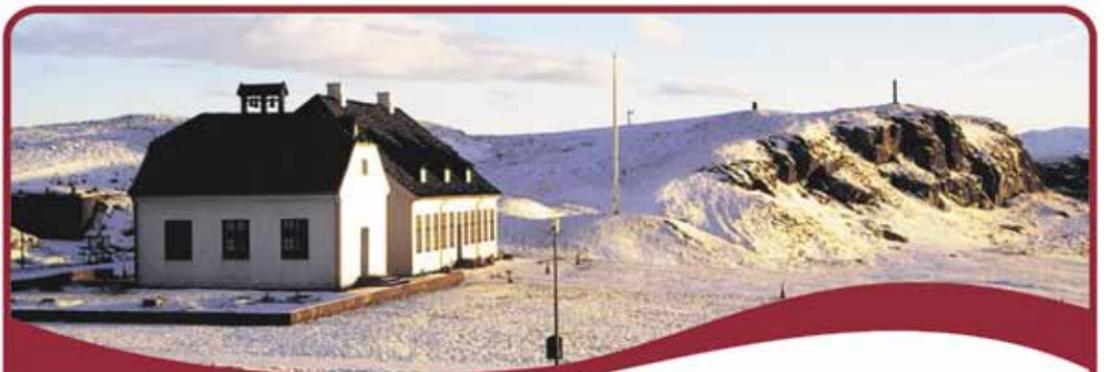
Coloursynthesis

Reykjavík Art Museum

Kjarvalsstaðir

January 30 - April 25

Kjarval - Insights: Warrior Maidens and Ships of Fancy



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Listasafn Reykjavíkur
Reykjavík Art Museum



Þórunn
Aðalsteinsdóttir,
Europa, Kittycat and
Potato, 2008. Með
leyfi / Courtesy of
Stux Gallery, New
York.

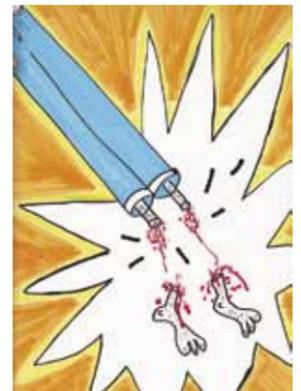


Jón Henrysson,
Lukkuriddarar
1/10, 2009.



Guðmundur Thoroddsen,
Untitled (detail), 2009.

Ragnar Jónasson, Blastocyst, 2009.



Sigtryggur Berg Sigmarsson,
Untitled, 2008.

Coloursynthesis

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F O O D

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REVIEWS



Skólavörðustígur Shuffle

A tale of two noodle joints

Núðluskálin

Skólavörðustígur 8

What we think: Good in theory, disappointing in reality

Flavour: What flavour?

Ambiance: Sparse, no frills

Service: Optimistic and helpful



The cover girl of the Icelandic culinary Noodle bars have taken over Skólavörðustígur, with Núðluskálin and the Noodle Station setting up shop within spitting distance of each other in recent months. As an authority on all things—noodles not excluded—the Grapevine thought it appropriate to indulge in the offerings of each establishment so that the next time you're torn between stopping by Skólavörðustígur 8 or continuing uphill to 21A you can reflect upon our sage-like words and make the right choice.

Hopes were high when walking out of the cold into the sparse decor of Núðluskálin and they remained high when reading the menu: seven offerings (plus a build-your own noodle dish option) for just 990 ISK with meat (790 without) and an MSG-free disclaimer kept them high through the ordering process. The menu even lists the caloric tallies of each dish, for those concerned with such things, and they are all pleasingly low.

Gwiddiáw Domm Kha it was, with a coconut soup base: 3 out of 3 on

the spicy scale and promising notes of chilli, garlic, coriander and ginger. I was optimistic that I would be heading back out into the cold night happily satisfied. Unfortunately what I was presented with was more akin to skim-milk soup, lacking in the spice department (until the end of the dish, where all the spice settled despite constant stirring, at which point I felt as though I was being cooked from the inside out), and with all those anticipated flavour notes falling entirely flat. My date's Fideos de Mexico dish oddly presented a bottle-esque marinara sauce where tomato soup was promised, with few other flavours fighting through, save for the jalapeño. Both were served in disposable take-out dishes with clumsy and flimsy plastic cutlery, a constant whether eating in or taking away.

The gimmick of Núðluskálin is that the customer can add his or her own flavourings, with helpful suggestions listed alongside each menu option. While some may be gifted in the self-spicing department, those of us who just want the food we paid for to arrive at our tables seasoned as the chef intended run the risk of spicing too little or too much. The saving grace of the experience was the noodles themselves, which were fresh and filling, despite nearly all the other elements of the dishes failing to impress.

The Noodle Station is in a league of its own. Equally sparse aesthetically as its noodle competitor, but with a punch of simple and complementary flavours that overwhelm the senses. It really is simple, with only two options

Noodle Station

Skólavörðustígur 21a

What we think: Seriously good noodles

Flavour: Authentic

Ambiance: Sparse, no frills

Service: Fast and friendly



on the menu: chicken or beef. Both my date and I opted for chicken and neither of us was disappointed. The meat was seasoned independently of the soup, but did not compete with the broth or accoutrements therein; it was tender and moist to the point of breaking apart easily and delicately. The soup base is an authentically spiced broth, with bean sprouts and noodles intertwined within it and topped with accents of chilli and peanuts. And it is served in a deep noodle bowl, with a metal spoon and a good pair of sturdy chopsticks. Bonus points for real flatware and utensils. Minus points for not enough seating and uncomfortable seating at that.

The Noodle Station serves noodles the way noodles should be: flavourful, comforting and enjoyable to slurp and savour. The conservation of words dedicated to this refreshingly enjoyable little shop should be construed only as an indicator of my complete satisfaction. Just like these noodles, no embellishments are needed.

✉ - CATHARINE FULTON

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Why North Africa Is Our New Culinary Friend

I know we Icelanders tend to think of Muslims as the people who only came here to steal our Westman Islands and custody-battled children, though it's not like our ancestors didn't do their share of kidnapping. Anyway, now it's time to put our kidnapping sacks to good use and plunder each other's culinary traditions (I'm sorry Algeria, I guess you pulled the rotten shark straw). Let North Africa light up our malnourished souls in the coming months, after everyone has lost their jobs and become The Road-style cannibals roaming Ísafjörður looking for tender toddlers.

It's a common misconception that religion is the main divide between Scandinavia and the Middle East, but we can skip and hop over that puddle in the next 10 years as the coming generation embraces consumer culture and starts doodling deities left and right. No, the real problem is going to be the cuisine. We like our cinnamon on sweet rice puddings—they like it in lamb stews. This savoury vs. sweet divide is not to be tolerated any longer.

It's stranger how a culinary culture coming from the sandy equator has pioneered the use of the perfect winter spices (cinnamon, cloves, cardamoms) and the Christmas pudding essentials (dried apricots, figs, dates, raisins), even the perfect precursor to a heavy winter meal (gargantuan amounts of black afghan). And yet snowy winters are hardly the scourge of the Berber countries and Christmas is just a Thursday.

Berber food is based on core food items that are readily available in Iceland: lamb, root vegetables and grain. The only thing missing is the assortment of spices (saffron, coriander, cumin, cardamoms, etc.), nuts, dried fruit and couscous. Here's where it gets really sweet. According to Icelandic customs law, tea, coffee, spices, most cereals/grain, nuts can be brought into the country without much limitation. So the trick is to stock up when you go somewhere that has a good Arabic neighbourhood or genuinely cheap (I'm looking at you Bónus—you drunken swine) supermarkets that sell in bulk. A kilo bag of almonds will never be cheap, but it will be a fraction of what it costs in Iceland and will last you a while.

This oversupply of lamb is due to ridiculous subsidies, I know. But the fish is running out too, so we'll need to embrace a cuisine that incorporates these two main protein sources along with root vegetables and preserved, easy-to import side items (a nation that pickles its lemons should become



our immediate allies).

Young people in Iceland seem to have an undying love affair with Italian cuisine. I get it, pizza is good, pasta is good, pesto is great. The problem is that Italian cuisine has three rules: 1. Quality ingredients 2. Quality ingredients 3. Mama Mia! And you won't find those ingredients growing or grazing in Iceland's arid landscape. The reason Italian cuisine works so well is because it's in Italy. Hell, Iceland can't even get the tomato right, what hope is there then?

Pasta takes ten minutes to cook—couscous is essentially ready in a third of that time. Couscous also has approx. three times the calorie count, three times the protein and three times the fibre.

Restaurant Saffran has already started a methadone program for weaning the basil addicts out there with their amalgam of Arabic and Italian food (although someone needs to slap them for that tahini-less muck they dare call Hummus), and people are losing their tiny Viking minds over it. Iceland is ready to go cold turkey.

A good first step for home cooking would be harira, since it's basically an Icelandic meat soup with some fancy spices. Then you can move on to tagine, which is mostly onion, carrot and lamb. Chermoula is the perfect marinade for baked fish.

And although Ghee (clarified butter) is more likely to be found further south near Egypt, it would fit Icelandic cuisine well. Olive oil is expensive, boiled butter that can store forever at room temperature is a much better fit for Iceland (also healthier).

There are probably few places Icelanders would think they have less in common with than North Africa, so for all your xenophobic bastards out there: Hah! I told you immigration would pay off in the long run! Now go find someone with dark hair and a funny accent and ask him how to make tabouleh. If he answers "che cosa?" then you know he's Italian and feed him to the roving cannibal gangs of Ísafjörður immediately! **✂ - RAGNAR EGILSSON**

method: When the bill arrives, the reviewer presents a written statement, previously signed by the restaurant management, allowing the reviewer and one companion a meal on the house for review purposes.

Using this approach, we aim to best preserve the reviewer's objectivity (and the restaurants' consistency), within the humble means of a free newspaper.

The Grapevine does not favour foie gras over fast food. Restaurants are reviewed for what they are; both burger and beluga can be extraordinary in their own right. In all evaluations, the food is key: Does it taste good? Is it properly prepared? Are the ingredients fresh and of high quality? Secondary considerations include setting, service and value for money.

All opinions expressed are the critic's own. **SP**

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3 X SANDWICHES

1 SANDHOLT

Laying eyes upon the fresh baguette sandwiches and selection of wraps in the glass display is like taking in the offerings of a quaint Parisian patisserie. The sandwiches are delicious, too, especially when enjoyed in Sandholt's cosy eating area. **Laugavegur 36**

2 TE OG KAFFI

This chain boasts a selection of focacce that are tasty on their own but get amped up a notch after spending a couple of minutes in the sandwich press. The star of the show is the grilled chicken, sun-dried tomato and mozzarella variety, with bonus sun-dried tomatoes baked into the bread. **Austurstræti 18 (in Eymundsson)**

3 SUBWAY

Sizeable, fast, filling, stuffed only with the stuff you're craving. It's far from gourmet, but sometimes that's just how a sandwich should be. **Austurstræti 3**

3 X AMERICAN BREAKFAST

1 GRÁI KÖTTURINN

The Truck is the very embodiment of the all-American breakfast – larger than life and glutinous to the extreme. Grái Kötturinn does the dish right, with fluffy pancakes, eggs done the way you like 'em, bacon, toast and home fries stacked high, and served with complimentary coffee. If you wake up dying of hunger, you know where to go. **Hverfisgata 16a**

2 PRIKIÐ

Not to be outdone, Prikið's got a Truck of its own – bacon, eggs, pancakes, potatoes, toast – to stop hunger in its tracks. For those of the British persuasion, the Station Wagon has your hankering for baked beans covered. **Bankastræti 12**

3 HRESSÓ

While the big-breakfast item on Hressó's menu is called "English Breakfast" it's the size that counts where American breakfasts are concerned and this is big enough to get the job done. Bacon, eggs, toast, satisfaction. **Austurstræti 20**

3 X STUFF YOU CAN'T GET AT BÓNUS

1 MAI THAI

If you're looking for a clean break from gaudy yellow wrappers, pink pigs and Euro Shopper, and your diet could use a flavour infusion, look no further than Mai Thai. Chilli paste? Check. A selection of fish sauces? You got it. Fun labels with jovial, smiling Buddha's on them? Of course! **Laugavegur 116**

2 NÓATÚN

Nóatún has got you covered on that all too familiar occasion when you find yourself desperately in need of artichokes and canned mussels, or one of the many other "specialty" items not stocked in the ubiquitous grocery chains. **Hringbraut 121**

3 OSTABÚÐIN

Cheese and meat aren't meant to be vacuum packed. Ostabúðin gets that. It's nice to see cheeses on offer other than goudas of varying fat content and the odd havarti, and it's even nicer to see it smack dab in the middle of 101. Skólavörðustígur 8

GRAPEVINE FOOD REVIEW KEY

- 0 God-awful
- ✂ Awful
- ✂ ✂ Passable. Much room for improvement
- ✂ ✂ ✂ Good, but not great.
- ✂ ✂ ✂ ✂ Really rather good
- ✂ ✂ ✂ ✂ ✂ Extraordinary

The food is rated in three categories:
Fast food: Pizza, pylsa and kebab, food on the go (0-2000 ISK)
Mid-range: Everyday eateries, sit-in. (mains 2000-4000 ISK)
Fine dining: Fancy, expensive-type food. (3-course dinners 6000 and up)

To best judge the restaurant experience, the Grapevine conducts its reviews anonymously. The sole exception is the payment

Food & Drink | Venue finder

3 Frakkar Baldurgsgata 14 | **F9**
Aktu Taktu Skúlagata 15 | **K8**
Alibaba Veltusund 3b | **E3**
American Style Tryggvagata 26 | **E5**
Argentina Steak-house Barónstígur | **I8**
Austurlanda-hraðlestin Hverfisgata 64A | **H7**
Á Næstu Grösom Laugavegur 20B | **G7**
B5 Bankastræti 5 | **F6**
Bakkus Tryggvagata 22 | **D3**
Basil & Lime Klappargtíg 38 | **G7**
Babalú Skólavörðustígur 22A | **G8**
Balthazar Hafnarstræti 1-3 |

D6/E6
Bæjarins Beztu Tryggvagata | **E6**
Brons Pósthússtræti 9 | **E6**
Café Cultura Hverfisgata 18 | **G6**
Café Loki Lokastígur 28 | **G9**
Café Paris Austurstræti 14 | **E6**
Café Roma Rauðarárstígur 8 | **J9**
Domo Þinghóltsstræti 5 | **F7**
Einar Ben Veltusundi | **E6**
Eldsmiðjan Bragagata 38A | **G9**
Fiskmarkaðurinn Aðalstræti 12 | **D6**
Geysir Bar/Bistro Aðalstræti 2 | **D6**
Garðurinn Klappastígur 37 | **G7**
Glætan book café Laugavegur 19 | **F5**

Grái Kötturinn Hverfisgata 16A | **G7**
Grillhúsið Tryggvagata 20 | **E5/ E6**
Habibi Hafnarstræti 20 | **D5**
Hamborgarabúlla Tómasar ("Bullán") Geirsgata 1 | **D5**
Hilöla Bátar Ingólfstorg | **D6**
Hornið Hafnarstræti 15 | **E6**
Hótel Holt Bergstaðarstræti 37 | **F7**
Humarhúsið Ammtmannstígur 1 | **E7**
Hressó Austurstræti 20 | **E6**
Icelandic Fish & Chips Tryggvagata 8 | **E5**
Indian Mango Frakkastígur 12 | **G6**

Jómfrúin Lækjargata 4 | **E6**
Kaffi Hjómálinn Laugavegur 21 | **G7**
Kaffitár Bankastræti 8 | **F6**
Kaffivagninn Grandagarður 10 | **D1**
Kebabhúsið Austurstræti 2 | **E6**
Kofi Tómasar Frænda Laugavegur 2 | **F7**
Krua Thai Tryggvagata 14 | **D5**
La Primavera Austurstræti 9 | **E6**
Lystin Laugavegur 73 | **H7**
Mokka Skólavörðustígur 3A | **F7**
Nonnabiti Hafnarstræti 9 | **E6**
O Sushi Lækjargata 2A | **E6**

Pisa Lækjargötu 6b | **E6**
Pizza King Hafnarstræti 18 | **E6**
Pizza Pronto Vallarstræti 4 | **D6**
Pizzaverksmiðjan Lækjargötu 8 | **E6**
Prikið Bankastræti 12 | **F6**
Ráðhúskaffi | **D7** Tjarnargata 11
Santa Maria Laugavegur 22A | **F7**
Segafredo Lækjartorg | **E6**
Serrano Hringbraut 12 | **I3**
Shalimar Austurstræti 4 | **E3**
Silfur Pósthússtræti 11 | **E6**
Sjávarkallarin Aðalstræti 2 | **D6**
Sólón Bankastræti 7a | **F6**

Sushibarinn Laugavegur 2 | **F7**
Svarta Kaffi Laugavegur 54 | **H8**
Sægreifinn Verubú 8, Geirsgata | **D5**
Tapas Vesturgata 3B | **D5**
Thorvaldsen Austurstræti 8 | **E6**
Tíu Dropar Laugavegur 27 | **G7**
Tívoli Laugavegur 3 | **F7**
Vegamót Vegamótastígur 4 | **G7**
Við Tjörnina Templarasund 3 | **E7**
Vitabar Bergþórugata 21 | **H9**



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The Progressive Folk Rock Brigade

In the seventies, Icelandic progressive folk music was mainly taken care of by two bands, Spilverk þjóðanna ("Plaything of the Nations") and Þursaflokkurinn ("Band of Titans"). It all started in legendarily artsy college MH, which would later become the breeding ground for lots of other bands. Spilverk þjóðanna, or Spilverkið as the band was normally called, started playing in 1972 but released its eponymous debut in 1975 (also nicknamed "The Brown Album" as it came in a brown paper sleeve). The album was recorded in the recently opened Hljóðriti studio in Hafnarfjörður, the first real studio in Iceland.

The three core members—Valgeir Guðjónsson, Egill Ólafsson and Sigurður Bjóla—were also active in Stuðmenn at the time (see chapter 13). For the first Spilverk album, a fellow MH student, Sigrún "Diddú" Hjálmtýsdóttir, had been added to the band. She is the older sister of Icelandic gay superstar Páll Óskar and the fourth member of Spilverkið who had a mother named Margrét!

Spilverk's music started out as laid-back folk, but got more rock heavy as the years wore on. The band played a lot in colleges, which were places that hadn't been used for gigs up to that time. The next album came in 1976, and was recorded live with an audience and still the lyrics were in English. The bands members had high hopes for foreign record deals and prosperity abroad and sang English on the first two albums. The second album was called CD (Nærlífi)—or the "Blue album"—and featured really laidback tunes for the most part. It didn't do nearly as well as Spilverk's first album, which had been a hit.

1976 was a hectic year. Stuðmenn released their second album (Tívoli) and Spilverkið made their third one. It was called Götuskór (Street shoes) and was released just before Christmas. Now the

1. Þursar doing their folkish prog-new wave ca. 1981.
2. Spilverkið ca. 1977: Egill, Diddú, Sigurður and Valgeir.

band sang in Icelandic, as all hopes of popularity abroad had been given up. "They only wanted some ABBA-stuff," Egill said of the foreign moguls. "We can do much better things here in our own environment." This was true, because as soon as the band started to sing in Icelandic the masterpieces started to flow.

Sturla, released in the summer of 1977, is considered to be the best Spilverk album. Some of the songs came from a teen play, Grænjaxlar, which the band wrote music for, but others were written especially for the album. The band had never been as hard rocking. Electric instruments made an appearance and Sigurður Bjóla had bought a drum kit. The humorous lyrics squeezed zits on the face of the national spirit. The band had a left-wing spirit to it, and sang anti-songs about things that bothered lefties at the time: The giant aluminium factory at Straumsvík, the right wing prime minister (nicknamed "Geiri Smart" on the album's most popular song, Sirkus Geira Smart), the American navy base and how some Icelanders got wealthy licking Yankee arse. "We probably get on many people's nerves for being commies, even though we are not commies, even though we are commies," Valgeir said cryptically at the time of release.

Right after Sturla—which has since become known as one of the best Icelandic albums ever—the Spilverk members started working with singer/songwriter Megas on another album that is also known for being amongst the top Icelandic albums, Á bleikum náttkjólum ("Wearing a pink nightgown"). The first two certifiable Icelandic punk songs are



on the album, along with many other unforgettable masterpieces. In 1977, the muse was especially favourable to those guys, as they were also involved in making the Hrekkjusvín ("Bullies") children's album, which had an adult overtone and is presumably the best Icelandic children's album ever. In 2009, when a list of the 100 best Icelandic albums ever was published in a book, all three of the 1977 Spilverk's related albums were on Top 20: Á bleikum náttkjólum at #3, Sturla at #10 and Hrekkjusvín at #17.

So where do you go after you have reached the peak? Down of course. Or not. By the end of 1977 Egill Ólafsson split Spilverkið to form another band, which was to become Þursaflokkurinn. The old Icelandic ethnic folk music had tickled his interest and he wanted to do something with it—"make it rock!"

Egill's split from Spilverk þjóðanna was not altogether painless, but the remaining Spilverk members nevertheless soldiered on, making two more albums, Ísland in 1978 and Bráðabirgðabúgi ("Temporary Boogie") in 1979. Soon after that, the band split for good as both Valgeir and Diddú were going abroad to further their studies. The band has rarely made comebacks since, but the albums live on and continue getting new audiences. Later Valgeir was to make his mark on Icelandic music as a member of Stuðmenn in the eighties and nineties, but Diddú is a renowned opera singer and quite well known in Russia as of late.

Þursaflokkurinn's brew of old Icelandic folk influences and progressive music (think Jethro Tull and the Dutch band Focus) hit paydirt. The band's eponymous debut was voted album of the year in 1978, and the following album, 1979's Þursabit, received an equally raving reception. The band played frequently and went abroad and did the longest foreign tour any Icelandic band had done to date. The band was good and tight after all this, so it came natural to record a live album in 1980 at the National Theatre. Þursaflokkurinn was the first band ever to play there.

Next up was a stint at the play Grettir and in 1981 the band built its own studio, Grettisgat. There the band recorded its third studio album, Gæti eins verið ("Might as well be"). Now the folk influenced had largely been swapped for new wave-ish synth pop influences. The band started working on a yet another album, but that never came out as the old joke band Stuðmenn was about to take over everybody's time (Þursaflokkurinn's Egill, Ásgeir, Tommi and Þórður all played in Stuðmenn too). Þursaflokkurinn has had various comebacks since, the greatest one in 2008 when the band played with the Caput Ensemble at Laugardalshöll and released all their albums in a box set featuring one disc of unreleased material.

✂ - DR. GUNNI

By Dr. Gunni, based on his 2000 book Eru ekki allir í stuði? (Rock in Iceland). A revised update of the book is forthcoming in 2010.

Music | CD Reviews



Berndsen

Lover in the Dark (2009)

theberndsen

Superfluous electro twiddle with some tassels covering its shame.

Unlike the national potato harvest, 2009 saw Iceland produce a glut of releases from Electronic pop/dance acts. But with so many contemporaries sporting drum machines as accessories, it can certainly be difficult to get oneself noticed amongst all the synthesizer noise. Berndsen will certainly attract a lot of attention from his style. From the Ginger beard, sequined headband and Day-Glo pink outfit he sports on the album sleeve, Berndsen looks every inch like a transgendered womble.

Alas, I wish his music was as striking as his Cosplay attire. His debut album is chock full with retro synthpop and sparkly smiley shit. And yes, the corrosive abhorrence that is Supertime is on here too. The problem is that most of it is just too superficial and light and positively wilts when you compare it to the competition. There are a couple of high notes. Both Lover in the Dark and Dark Times are good strong pop tunes. But the rest of it will only grab people who still go wet for Morten Hagens dressed in PVC.

✂ - BOB CLUNESS



The Foghorns

A Diamond As Big As The Motel 6 (2009)

thefoghorns

Woozy alt.folk from an old compadre

The boy Bart Cameron and friends return with an album that manages to simultaneously inhabit a Midwestern, dusty landscape and poke the genre with sticks til it twitches and grunts



Lára

Surprise (2009)

lararunars

Last Word: Unsurprising

Surprise, the third long player from singer Lára Rúnarsdóttir is—contrary to what the title might suggest—a rather unsurprising affair. The album presents an array of radio-friendly pop numbers that sound inoffensive and digestible. While it (fortunately) doesn't fall into the dull rut of easy listening drivel, there is nothing new going on here, either. Which is OK. Just not particularly surprising.

Comparisons to the likes of Feist or even Tori Amos might be made, especially because of the slightly more complex (than your average pop album) sound of her backing music. Lára is clearly pretty talented musically, apparent by her playing on the piano and guitar as well as having a strong singing voice, even if sounds a little thin at times. Minus points go to her songwriting though, and for her repeated use of the puerile and irritating word 'tits' in the track Honey, You're Gay! On the whole, the album is OK, not great, lacking in some mystery element that could move it to the next level. Worth checking out, but don't expect to be surprised.

✂ - BERGRÚN ANNA HALLSTEINSDÓTTIR

with irritation. There are many moments of self-searching on here, wry without a hint of forced nakedness generally, including the solo I Hope I Don't Do You Wrong – timeless sentiments with suitably unpolished guitarwork underpinning them. When in duet with Katie Quigley there's a hint of Cowboy Junkies to matters; Sleepy Waltz or the excellent Old Bachelors In Cleveland could be taken directly off The Trinity Sessions, for one, such are their simple, easy-resonant shuffly soul. Highlight of the lot might just be 80 Proof, a song that commences with an excited heartbeat and early-evening saunter and winds its winsome way around in a hazy shimmer, belying a seriously swiney tale of alcoholism..

✂ - JOE SHOOMAN

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kimono: LOWERCASE NINJAS KEEP PILING IT ON

Mainstay indie-rock outfit kimono released one of 2009's most critically lauded albums—Easy Music For Difficult People—four years after they unleashed the equally critically lauded LP Arctic Death Ship. The interim saw them move to Berlin, lose a founding member and... settle down. Often cited as one of underground Reykjavík's most consistently influential acts (finding a young scene band that doesn't contain a kimono-worshipping guitar player is damn near impossible), not a lot is known about these part-Canadian tricksters. So we asked them some questions...



kimono needs no introduction to the casual music fan, but it is always interesting to hear how bands describe themselves. In this spirit: "What is kimono? Where did it come from? What is its narrative?"

Gylfi: kimono is about the struggle between the good and evil that mostly takes place inside our selves and sometimes between our selves. But this struggle is necessary to achieve the musical progress that essentially keeps us going. It's also about adventure and escapism; sort of a direct line to our favourite albums and songs.

Alex: Narratives are so last year... here is a haiku instead:

Plinky and plonky

Not where you think the "1" is

From 3 heads come sound

You lost your bass player, founding member Halldór, and then were seemingly inactive for a few years. Did you ever pack it in, or did you keep on going, developing the sound that's found on EM4DP? Was the loss troublesome for you as a band?

Gylfi: As a matter of fact, we were very active for the entire time. We used this time to decide what was best for

us in the situation—it was trial and error—until we decided on our direction, to continue as a three-piece. But after we found our new path, the rest came pretty easy. It was a very easy album to make, if there is such a thing.

Of course it's never easy to make an album, but as opposed to our other albums, this one came most fluidly. It was hard to get there and we truly missed our friend from the band, musically and spiritually. But the loss wasn't troublesome like that, friendships are all still intact, we just had to fine-tune the engine that will take us through this new phase. Dóri has always been very supportive of us and he and Kjartan still play together in Seabear.

In concert you perform in a very concentrated and focused manner—there doesn't seem to be a lot of room for error or fuckupery in general. Do you put a lot of emphasis in your stage show?

Alex: We fuck up lots, but you can't tell because we play like ninjas. Actually, Kjartan never fucks up come to think of it. He's the über-Ninja.

Kjartan: We put a lot of work into the stage show. We are only three so there's no room for someone not to

be 100%—everyone has to deliver. It doesn't always happen. I remember when I stopped after only half a song in Berlin because I thought it was over.

What has your most pleasant concert experience thus far, and why?

Gylfi: For me it's usually the latest one that I favour the most, because it's fresh in the mind and your performance there mirrors the shape you are in at present. Playing concerts is like doing heroin, it's a powerful thing that can lift you off your feet, but when the high wears off, you need another fix.

Have you really done heroin?

Gylfi: No, of course I haven't done heroin. It's a metaphor, those are somewhat of a hobby to me. I've been told that my metaphors tend to get weird.

How about the most unpleasant/worst one? Why?

Alex: We once travelled all the way across Germany to play to an empty room, stay in a hotel and we got paid more than we've ever been paid for a show. I tell ya, it's lonely at the top.

Our reviewer Bob Cluness thought your album title—Easy Music for Difficult People—sounded stupid, even though he loved the record. Do you have anything to say to him? Is

this music for difficult people? Are you guys difficult people?

Alex: Those who live in glasshouses should not throw stones. What kind of a name is Cluness?

Kjartan: It would have been worse if Bobby had liked the title but not the album. Then I would like to talk to him. kimono is difficult people, we are very nice individuals but when we come together then we can be very difficult, especially to each other.

Gylfi: The review was pretty positive and the fact that he didn't like the title just means he doesn't understand it or has little imagination. The title of the album is a pretty wide concept but you must be willing to let your mind figure it out.

EM4DP is a pretty dark record, huh?

Alex: Is it? Hmm...

Gylfi: One thing all our albums have in common is the dark shade that hovers over them, but EM4DP is probably our lightest and most accessible one. Some people will probably agree that music in a minor key can be very uplifting and enriching. I like to think of our sound as the one you hear when you're about to return from a bad dream and wake up to find that everything is fine.

Where do you see kimono going over the next five years? Do you guys have a plan, or are you more operating on a 'for the fuck of it' basis?

Gylfi: We'll probably still be making music together, but at our own pace. We all have other careers and kids are popping up everywhere, there are lives that need to be tended to. But we have a lot left in us as a band, and we're already thinking about our next album. As you get older and you've been doing this for almost 10 years like us, you learn to use your time much more constructively; you get more work done in less time. We will certainly make the best out of ours.

Alex: We have plans for all of you. You want to join my cult "for the fuck of it". My... but... Grapevine really is a potty mouth. Those prudish tourists aren't kidding. It's all fuck this and fucked-up fuck fuck with you guys, isn't it? Fucking hell. 🍑

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Travel | Snowmobiling



Scary Adventures On A Glacier

As most Icelandic adventures, this one starts at eight-thirty in the morning at Reykjavík's central bus terminal, BSÍ. Grapevine's photographer and I are there to embark upon Reykjavík Excursions Glacier Adventure, which entails riding snowmobiles around the Mýrdalsjökull glacier. We board the bus, and I try to nap but get distracted by the driver, who turns out to be a knowledgeable and entertaining tour guide.

On the last leg of the trip there, we meet our guide, Andrína, who lives on a farm just below Mýrdalsjökull and proceeds to drive the last metres to the glacier in her jeep. We drive up a bumpy gravel road bridging a height gap of 700 metres, finally reaching a cute red cabin where we put on our glacier-gear. Once we reach the snowmobiles, Andrína tells us how to handle them. There is not much to it; the accelerator throttle is on the right handlebar and the breaks are on the left one.

We are finally ready to start the adventure. The group pairs up on the snowmobiles and we start the drive. A

few seconds in, I realise I'm just not very good at this. I desperately fail to comprehend how everyone manages to just speed off, leaving me trying to figure out how to steer this weird metal beast.

After a while, the rest of the group notices our fading ability to keep pace and slows down. Confused desperation makes way for pure joy. However, my enjoyment only lasts for a few minutes, ultimately turning into a thrill which will ultimately transform to fear.

After going around a bit and discovering the beauty of the colour white, we set our sights for the top of the glacier. This is where our troubles start. The weather suddenly changes, and the wind shows its force according to true Icelandic tradition. The only way to stay in control of my snowmobile is to lean against the wind, hanging on one side of it.

The wind gets worse, along with the visibility. Suddenly, we realise that one of the couples (along with their snowmobile) is missing. We stop and the guide goes looking for them for what

seems like hours. Have they landed in some obscure crevasse the guide didn't know about? The photographer and I exchange frightened looks. The couple eventually reappears, thankfully, and we carry on through the storm.

In order to see something I am forced to remove the visor from my helmet. As the wind gets worse and worse, I start wondering if these are normal conditions for an adventurous trip. The storm seems to be trying to prove who is stronger. After a few minutes of fighting it, we are defeated and our snowmobile tilts over. Our guide comes to the rescue, and we proceed onto the next round of adventuring.

We drive on. We wonder whether the guide has any idea where we are. She stops every now and then to check her GPS—but what if it's not working? Would a rescue team find us? Will we ever get home again? Will we die on some snowy rock on a snowy rock in the outskirts of the North-Atlantic? Will our mothers cry? As I lose sight of the snowmobile in front of me, I feel all hope slip away.

In the midst of my despair, we start seeing the outlines of a mountain! And no mountain has ever appeared this beautiful, for it means that I can see—and if I can see, there is no more storm!

Indeed, Andrína makes us stop to enjoy the view of the glacier tongue below us. At this moment in time, I'm not really in the mood for sightseeing. I'd rather open a bottle of champagne and celebrate life. We head back to the cabin and—except for falling off our snowmobiles every now and again—the way back remains peaceful.

As soon as we reach safe ground, we corner our guide with questions: Did you know where we were at all times? Did the GPS work? Is the weather always like this?" She answered yes to all of them, adding that the winter weather is usually like this.

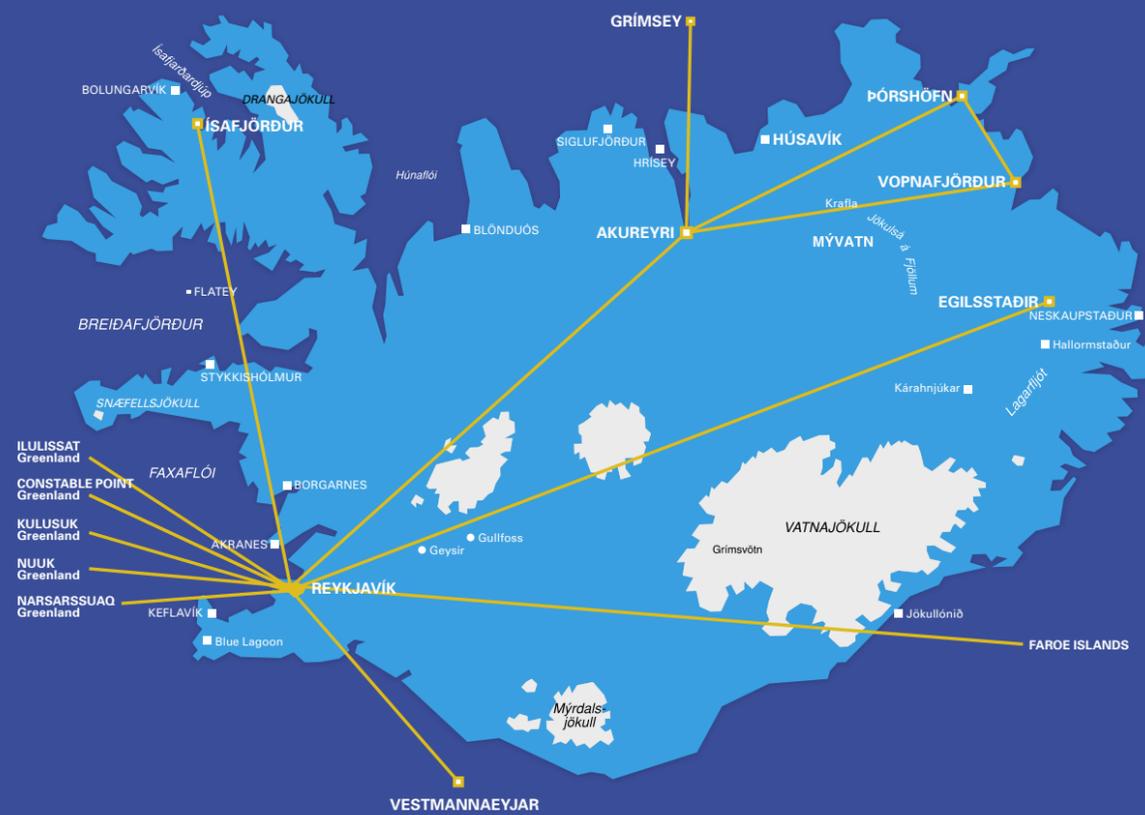
While Andrína takes us back down to her farm and our bus, I ask her a few questions I should have maybe asked in advance. I find out that she has been guiding this tour since 1994, that she has never lost anyone or had to call a rescue team, and that the worst things that happened during these trips were "some broken legs".

Later, on the bus, it gets quiet. The exhausted adventurers take a well-deserved nap. A good, scary day is over.

"Will we ever get home again? Will we die on some snowy rock on an island in the Atlantic Ocean? Will our mothers cry?"

✍ SOPHIA VAN TREECK
📷 JULIA STAPLES

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Upcoming at Kinó Klúbbur: The coming months will see a lot of activity from the ranks of Kino Klúbbur, with numerous screenings taking place at various locations around town. The programme includes the works of Japanese American filmmaker Tatsu Aoki, a 16mm shorts program and pieces from video artist Jennifer Reeder, including her infamous superhero series, *White Trash Girl*. Point yr. clicker to www.kinoklubbur.com for updates - and go befriend the club on Facebook, too.

Film | Interview



Making Little Guys Accessible In A Small Country

Kino Klúbbur's Rebecca Moran has a mission

Icelanders like to brag about per capita records. Most published books in the world, most coffee consumed, highest suicide rates, rah rah rah... Icelanders probably watch more movies per capita than most nations out there, too, but they still have a surprisingly limited film culture. Our movie theatres mainly like to screen regurgitated Hollywood pap (you'll often find the same Rob Schneider abortion screening simultaneously at four of Reykjavik's six theatres SIMULTANEOUSLY), and there is not one specialized cinéophile theatre operating.

Still, there is hope, and it is embodied in the likes of artist/filmmaking enthusiast Rebecca Moran, who screens obscure gems and lesser-known masterpieces at the nomadic Kino Klúbbur film club every two weeks. Since 2009, Rebecca has been introducing Reykjavik's denizens to documentaries, animated films, personal narrative and experimental films, her only motive: "To make these little guys accessible, because they are the ones that give film a fresh voice."

"It's technically called a microcinema," she says of Kino Klúbbur, "which is basically a showcase for small gauge filmmakers who operate similar to a one-man band. They are THE makers of the film, from concept, to shooting and editing. The films are created with a limited budget, occasionally a small crew, and generally shot on either Super 8, 16mm, or video.

It's miles away from industry and nearly impossible for an individual to get their hands or eyes on this type of film. Mostly because they are often distributed by the filmmakers themselves or specific companies (Canyon Cinema or Light Cone to name a few). That's where Kino Klúbbur comes in..."

Have you run similar clubs before?

I spent a lot of time in the experimental film department during my studies at

the Art Institute of Chicago, and have been immersed in that scene since the late nineties. After moving to Holland, I was invited to program monthly screenings at WORM, an experimental venue for film and music in Rotterdam. Then I moved to Iceland, followed by a few years of silence until I finally rolled up my sleeves and created Kino Klúbbur.

You've been showing at Bakkus pretty regularly this winter, but you've also been known to screen in different venues. Is there a preferred Reykjavik venue where you like to screen films, or do they each have an atmosphere and culture?

Kino Klúbbur prefers to remain homeless, and benefit from the different atmosphere of each location, not to mention the varying mailing lists. Bakkus is the perfect space for screening documentaries and films with a beer in hand, not to mention a great projection setup and proper sound. Most recently added is the Reykjavik Art Museum, who generously offered their screening room during the hip late night Thursdays. It is ideal for films that need a bit more concentration to delve in deep and sip a coffee in between. My all time favourite venue on this entire island is the Volcano Museum. A Red painted building, an intimate screening room, and loads of 16mm wisdom. Kino Klúbbur hopes to incorporate it off hours in the upcoming summer months.

Is there a running theme or thread in what's been on offer at KK, or is it just an assortment of good stuff?

I sat down one day, picked out a few of my favourite filmmakers that I've encountered in the last ten years, and sent out emails. So the connecting thread at the moment is my own nomadic history, and sheer luck in meeting many quirky filmmakers along the way. Over the years, they have all won some type of award, or screened in notable venues and

museums, but Kino Klúbbur loves them for the fact they never gave up at honing their craft.

What do you think of the local film culture? Where does it stand in comparison to other places you know?

It's an impressively busy and productive film industry here. I have always held complete respect for Icelandic film, and the perseverance of local filmmakers. Kino Klúbbur hopes to entertain and inspire the local scene with another perspective, another way of doing things.

What does the future hold for Kinó Klúbbur? What are some of your plans for the next year or so?

Kino Klúbbur plans to forge ahead with monthly screenings. In addition, to introduce film workshops in the realm of "image-making". That is basic 16mm film techniques; shooting, editing, hand processing and manipulations of the film itself. Simultaneously providing a venue for the works created. So far, the workshop has generated a lot of interest, and a few dedicated filmmaker friends are helping out to make it a reality... but it's a long road ahead to allocate the funding. What could be better in a recession, filmmakers getting their hands right down in it, and coming up with unique reels of film? It is the essence of what Kino Klúbbur is all about.

We're pretty much lacking an underground/alt. cinema, aren't we? I mean, Regnboginn could be so great if they were run and organised a little bit differently...

Honestly, I blame Hollywood film for spreading so much disease and so far. Except when one is really in the mood for 3d or brain-dead entertainment, which happens too. Besides that, Green Light is doing a fine job to bring in the bigger budget independent films. I tip my cowboy hat off to them. ☺

HAUKUR S MAGNÚSSON
JULIA STAPLES

Film | Rafskinna #1

RAFSKINNA

"THE MUSIC VIDEO IS HERE TO STAY"

Whether an art form in its own right or just a too costly commercial, the music video has today lost its pivotal status as a major marketing tool in the music business. The 80s heydays initiated by MTV, the world's first music video channel launched in 1981, are far behind and the best treasured music videos of today are often well hidden somewhere deep inside the YouTube jungle. At the same time, MTV is too busy trying to come up with a new twist on the same "horny kids living together in a tight dwelling" reality program to bother.

Just as in the case of the first music video shown on MTV on August 1, 1981, *Video Killed The Radio Star* by the Buggles, the first music video made in Iceland, *Myndbandið* by Sonus Futuræ, was a statement in itself, one that spoke of a new era in music and technology.



Made up of three guys still in their teens, Sonus Futuræ was one of Iceland's very first synth-pop bands. Not only was the name of the band meant to sound futuristic but the title and the lyrics to the video's song also sounded prophetic, almost like a manifesto for a new era. Simply titled *Myndbandið* ("The Music Video") the song's chorus stated that "the music video has taken over" and hinted at that the band or rather its novelty synth-pop or maybe just the invention of the music video was nothing less than a revolution on a par with the advent of microcomputers ("Merkilegt hvað margir halda að band þetta sé bölvaldur/skiljandi ekki að byltingin er bylting á við örtölvur?").

The National Broadcasting Company of Iceland (RÚV) had since its televised inauguration in 1966 hosted various programs that included studio performances by some of Iceland's most prominent bands, and had since the late 70s aired a weekly music program called *Skonrokk*, dedicated to the latest and the most stylish music videos from the UK and the US. Sonus Futuræ's *Myndbandið* became the first "independently made" music video—made outside the studios and without the equipment of RÚV—to be aired on the show. Jón Gústafsson, one of the three members of the band, actually became a presenter of teenage music shows at RÚV in

the 80s before making a career as a filmmaker. Jón recalls how their publisher and former singer with hippie band *Flowers* became a key figure in the making of the video:

"Our publisher, Jónas R. Jónasson, had just moved from LA and didn't think it was much of a deal to make a proper music video. He rented the best equipment on the market for us (U-matic low-band) and directed the video himself. RÚV wouldn't broadcast the video and one of the reasons they gave was technical—that our U-matic low band was below their standards. Jónas wouldn't budge and refused to leave the premises of RÚV until they accepted the video."



The music video was aired on the aforementioned music program *Skonrokk* on December 3, 1982. In the same month, Sonus Futuræ released their debut album, *Þeir sletta skyrinu sem eiga það* ("Those cast the sky that have it"—both the cover and the title a certain homage to Helgi Hóseasson, Iceland's most famous protestor). Another reason RÚV gave for their reluctance to air an Icelandic video made outside their premises was the apparent "danger" that it would give a bad example and result in a flood of independently made music videos all demanding to be aired at once. Those worries were obviously well founded, since only three years later the amount of Icelandic videos was such that the country's most beloved and prolific band, *Stuðmenn*, made seven music videos in the year 1985 alone, to name an example.

While Sonus Futuræ's *Myndbandið* is even more lost in the dim dungeon of RÚV's archives than it is in YouTube's jungle, most of those videos made by *Stuðmenn* in 1985 can be viewed on YouTube. Our recommendation has to be this "camel-pop" track with its accompanied mashup of a kitschy/po-mo blue-screened video that cites with just as much liberty the pop-art of Erró as it does haphazardly selected oriental imagery only few months before *Stuðmenn* became only the second Western pop-band (after *WHAM!* made it big) to play China.

Stuðmenn – Ég vildi að ég væri
<http://www.youtube.com/watch?v=fUrt33niRA>

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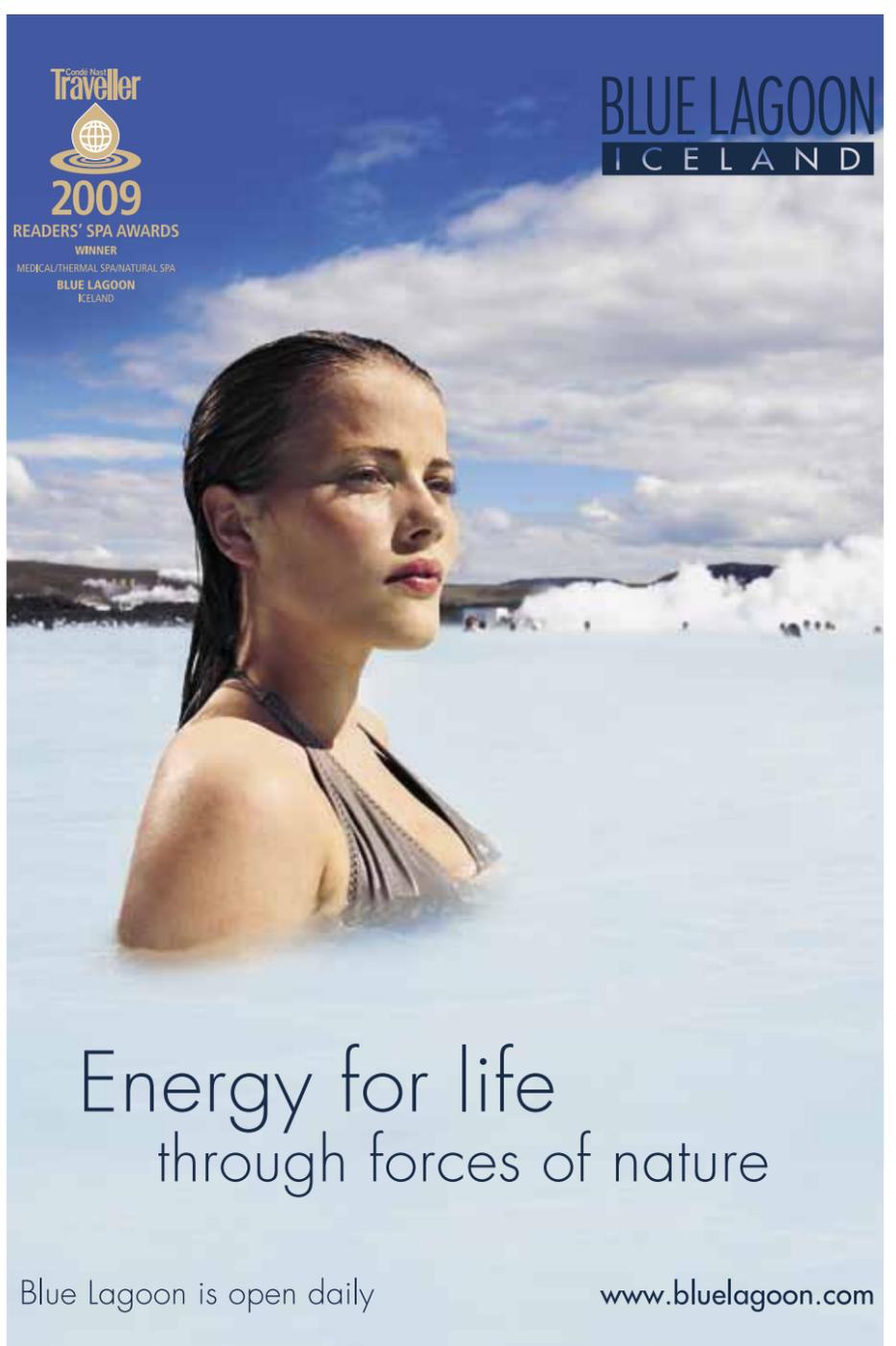
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Film Review | Valur Gunnarsson

Outmooring Michael: Maybe I Should have



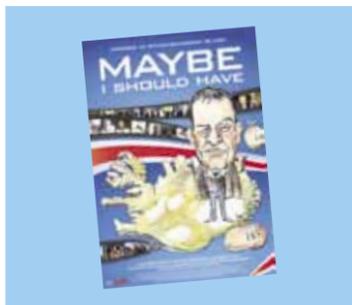
After the disaster that was Guð blessi Ísland, one could be forgiven for approaching the latest disaster movie with some repression. The former's flaw lay in trying to deal with the whole debacle from three different perspectives: the micro-history one of focusing on various individuals; the macro-history one of talking to bankers to get the big picture; and the conventional history of detailing event by event. It failed in all three. *Maybe I Should Have*, however, manages to succeed in all three. Partially, at least.

Right from the get-go the director, Gunnar Sigurðsson, presents himself as Icelandic everyman. He participated in the boom, if on a minor level. He bought a car with a breadbasket loan and liked to believe, as most people did, that everything was hunky dory. The crash came as a shock, as did the fact that his loan has now roughly tripled due to the collapse of the króna. While this ploy is somewhat narcissistic, it is nonetheless effective in anchoring the story in a main character. Guð blessi Ísland had three, all interesting, but none of them provided cohesion.

The night before the day after

The film is roughly in three parts. The first part deals with the mindset leading up to the collapse. It goes some way towards showing how virtually everyone, due either to blind admiration or fear, supported the bankers in the run up to the heist of the century. While this is not made explicit, it also shows us that some things have in fact changed. We are more suspicious of the rich now. At least that is something.

The collapse itself is, unlike the actual event, rather well managed. The constant intercutting of silent film comedians is a bit redundant, since the reactions of our leaders were farcical enough in themselves. The revolution is effectively portrayed by shots that manage to show the main narrative without



the aid of a tiresome narrator. Missing, however, is former PM Geir Haarde's disastrous outing on the BBC referenced in the film's title.

Gunnar's subsequent involvement with Borgarahreyfingin, which split up soon after entering parliament, is quickly mentioned without entering into a game of who-did-what.

Money goes to money heaven

In the second part, Gunnar goes all Michael Moore in trying to understand the collapse in layman's terms, although looking a bit less tired than Mike did in his latest outing. Our man even tries to find the missing money. Much like Morgan Spurlock searching for Osama, you know he won't succeed, but it would make a great ending if he did.

Like Guð blessi Ísland, he manages to interview Björgólfur Thor, perhaps the main culprit of the heist. Unlike that film, Björgólfur is here allowed to make his point and sounds all the more sinister for it. His notion of the money having gone to money heaven is sure to enter the Icelandic language as a stock phrase. Gunnar then sets off for Tortola, where many of the formerly leading companies of Iceland were registered. The only evidence of them, however, is a mailbox. He also goes to Guernsey, where senior

citizens were robbed of their life savings by Iceland's former leading citizens. This is one of the more important aspects of the film, as we rarely get to see the non-Icelandic victims of the bankers' excellent adventure turned bogus journey. The most interesting, however, are the empty bank buildings in Luxemburg. These outposts were separated from the mother companies in the days leading up to the collapse. Gunnar makes an educated guess that if money heaven is a place on earth, this is where it is located.

Batman on ice

The last third is most problematic from a narrative viewpoint, as the story itself is essentially over. Much like the *Da Vinci Code*, the mystery is (partially, at least) solved in the middle rather than at the end. A bit of re-cutting might be in order. Nevertheless, it is this part that raises some of the most interesting points. Gunnar manages to show (partly, at least) how Iceland could be considered one of the least corrupt countries on earth during the boom. To paraphrase a *Batman* movie: "In a town this bent, who is there to rat to?" Interestingly, said *Batman* film was (partially) shot in Iceland.

Gunnar even goes so far as to dip into the foundation of the Icelandic republic under American protection and the auspices of the Independence Party. Money that was unearned and came from neither hard work nor exports came flowing in to the country, compliments of the US Army. A company was set up to make sure this stayed in the hands of the families who negotiated the deal and was used to secure their mastery of the island. A culture of political corruption funded with easy money soon developed, leading all the way from 1944 to 2008. Gunnar only implies this, but it would be the basis for a very interesting documentary, as is the money trail to Luxemburg. Hopefully others will pick up where Gunnar left off. ☺

Opinion | Bart Cameron

Morgunblaðið And The American Satanist



Not too many Americans wanted to hear about Amanda Knox as her year long trial played out. Accused of murdering a British flatmate while studying abroad in Perugia, Italy, Knox fascinated Europeans. Based on diary entries, made very public, that indicated she had seven sexual conquests, testimony that indicated she left a vibrator visible in her shared bathroom, and the fact that she kissed her boyfriend after her flatmate was murdered, an Italian prosecutor was able to concoct accusations first of murder by "satanic rite," then of murdering when a Japanese manga inspired sex game went awry, then a motive for murder based on envy and, of course, finally murder under "the fog of drugs and possibly alcohol."

The stories told by prosecutor Giuliano Mignini in the Amanda Knox trial are the stuff of legend, built from coarse stereotypes and pornographic fantasies. My guess is Americans couldn't reconcile European treatment of a seemingly average American girl. We have a hard time assuming that someone is a orgy-loving Satanist based on their possession of a vibrator—that Europeans might see us in this light, all a puff of pot away from slitting throats, is a painful indicator of the our rating as humans on the Euro-scale.

Knox was found guilty of murder, though not of Satanism, this December. With decent access to a range of reporting, it is understandable to me that she was found guilty: yes, her prosecutor played on sexism, gross ignorance, and fear in his storytelling, but there were a couple pieces of evidence that attached doubt to Knox's innocence. I do not expect juries the world over to stand by the American platitude of innocence until proven guilty—we ourselves rarely live up to it—but the buffoon Mignini has made a painful trial look like a gross misstep of justice.

Painful as it is to see a person of power fail in his office, sensationalizing a tragic death, the Knox trial has given us something very useful: a touchstone from which to evaluate journalistic integrity.

Given sex and Satanism and conjecture, we can see clearly, with this example in the centre the ability of newspapers to report actual facts, whether newspapers reprint conjecture or analyze, whether newspapers present the most pornographic terms are presented as headlines, or whether logic and humanity is applied.

So on December 4, 2009, when an aghast Icelander forwarded me Morgunblaðið's coverage of Knox, I understood the reaction. The headline of a non-bylined article written for Iceland's most revered newspaper said simply "Satanistar fá langa dóma" – "Satanists get long sentence."

What followed was a brief summary of the sentence Knox received, and a recounting of the prosecutor's case. The American student molested and slit the throat of an Englishwoman, an "engill," yes, an "angel." Sources are referred to in the article, the BBC, Vanity Fair, the Telegraph, but none are quoted. What we need to know is an American Satanist brutally raped then murdered an English angel. That's the official editorial opinion of Iceland's most trusted news source.

There are a few points that are particularly striking about this story. The description of Knox as a Satanist is particularly gripping: for the most part, the tone of the article closely mirrors the conservative Rupert Murdoch

newspaper The Times of London—except the Times uses facts and quotes. But no newspaper, including the Times, referred to Knox as a Satanist after the prosecutor himself abandoned that line of thinking in 2008.



In the absence of facts, and with adjectives of Satan and angel applied, we are expected to figure out guilt based on, presumably, stereotype. To be fair, Morgunblaðið did not mention sexual history to the degree that English newspapers did. The only fact we can base the tendency toward Satanism or angelicalness on is nationality—is it more likely for an American to be satanic? An Englishwoman to be angelic? This is not the way you typically want your journalism to function.

It is possible that Morgunblaðið simply flubbed a story that didn't seem important to them. They presented the facts, messed up on a headline, and nobody much cared. If they played up a stereotype that American women are somehow ruthless and lacking in morals, it's hardly anything new: as I reviewed the article at MBL.is, a banner advertisement of "Sorority Row", featuring scantily clad American girls and the suggestion of horror, blinked next to the Knox article.

This article, though, flies in the face of two core Icelandic values. I could be wrong, but in my time in Iceland I felt that the country espoused equality among sexes and vigilance against prejudices based on sexuality—the idea that the number of partners a woman might have could compromise her moral fortitude is rejected in Iceland. The notion of a fair trial, and a strong reaction against over-rigorous prosecution, also seemed to me to be central to Icelandic identity. I've seen very thorough arguments of evidence in foreign trials of sex offenders in the pages of Morgunblaðið in the past, and successful arguments to bar deportation of tax evaders who received judgments deemed too harsh.

The Icelander who presented me the Morgunblaðið article suggested that Icelandic values are still the same. "What happened to Mogginn? It's turned into Séð og Heyrt" was her main observation. She had expected the newspaper that represented Icelandic values. She found a tabloid.

Americans aware of the Knox treatment in the European press are quick to call out anti-Americanism. I wouldn't go nearly so far. I would call out sloppy journalism, which brings to mind the many warnings I once received about a future in Iceland dominated by shoddy journalism. Davíð Oddsson, as Prime Minister, complained via his advisers in 2004 that if media went unregulated, we would see corrupt media along the lines of what passes in Italy. That specific example was sited to me as I attempted to cover Oddsson's failure to pass a media bill for the Associated Press.

I can't help but see the irony that Davíð Oddsson, in serving as editor of the once revered Morgunblaðið, has recognized the low promise of his warnings about journalism. ☺

Poetry | Eiríkur Örn Norðdahl

So What, You Gonna Cry Now?



Most poetry's pretty fucked up. It tries hard to be hard. Not only hard to understand, but also hard to touch—hard to feel. Sentiment isn't really welcome in poetry anymore, it's been outlawed. Sentiment is bad for poetry. It eats up the poetry and excretes it as pure whiny mush.

As is usually the case, sentiment wasn't outlawed for just any old no-good-reason—it was kicked out 'cause it'd started to misbehave so badly as to not be considered tolerable anymore. It had had too much to drink and was creeping everybody out with its nonsensical, overemotional whimpering. It was all in your face with its "The depths of my pain/ the drip of my drugs / today's the day / I die" and it's roughed-up, false bravado, driving everybody nuts. So it got kicked out. Boot in the ass and out the door.

It all started with the pleasant idea of representation. Poetry was to become the voice of the underprivileged, the huddled masses, the proletariat—it was to become the voice of the voiceless. This is North America in the sixties and the seventies: beatniks, hippies, black nationalists, anarcho-communists, neo-Marxists, orgy-enthusiasts, feminists, shock-artists and the like. Anybody who

wanted to be somebody was either underprivileged or revolutionary enough to make up for their lack of underprivilege. It was, in many ways, a beautiful time.

But poetry was never a tool meant for representation—never an archaic form of Powerpoint, never a public diary. It was never a tool, per se (although many poets, I'll admit, are in fact tools). And as often seems to be the case, things escalated fast. By the late seventies it was hardly enough to feel yourself an outsider anymore, to speak on behalf of your forgotten people or to project social problems. It quickly turned from the social to the personal, as poets realised that for pure muscle the personal always beats the social, hands down. Telling an audience that your people had been raped had nothing on telling the audience that you yourself were the survivor of your own personal holocaust, and then proceeding on with the gritty details. The lump in the throat beat the fist in the air. By the mid eighties, surprisingly enough, this turned into a competition. Literally. Poets got up on stages all over the world to espouse their clever, rhythmical rhymes for sexual abuse, rape and whatever else could keep the audience gasping. And the judges picked a winner. Usually the one who'd fit

the most—at rhymes into his or her poem. "Due to complications with my castration, and the depreciation of my flagellation, I fell victim to demonization without ejaculation." The victor was the one who got the most applause. The one whose authenticity seemed most true. Whose pain ran deepest.

And so, embarrassed by all this sentimentality, most poetry worthy of the name turned its back, turned cold and turned hard. It intellectualized, codified and peculiarised—it kicked back with a vengeance. Sentiment, being an old tradition in poetry, gets all the proper lip-service, of course, but it's not a card-carrying member anymore. On those rare occasions that it gets invited to poetry's shindigs, it's kept thoroughly in check, its punch is de-spiked and if it so much as hints at having had a rough time recently, poetry gets all like "so what, you gonna cry now?" and boots it without further ado.

Which is a shame, I guess. But until sentiment learns how to behave itself, that's just how it's gotta be. ☺



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PAGE 30:

The revolution is effectively portrayed by shots that manage to show the main narrative without the aid of a tiresome narrator. Missing, however, is former PM Geir Haarde's disastrous outing on the BBC referenced in the film's title

'Maybe I Should Have' offers another look at what went wrong.

PAGE 10:

"What usually delays the deployment of rescue teams is bureaucracy, i.e. the time it takes the government to decide to send aid," says ICE-SAR PR-officer Ólöf Snæhólm Baldursdóttir. "The short chain of command in Iceland and the effective work of public officials made the fast response possible."

Iceland's ICE-SAR responds to the devastation in Haiti.

PAGE 6:

To begin with there was plenty for the MFKARs to feed on, but as only a few fruit trees kept growing, on their own, by neglect, the MFKARs had to start feeding on each other, already in the second year.

The progression of corruption according to Haukur Már Helgason.

PAGE 9:

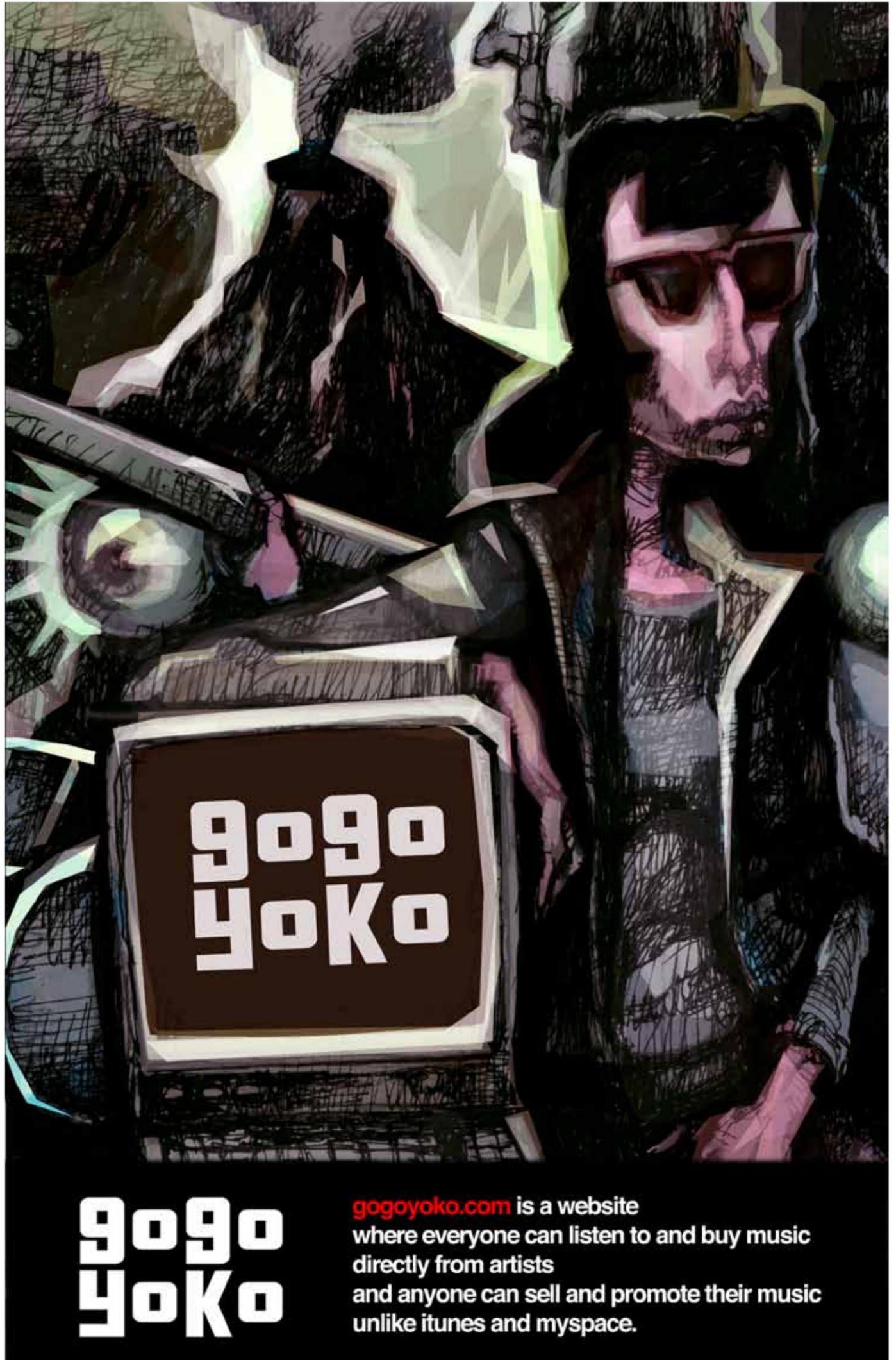
Icelanders were a fierce nation with innovative Viking spirit, conquering the business world with their natural skills for battle, a mentality moulded by harsh nature over the centuries.

Hermann Stefánsson asks what it is to be Icelandic.

PAGE 22:

As an authority on all things—noodles not excluded—the Grapevine thought it appropriate to indulge in the offerings of each establishment so that the next time you're torn between stopping by Skólavörðustigur 8 or continuing uphill to 21A you can reflect upon our sage-like words and make the right choice.

Which noodle will you choose? Catharine Fulton helps you decide.



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