



# The REYKJAVÍK GRAPEVINE

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**IN THE ISSUE** Issue 16 • 2011 • **October 7 - November 3**

+ **COMPLETE CITY LISTINGS - INSIDE!**

**MUSIC** **BJÖRK. On Biophilia** p 1 Airwaves Special

**ALSO MUSIC** **So much music!**

**FILM** RIFF in retrospect — **POLITICS** Reykjavik is rife with protests. So is... Wall Street? — **TRAVEL** Surfing! Horsies!

**ICELAND  
AIRWAVES  
IS ALL ABOUT  
THE BEAUTY  
OF THE RIDE**

**SPEED RACERS,  
BUT NOT REALLY**

**AIRWAVES** x **KRÍA CYCLES**





Kríá Cycles provided the awesome cool bikes you can see on the cover. The ones in the center and to the left are custom made by them! They are a cool, innovative and grassroots DIY company, the sort of thing we love giving a nod to. Expect an extensive article on them in a future issue, and do check out their workshop at Hólmaslóð 2 and their website ([www.kriacycles.com](http://www.kriacycles.com)) in the meantime!

# MAN, I AM LIKE TOTALLY BEAT

Haukur's 48th Editorial



Writing this, I feel like what I look like on the accompanying photograph. All sweaty, tired, gross, wet, dishevelled, happy and content. Making this issue of Reykjavík Grapevine has been really hard work for various reasons that I don't care to go into (mainly because it is super extra long! Lots of fun stuff to read!); I am not one for complaining and I don't even want to complain about the experience. It was hard and gruelling and stuff, but it was also really, really fun, and I am pleased with the result.

And I hope you are too, dearest reader.  
(But since this is an extra-long issue that was made under some rough circumstances, there might be one or two mistakes in there. Like typos and stuff. And we might have forgot to publicise your art show, and we might have had to cut that interview with your awesome band at the last minute because the layout changed unexpectedly, but don't worry—we'll do it in our next issue. We love you. You are wonderful! Please don't get all pissy about it).

ANYWAY. Yes. Making a magazine is sometimes like being in a rock band, not the least because you get to spend time with some pretty damn awesome people working in harmony towards a shared goal. It is fun and everyone should

try it. And all our contributors, guys, you're so awesome! Group hug! Let's form a band, shall we?

This issue has a lot of music stuff in it. This is mainly because AIRWAVES IS UPON US once again! And Airwaves is always a high point of the year, a great source of pleasure and joy and fun times and new discoveries. If you're into that kind of thing.

I look forward to bumping into y'all at shows, on the way to shows and on the way from shows. So much music, so many new visitors to get to know, so many great people giving their everything so that we may be entertained, enlightened and thrilled.

It's wonderful. Enjoy it!

PS – I can't decide what I think is ridiculous: people that protested vigorously two years ago arguing that such acts are in no conceivable way appropriate now, or people that were all outraged about the protest two years ago trying to argue that such acts are totally appropriate now. Quit being dumb hypocrites, y'all!

## WE HAVE MADE A FANCY NEW WEBSITE! YOU NEED TO GO THERE RIGHT NOW!

**THE ADDRESS IS WWW.AIRWAVES.GRAPEVINE.IS**  
Here's the deal. We got so excited about effing Airwaves that we conducted a whole bunch of goddamn interviews and wrote a shitload of articles we can't even begin to fit in this supplement! Are we bad at planning? YES! Are we awesome at making stuff? YES! So we figure, INTERNET HAS NO WORDCOUNT! So we're publishing all that stuff on our fancy Airwaves site, AND MORE!

Go to [WWW.AIRWAVES.GRAPEVINE.IS](http://WWW.AIRWAVES.GRAPEVINE.IS) right now for articles, interviews, op-eds, photos, videos, festival tips, trix and rumours as well as REVIEWS OF EVERY GODDAMN ICELAND AIRWAVES SHOW!



## TRACK OF THE ISSUE

**The Grapevine's Big-Ass Airwaves Compilation 2011!**

Download at [www.grapevine.is](http://www.grapevine.is)

Okay guys. This is one of our totally favourite things about our big-ass Airwaves issue – getting to turn our track of the issue into one BIG-ASS COMPILATION CD for youse all! There are so many cool bands playing and we just can't stop listening to all the amazing local folks cramming the line-up this year that we want to spread the love and share the joy. So download this shit right now and get excited for the party with these amazing tunes! Yeah!!!

- Hermigervill - Partybær // Markús Bjarnason - Sweet Nothing // Mugison - Stingum af // Samaris - Góða tungl // Thorunn Antonia - Too Late // Sindri Eldon - Andrea (My Heart Is An Unknown Quantity) // Miri - Grafandi Andra // The Dandelion Seeds - Beautiful Stranger // Legend - Sister // Skurken - Bistisbo // Muck - Mother // Swords of Chaos - Northern Crater // Kira Kira - WELCOME HIGH FREQUENCY SPIRITS UNITED // Daníel Bjarnason - Processions III: Red-handed // Ólafur Arnalds - Ljósið // Árstiðir - Ljós í sand // Just Another Snake Cult - Friends Like A Changing Tide // Úlfur - Black Shore // Reykjavík! - Hellbound Heart (radio master) // IKEA SATAN - The Ghost Of Halfway House // Snorri Helgason - Mockingbird // Kalli - Nothing At All // Prinspóló - Niðrá strönd // Sudden Weather Change - Sharp // Lay Low - Brostinn strengur // Vigri - These Are They Eyes // Puzzle Muteson - En Garde // Stafrænn Hákon - Glussi // PORQUESÍ - Obvious Harmony // Tónik - Bogus Journey // Valgeir Sigurðsson - Dreamland // Útidúr - The Glow / Retreat // Krummi - Broken Clock // Sykur - Shed Those Tears // Hellvar - Morcau de Gaité // Ask The Slave - Sleep Now // Ljósvaki - Get Together // Weapons - What I Do // Bárufjörn - Pula // Gunslinger - Stallone // Hoffman - Dirty Julie // Mammút - Follow (Bang Gang cover) // Dad Rocks! - Weapons // Valdimar - Yfirgefinn // Biggibix - Situation // Captain Fufanu - What it takes // Gang Related - Mona // The Heavy Experience - Bad Temper, Bloody Sun // Sin Fang - Slow Lights // Náttfari - Sumardagurinn fyrsti

Here's what you do:

- 1) Download the mix in a snappy .zip folder at [www.grapevine.is](http://www.grapevine.is), it will be available for download starting Airwaves monday, at 15:00.
- 2) Unzip it and burn the tracks onto a bunch of CDs or upload them to your mp3 player.
- 3) You can print out the cool cover we made with it too and get crafty with it!
- 4) ????

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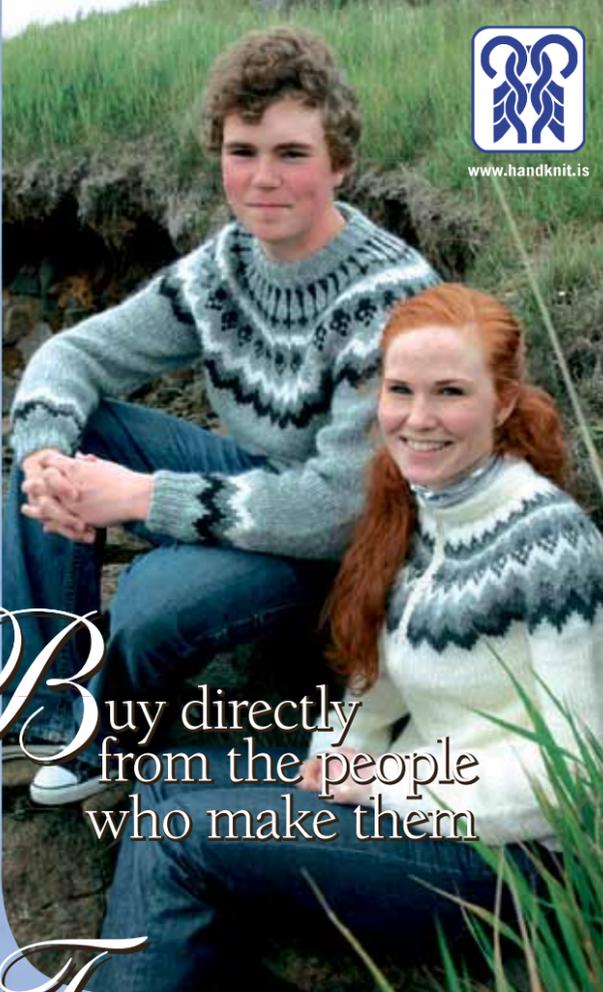


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# Sour grapes & stuff

## MOST AWESOME LETTER

There's prize for all your **MOST AWESOME LETTERS**. And it's a scorcher! Whoever sends us THE MOST AWESOME LETTER each issue will receive a cool new **REYKJAVÍK GRAPEVINE T-SHIRT**, featuring the majestic G that adorns our cover. You'll also get **A GREAT STICKER FOR YOUR LAPTOP OR YOUR FRIDGE** and a **PIN FOR YOUR HIPSTERBAG!** So you should make sure to keep writing us fun and/or interesting letters

The Grapevine tee surely is the **SHIZNIT** (whatever that means), and it's good for posing in front of a mirror, impressing folks with your impeccable taste or picking up men or women of all ages (no minors). **DON'T PANIC** if your letter wasn't picked AWESOME LETTER. You can still get a tee for a low, low price over our website, [WWW.GRAPEVINE.IS](http://WWW.GRAPEVINE.IS)

Now, if you're in the market for free goodies next month, write us some sort of letter. Give us your worst: [LETTERS@GRAPEVINE.IS](mailto:LETTERS@GRAPEVINE.IS)



## MOST AWESOME LETTER:

Dear Grapevine,

If someone told me six months ago that apartment-hunting in Reykjavík could come close to a hellish experience, I would have (politely) laughed in his/her face. After a few weeks of endless hours behind my computer looking at listings and after millions of phone calls I am ready to beg forgiveness on my knees to that imaginary someone. I even regret not having accepted work in a slaughterhouse in the north of Iceland instead of moving to the capital; that's how bad it is.

True, my partner and I are willing to be in the hype 101, and realizing we are making things more difficult for ourselves, we are now considering the neighbouring 105 and 107. Don't get me wrong, I'm not saying that there are no apartment or houses available for rent. We actually have had some opportunities. The first apartment we looked at was a small basement studio where we couldn't fit an extra chair. The

second one was of reasonable size, location and price (!), but we could only stay until May -the apartment is rented to tourists for the summer. Fifteen times the rent of the winter months, how could anyone resist? The third one -well, I didn't get to see the third one, because the landlord did not show up at the appointment he himself set up. The fourth one offered us no contract and required a five-months advance for rent. We politely declined.

And so on...  
I've wondered what makes apartment-hunting so difficult in central Reykjavík. I haven't come up with an answer. Maybe I'm just out of luck.

Stephanie

Dear Stephanie,

thank you for your letter.

Yours is a plight many of us can relate to. We have had countless interns over the years who have spent half their stint with us just trying to find a decent, reasonably priced abode so they could stop couch-surfing their friend's houses. It seems like the best way to find a place in this city is by good old-fashioned word of mouth—and that can be really hard when you have just moved here! What are you supposed to do? Just go hang out at a bar and tell every stranger you meet you need an apartment? That could seem like a really forward and creepy pick up line, right!?

We feel for you though, so until you do find a place to live, have yourself some t-shirts and stuff on us to help turn your luck around!

I noted the article on the homophobic pastor in Reykjavik. I think it goes beyond simply the money issue - the city refusing him money due to his homophobia.

I can't find the article now, but it seems that his words were simply the "blaming the victims" of his homophobia for his problems, which should be pointed out to the readers.

But there are much worse people - the vatican - a world wide conspiracy to deny equality to gay people.

you'll be interested in the website HYPERLINK "<http://nobbeliefs.com/nazis.htm>" \t "\_blank" <http://nobbeliefs.com/nazis.htm> which in a number of pictures shows how the vatican supported hitler and his maniacs who murdered 6 million Jews, unknown numbers of gays, and yes slavs, gypsies and others.

now they of course hate gays and gay marriage. see t he link HYPERLINK "[http://www.irishcentral.com/story/ent/manhattan\\_diary/archbishop-timothy-dolans-gay-bashing-letter-to-president-obama-130346308.html](http://www.irishcentral.com/story/ent/manhattan_diary/archbishop-timothy-dolans-gay-bashing-letter-to-president-obama-130346308.html)" \t "\_blank" [http://www.irishcentral.com/story/ent/manhattan\\_diary/archbishop-timothy-dolans-gay-bashing-letter-to-president-obama-130346308.html](http://www.irishcentral.com/story/ent/manhattan_diary/archbishop-timothy-dolans-gay-bashing-letter-to-president-obama-130346308.html)

See the link: <http://www.guardian.co.uk/world/2003/aug/17/religion.childprotection> <http://www.guardian.co.uk/world/2003/aug/17/religion.childprotection> (about letter from Vatican telling bishops to hide the molestation.

I'd be glad to write articles for you highlighting all the crimes of the catholic church, a worldwide monstrosity whose

"protect life" campaign is designed to hide their involvement in the worst of the mass murders of history.

And I'd ask that material I provide / give links to be rewritten in Icelandic by others and republished in other Icelandic papers if possible.

Are there any other Icelandic web site blogs in English I would like to contribute to? - regarding supporting gays and progressive people, and exposing the vatican of mass murder and hate.

I was in Reykjavik in early august for gay pride and vacation in general. If the whole world were Icelandic, gay marriage and love of our gay friends and neighbors would be universal, and war would simply be in the distant past horrors of human history.

I'd move there in a second, even leaving my crabby wife, but for the distance to my children and grandchildren, and the long dark winters,  
Stephen Kay

Dear Stephen,

Thanks for the links! That is some crazy shit up there. We always tread with caution around conspiracy theory stuff but it's all worthwhile reading. Gotta say though, for someone who is so concerned about the rights of LGBT folks outside of their own country, it's a little startling to see you dropping other not-cool terms like 'gypsies'. That might be why your wife is so 'crabby'.

Take care!

Okay, can someone tell me what's so great about the KEF airport? Isn't it supposed to be award-winning? Like the best in Europe? That's what some Scotsman with a mohawk said. But it cannot possibly be the case. The self check in kiosks don't work for US-bound flights! After trying three I asked for help, as did other ppl, and it turns out we like expected to know this fact that they don't work if you are going to the States. They at least need a sign that says 'Convenient check-in for European flights ONLY. US flights, see long ass line. Maybe somebody at this fine office can get to the bottom of this.

- Goldie Jasonberg

Dear Goldie,

thank you for your letter. Look. We are all for being cynical about Iceland, Icelandic xenophobia, Blue Lagoon, Keflavik Airport, Björk, whatever. HOWEVER, you gotta realise that not being able to self-check in at KEF airport is probably your own US government's fault. Indeed, visiting the US entails ALL SORTS OF VESN, including filling out various forms, talking to scary security people that confiscate your hangikjöt and taking off your goddamn shoes all because of that one goddamn guy that tried to plant a bomb in his shoes (ONE GUY!!!! ONCE!!!). So write your letter to Barry Obama. He'll fix it up real good, like your economy. Then go occupy Wall Street. That is a great movement.

## Licensing and registration of travel-related services

The Icelandic Tourist Board issues licences to tour operators and travel agents, as well as issuing registration to booking services and information centres.

Tour operators and travel agents are required to use a special logo approved by the Icelandic Tourist Board on all their advertisements and on their Internet website.

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List of licenced Tour Operators and Travel Agencies on: [visiticeland.com](http://visiticeland.com)

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Reykjavík | Welcome to!

# Mayor's Address: WELCOME TO REYKJAVÍK



Dear reader,

Welcome to Iceland. Whether you're here for fun and travel or for business, I hope you'll enjoy a good time here and will get to know some locals. I would also like to make a special request that you spend a lot of money throughout the duration of your stay. Do not save on dining and drinking. Allow yourself some luxury. You deserve it, and it is good for the economy. I ask that you do not visit the retail outlets run by the Salvation Army (Garðastræti 6, 101 Reykjavík) or the Red Cross (Laugavegur 12, 101 Reykjavík). Even though they are fun shops, they are rather inexpensive. You should rather visit more expensive shops.

A lot of tourists that visit the country wonder why it is called Iceland, because—despite what the name might indicate—it isn't at all cold here. The average temperature in Reykjavík is 1°C. Nowhere in the world has better summers than Iceland. It might snow in the month of June, however. That is called 'a spring snowfall'. July is the hottest month. When it comes around you better have a t-shirt handy, because the temperature can reach up

to 20°C. Weather.com often states a temperature followed with a "feels like" temperature. When the heat in Reykjavík reaches 20°C, they will often say it "feels like" 15°C. That is probably due to something known as 'the wind chill factor.' No Icelander understands this. If we had this "feels like" feature in our weather reporting, we would say that it "feels like" 40°C whenever the temperature reached 20°C, without exception. This demonstrates the importance of 'mentality' and 'attitude.'

But how can it be that such a warm country came to possess such a frigid name? Yes, the explanation is simple: MISUNDERSTANDING. Ingólfur Arnarson, the first man that found Reykjavík, wasn't on his way here at all. He was en route to the United States of America, to buy grapes and other fast food that grew wild there in those days. He was very interested in food. And also homicide. On his way he noticed a cloud of smoke ascending to the heavens from an unknown country. His curious nature got the best of him, and he changed his course and set sail to Reykjavík (Reykjavík literally means "smoky bay").

As he disembarked his ship, he saw that the smoke was in fact steam rising from Reykjavík's many swimming pools. He was therefore quick in tearing off the suit of armour that he had worn in case he'd encounter some Native Americans while picking grapes, and jumping into some swim trunks. After swimming a good 500 metres he sat in the hot tub and relaxed. After a fun chat with the locals he had forgotten all about America. Who needs to travel all the way to America to pick grapes when there's a shop on Laugavegur called Vínberíð (Vínberíð literally means: "the grape")? Ingólfur decided to settle here. He rented a small apartment along with his wife, Hallveig Fróðadóttir, who many claim was the daughter of Frodo from 'Lord Of The Rings.' Nothing has been proven about that, however.

One day Ingólfur and Hallveig were taking a stroll around town. They were walking their dog, who was called Plútó and was a Great Dane. It was a sizzling hot summer's day. It was long before the t-shirt was invented. They were both dressed in full suits of armour, with swords and shields and helmets and everything. They stopped by at Ísbúð

Vesturbæjar in Hagamelur to get some ice cream and cool down. The story goes that Ingólfur asked the clerk whether she knew what the country was called.

She thought it was called Thule. Ingólfur felt that was a stupid name.

"No country can be called Thule," he said.

Outside the ice cream shop, a crowd had gathered. They had heard that foreign visitors were in town. A lot of those people were elves. Ingólfur then approached the crowd, raised his ice cream cone aloft and shouted:

"Henceforth this country will be called Iceland, because one can get the world's best ice cream here!"

Today we have a statue of Ingólfur. The statue depicts Ingólfur dying of heat, leaning on his dog.

Don't be a stranger, be like Ingólfur!

Best regards,

Jón Gnarr  
Mayor of Reykjavík

Iceland | Class struggle

## Are Iceland's Cops Underpaid Or Over-Entitled?



Some of the more iconic imagery that arose from the 2009 'Pots and Pans Revolution' featured police tangling with protesters, whether involving riot shields, pepper spray, or a physical confrontation within parliament itself. It is, of course, the duty of police the world over to help maintain order and protect people from harm. Iceland's police force enjoys some of the highest levels of public trust of any government institution. But now, with Iceland's police force demanding a pay raise, some are questioning whether or not the police are over-reaching.

A statement from the Police Federation of Iceland (LL) recently stated in part that it is "tragic" to "have to be a human shield between parliament and the people" on the first day of the new session. This remark was made after Left-Green MP Árni Þór Sigurðsson was pelted in the face by an

egg on his way into parliament. As columnist Guðmundur Andri Thorsson pointed out in a recent column, "In reality this statement means that the police regret having to defend the citizens of this country from violence. What are they taught at the police academy?"

How did things get to this point?

### PROBLEM?

Your average police officer makes about 350,000 ISK per month. The chief of police, meanwhile, makes 600,000 ISK. Outgoing police superintendent Geir Jón Þórisson recently told Pressan that he believes the starting salary for a police officer should be 500,000 ISK.

The problem? Prime Minister Jóhanna Sigurðardóttir says there's no money to provide these salaries. "[The police] are very important to society and of course we want to see if anything is

possible," she recently told RÚV. "But it is not possible to meet the demands of a pay raise or anything like it in the wake of arbitration. I don't think it will work."

The response from the police was immediate and strong. Members of riot squads in Eyjafjörður and Selfoss have walked off the job, and the riot squads in Suðurnes and Akranes are considering doing the same. While having riot squads in small country villages might seem like a wasteful expenditure, they are in fact the back-up force for the capital's riot squad.

### POLICE STRIKE?

When this didn't get the salary ball rolling fast enough, LL kicked it up a notch: LL director Steinar Adólfsson told Vísir there is a strong demand within the police force to have the right to go on strike again, in the realist sense of the term. In expressing regret that some essential officers would be required to stay on the job in the event of a strike, he quite clearly wishes the police had the right to strike as an entirety.

Which isn't going to happen. The Boston Police Strike of 1919—which was also over a wage dispute, as well as the right to unionise in the first place—saw the city thrown into lawlessness for a few days. Volunteer militias were required to restore order. This is why police officers cannot go on strike.

On the other hand, the strike has always been labour's go-to last resort weapon in negotiations. It could even be argued that without even the implied threat of strike lurking in the shadows of possibilities at the negotiations table, it's very unlikely management would be more cooperative with labour.

### TRUST THE POLICE

The police likely don't need to go on strike, how-

ever—they have the public trust. A Gallup poll from 2010 showed that 81% of respondents said they trust the police a great deal. This made them the second-most trusted institution in the country, right after the University of Iceland, ahead of the banks, the church, and parliament. It is unlikely that this popularity has waned significantly. And this is probably why, when LL wanted to meet with Finance Minister Steingrímur J. Sigfússon over a wage agreement, they got their meeting, and the promise that a government work group will be assembled to try and find a solution somehow.

But LL may be pushing their luck. Many Icelanders don't earn 350,000 ISK, and there have been grumbles that the police are engaging in emotional blackmail to get their demands met. Journalist Illugi Jökulsson recalled the story of seeing an officer on the news use, as an example of the demands of his job, having a young boy die in his arms at the scene of an accident. He disclosed both the boy's age and where the accident took place, leaving little mystery as to who the victim was. "If I had been the father of this boy," Illugi wrote, "I would not have chosen that [the boy] be presented to the media as an example of the struggle of police wages."

As it stands now, the police are waiting to hear what the government's work group will come up with by way of a solution. Should the offer not be to their liking, Iceland's police force could end up joining the same protesters that their union regrets having to protect parliament from. But as public patience wanes, Iceland's police force may find itself on neither side of the divide, but wedged between a government that cannot pay them as much as they'd like, and a nation growing increasingly weary of their demands. 🍇

PAUL FONTAINE  
HÖRÐUR SVEINSSON

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# Revolution For The Hell Of It

A parody model of the 2008 Icelandic movement develops



Nearly three years ago, on October 6, 2008, then-Prime Minister Geir Haarde offered this grim prognosis on Icelandic national television:

**"There is a very real danger, fellow citizens, that the Icelandic economy, in the worst case, could be sucked with the banks into the whirlpool and the result could be national bankruptcy."**

At that time, his message reflected an economic shot heard around the world, one that translated into demonstrations and reforms. Now, for better or worse, that energy is gone, but the problems remain. Protests against these problems seem like bursts of irrational anger, directed at only the most public figures, with the nation's supply of eggs taking heavy losses. The guiding slogan could be: "We're pissed off. Let's do something useless about it!"

In this pursuit, perhaps mirroring the situation in the United States regarding Occupy Wall Street, Icelanders joined a protest at Austurvöllur on Monday night. It had them up in arms, screaming, yelling, pouting, banging drums and lighting flares, for sure, but those energies are misplaced. Iceland's recent protests in the city centre have been pointless exercises, affecting little change in a stubborn political process.

## HISTORY NOW

Saturday morning and Monday night's protests were according to most accounts inspired by the Icelandic economy, as well as the unchanged structure of the housing loan system. The demonstrations were peaceful and somewhat articulated the very real problem of Iceland's political paralysis. Many scholars and politicians engaged in similar behaviour, pointing out how inaction exists simply because we are

in the middle of recovery, and that recovery is a slow, painful process. With that said, one must ask, how can we end this political gridlock and speed this recovery up in a meaningful way?

Though the uselessness of political protest is endemic in most cases, in 2008 Iceland was special because of its grassroots, direct approach to quelling the crisis. 2008 is history now. As a portrait of the current situation, the ongoing placement of barricades around Alþingi asserts how the Icelandic government is getting used to tolerating a comfortable, acceptable margin of complacent dissent. With that said, Icelanders need new, sensible political direction and guidance leading to practical change, be it currently legal or illegal, or unpopular against the elite dictates found in international financial media.

## "I LOST EVERYTHING"

Icelanders are genuinely suffering, and politicians in Alþingi may shudder at the thought of harassment by barricaded activists clamouring for their resignation letters, but the kind of pressure exerted on the Icelandic elite is too loose to be useful, and it shows. Voices at the demonstration were enraged, comical, desperate or marginally relevant:

"We are against everything that the government does! We have nothing! All the people in the government can do what the fuck they want, but we get shit, so fuck them!"  
-a beer-drinking punk rocker banging at the Alþingi barricades.

"I'm so mad I made a sign"  
-Humorous and ironic poster at the demonstration.

"I lost my company, I lost my home, I lost everything," said one Icelander. Another, holding a large crucifix, offered: "I lost my business!" One said, "I lost my house in Reykjavík, and I'm do-

ing something for the people. We have to take out all of the people in the government. It's about economics."

"I am here to protest against the government, because I think they are not fit to run the country... I don't think it has an understanding of how economics work, and what society needs... everybody has been affected. I have not been affected very badly. It's killing the economy, how the economics are organised and how they are governed here in Iceland." This demonstrator went on to say, "The government wants to support a Palestinian terrorist state."

## WHERE ARE THE ANSWERS?

As you can see, like in politically splintered and economically battered America and continental Europe, Icelanders are now turning to a diversity of causes to make up for the shortfall of galvanising and unifying political causes.

Thankfully, some officials attempted at quelling the disturbance to the peace. Although the actions of Dorrit Moussaieff, the President's wife, jumping over the barricade comically harks back to an older tradition of direct democracy, it was more spectacle than substance.

Since 2008, only superficial changes have occurred in the political or regulatory landscape of Iceland. Where are the answers, and where is the way out? How can Icelanders help?

All Icelanders will need to engage in activities that disrupt their normal behaviour in order finally to build a new political reality that shakes up status quo of their four party system. A lack of cooperation here is a hindrance. Icelandic protesters need to find the specific legislation to reform, a serious way of punishing politicians and financial crooks, and the appropriate means of altering the political system that fully erases the legacy of the international embarrassment of 2008. They will also need to diversify their means of protest. Parliamentarians are not the only responsible parties. This will require insider information, new methods of organisation, as well as old-fashioned persistence and discipline. More than anything, whatever answer that presents itself will need determination and spine. 🍷

✍️ CHRISTOPHER CZECHOWICZ  
📧 SIMONE DE GREEF

# Protesters Force The Police To Break The Law



Last week, the National Audit Office of Iceland published a report criticising the National Police Commissioner for having violated laws on public procurement when he purchased riot equipment from firms with close connections to his own staff and/or other police officers. The Police Commissioner had not put these purchases up to tender, as is required by law. Part of the criticism of the Audit Office focuses on how the Police Commissioner split his purchases from one firm up into smaller lots, each under five million ISK, apparently in an attempt to flout the law, which stipulates that any purchase by the government or a government agency over the amount of five million ISK must be offered to public tender. This in itself is a violation of the law.

What makes this story of classic government graft and nepotism shocking is not the fact that the government official in question is the National Police Commissioner. What makes it truly shocking is how the Police Commissioner explained his actions—and how the right wing has flocked to his defence.

The reason the Police Commissioner gave for his violation of the law was that "it was impossible to follow the letter of the law on public procurement to the utmost extent in the midst of the pots and pans revolution." Icelandic society had plunged into "a state of chaos," he argued, and the house of parliament was "under siege." During these trying times the police, which was under enormous stress as it upheld the law and order by holding angry protesters back, desperately needed all kinds of riot gear. How could anyone expect him to worry about boring legal formalities?

This might sound like a reasonable excuse. Until we consider the fact that the questionable purchases took place almost a year after the protest wave of 2008–9 had peaked.

When pressed on this point, the Police Commissioner argued that the "conditions" that had formed in the winter of 2008–9, presumably the state of chaos and the siege of parliament, had not yet passed. According to this logic we are now living under some kind of permanent security threat that exempts the Police Commissioner from having to follow the law to "the utmost." What is perhaps most interesting is that the Icelandic right has not only bought this argument, but accuses not only those who have criticised the Police

Commissioner for having broken the law, but even those in the media who have covered the story, of 'sinister political motives' and of 'waging a vendetta against the police.'

Björn Bjarnason, who as Minister of Justice appointed the Police Commissioner in question, accused the National Audit Office of participating in a campaign by the current government to weaken the police, thus contributing to "increasing sense of insecurity in society, thus risking even further chaos."

*"According to this logic we are now living under some kind of permanent security threat that exempts the Police commissioner from having to follow the law to 'the utmost.'"*

Morgunblaðið (whose editor is Davíð Oddsson, former leader of the Independence Party) published an editorial dismissing the concerns of the National Audit Office. The purchases in question were 'insignificant,' and the amounts in question too small to warrant the "absurd propaganda campaign" being waged by some in the media. The editorial went on to warn the National Audit Office not to "participate in the games and spin of the media." Presumably the office should not issue rulings that could in some way inform or enter the political conversation.

The radical right-wing AMX echoed these arguments, claiming any criticism of the Police Commissioner was payback from the Left Greens party MPs, who have supposedly been seething with resentment against the police ever since it "defended the house of parliament against attacks" in the winter of 2008–9.

What we are witnessing here is an interesting development in the political discourse. Not only does the police believe that it as an entity is entitled to break the law due to an imagined permanent security condition—which is bad enough—but it finds staunch allies on the political right who are willing to argue that anyone who dares question the police force's illegal behaviour does so out of a hatred for the police and the law, and a wish to engulf society in chaos. I think anyone who values the rule of law should be deeply concerned. 🍷

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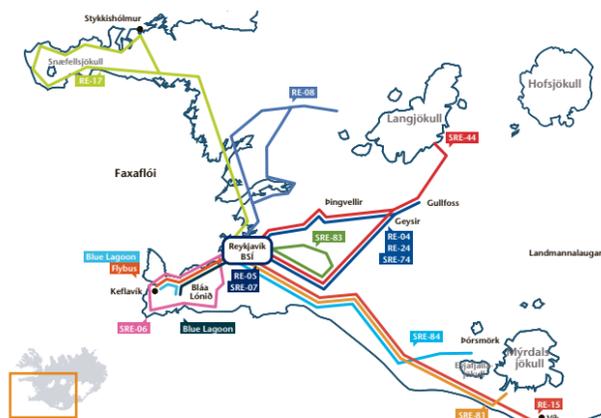
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# Transparency Is The Answer

Journalist Jóhann Hauksson on Iceland and corruption



Jóhann Hauksson is an award-winning journalist who worked for many years for the newspaper DV, writing mostly about Iceland's political scene. He has just published a new book, 'Þræðir valdsins: Kuningjaveldi, aðstöðubrask og hrun Íslands' ("Threads Of Power: Nepotism, abused positions and Iceland's collapse"), which covers a subject many Icelanders are all too familiar with: the culture of nepotism, cronyism and corruption in Iceland. The Grapevine got in touch with Jóhann to ask him what he learned in the writing of this book, and what can be done to fight back.

I understand that you've been writing about politics in Iceland for a number of years, culminating in your winning a Journalist of the Year award in 2010. What initially sparked your interest in politics?

I studied politics and sociology a long time ago. Incidentally, I became a journalist. It was almost natural for me to

## Words

Paul Fontaine

## Photo

Hvalreki

be interested in politics. But after some time, I began to feel strongly that there was something "rotten in the state of Denmark," and started thinking about corruption and cronyism. It was against all off-hand experience and evidence that Iceland was rated amongst the most

*"In decades of corrupt practice in politics and business, we have "cultivated" an elite class who runs the country, both in business and politics. This is bad for democracy. If the majority of the voters are loyal and submissive to this elite, nothing will change."*

"clean" countries in the world, as shown in Transparency International surveys. I started writing about corruption in late 2005 to early 2006.

## INVISIBLE POWER

It seems to me that some Icelanders are bored with the entire topic of corruption in Iceland; that is, they're aware of it, and don't seem particularly surprised when corruption is brought to light. What do you think contributes to this?

I think you have a point there. The thing is that the general public have an unsatisfying access to information. Our society is still closed and it still lacks transparency. I am trying to help the readers

of my book to clarify our cronyism, nepotism and corruption. In decades of corrupt practice in politics and business, we have "cultivated" an elite class who runs the country, both in business and politics.

This is bad for democracy. If the ma-

and encouraged to stop?

No. But I am aware that some eminent people in business and politics are not content with my new book. I guess the readers will wait and see if they will find some weak points in my evidence and arguments. But nobody tried to stop me. And after all, there is no reason to be afraid as a journalist here in Iceland. I have defied powerful people and been driven away from at least two jobs as a journalist and reporter. But when you feel that losing a job is not the end of the world, you sense a strong feeling of freedom. My message to young journalists is that whenever they are certain and they know their data and evidence is true, they should also have the courage to publish it.

Was it difficult to be able to trace the connections between e.g. business and politics? Just how publicly available is this information?

It is good to stick to some hypothesis about the relations between business and politics. Janine Wedel, an American anthropologist, has written a stimulating and thought provoking book about the new "shadow elite." She calls those persons "flexions," because they blur the boundaries between private and public interests. Instead of being constantly in-

involved in conflicts of interests, they rearrange things and the outcome is "coincidence of interests." In times of extensive privatisation, the risk of corruption near the border between public and private interests increases. This hypothetical model is useful to look at corrupt relations and cronyism in Iceland. Wedel's work has been very useful for me and I use her arguments in my book.

This is like a jigsaw puzzle. You uncover something that becomes a scandal. You arrange the pieces you have and you will see how things clear up in your puzzle. The hypothesis and your theory help you to discover the missing parts. Your theory or hypothesis and your evidence are interrelated. If you get new data or evidence, it either confirms that your hypothesis is right or it will be refuted.

## BRIBERY IS BRIBERY

Was there anything you learned that surprised you? And what do you think was the most damning revelation you uncovered?

William K. Black, who captured and put to jail 600 criminal bankers in US in the Savings & Loan scandal many years ago, has told us to call things by their proper name. Fraud is fraud. When FL Group and Landsbanki donated 55 million ISK to the Independence Party in 2006 (less to other parties); this was a kickback, even bribery. They wanted the politicians to privatise the geothermal- and hydropower companies. When the media uncovered this in 2009, the Independence Party decided to return the money. In my view, the leader of the party thereby confessed that the money was dirty. In my book I try to show this and make things transparent. I don't think this would be without serious consequences for the leadership of a political party in other civilised countries.

What solutions do you propose to undo the tangle of nepotism and cronyism in Iceland?

I think Eva Joly is right. She has fought corruption in France as a judge and an inquisitor. She and other well-known judges have put forward a principle for reconstructing justice: "Transparency without freedom is an infringement of human rights. Freedom coupled with opacity is an open door for crime."

So transparency is probably the solution to our problem, at least partly. I guess it would be good for this little population to introduce and implement some international framework of rules under multinational supervision. 🍷

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Gray Line Iceland - Iceland Excursions offers guided day tours and transfers, showing you the "must-sees" in Iceland. Sales manager Guðrún Þórisdóttir tells us about the stories behind the passengers.

"When working with so many passengers from all over the world with different cultural backgrounds, unexpected things happen all the time, sweetening the daily routine. Funny misunderstandings, touching stories, passengers with special needs as well as familiar faces, brighten up each day. It's fantastic to read how much they enjoyed their tours with us."

**AH27 The Viking Horse & Golden Circle Afternoon, Beckett wrote: Monday, October 03, 2011**



"The horse trip was really fun! Our guide for the Golden Circle afternoon was really great; we loved learning about the history and geography of Iceland."

**AH24 The Blue Lagoon & Golden Circle Afternoon, Pennessi wrote: Monday, October 03, 2011**



"The guide was obviously well-versed in a number of topics with geology/natural science a real strong suit. I learned a lot! The busses though, could have a bit lower back rests... couldn't really see out the front window. Great if you are there for the Iceland Air 3-day weekend deal, but this tour really whetted my appetite to see more of Iceland."

**AH25 City Sightseeing & The Blue Lagoon, BALL wrote: Monday, October 03, 2011**



"We thoroughly enjoyed our tour of the city and particularly enjoyed seeing the President walking his dog! Our driver was very informative and shared his pride in Iceland with those of us on the tour. What can one say about the Blue Lagoon -- absolutely amazing! Even though it was cool and rainy - on and off - I loved it! I hope to return to your island again one day."

**AH101 Reykjavik to Keflavik Airport - One Way, Beichl wrote: Monday, October 03, 2011**



"pick up was perfectly on time and I arrived on time at the airport, so everything was fine :-)"

**AH35 South Coast & Jökulsárlón Glacial Lagoon, Hatlevoll wrote: Sunday, October 02, 2011**



"The guide was absolutely perfect, he had a perfect knowhow about Iceland and this part of Iceland. He was actually a "nice guy"."

**AH72 Into the Blue - Snorkeling, Hou wrote: Sunday, October 02, 2011**



"It was such a great experience. The tour guide is really helpful and nice."

**AH35 South Coast & Jökulsárlón Glacial Lagoon, Hou wrote: Sunday, October 02, 2011**



"It was really nice experience. The amazing view is definitely worth the long trip."

**AH12 The Golden Circle Classic, Fischer wrote: Saturday, October 01, 2011**



"very nice tour guide and very well organized. this tour is a must for your first time in island."

**AH33 Northern Lights Mystery, Fischer wrote: Saturday, October 01, 2011**



"did it a 2nd time, because we couldn't see anything in the first night. we were standing in the cold dark about 2-3 hours but then the lights could be seen. just great!!"

**AH117 Blue Ice, Hou wrote: Saturday, October 01, 2011**



"It was an amazing experience. The tour guides are extremely helpful and nice. The climbing part is really fun. This is one stop you can't miss."

**AH24 The Blue Lagoon & Golden Circle Afternoon, Kolesar wrote: Saturday, October 01, 2011**



"Great tour and fair price! The combination tour was the right mix for me and in the right order - especially not having slept on the plane ride over and being extremely overtired and jet-lagged. The Blue Lagoon is really blue and revived me - just plain fun! The Golden Circle tour was fascinating and I'm not geologically or scientifically minded. It was very informative, interesting, not too long - I got a good feel for the country. The drivers, guides, depot staff were helpful, friendly and above all accommodating. With only one day in which to "see it all", if I never make it back to Iceland I feel content with my "taste" of the country, people and it's history. Thanks!"

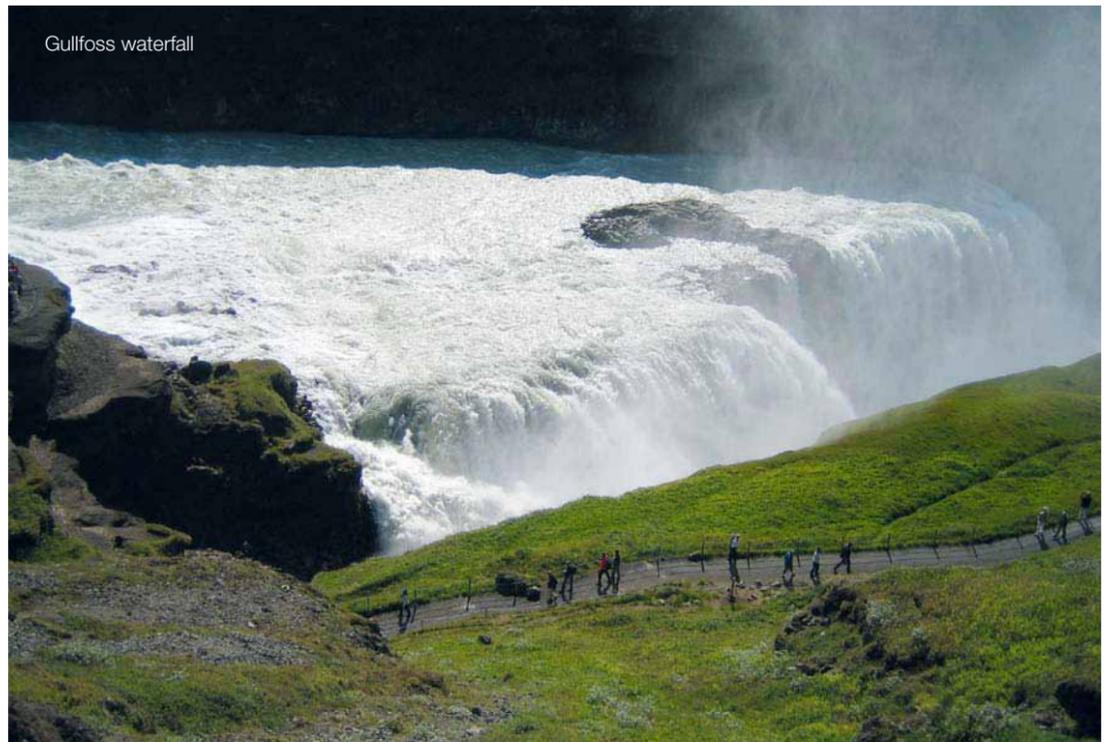
**AH12 The Golden Circle Classic, crockett wrote: Saturday, October 01, 2011**



"we got every kind of Icelandic weather except snow and it did not damp-

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en anyone's spirit... our tour guide Silken (sounds like) was wonderful and incredibly knowledgeable, both in English and German. We learned a lot and took lots of great photos, we don't particularly like having to wait in line for lunches etc so we brought our own lunches and snacks, everyone very friendly, Shirley and Alan"

**AH23 City Sightseeing & Golden Circle Afternoon, WU wrote: Thursday, September 29, 2011**



"This is a ver nice tour with a great tour guide! I highly recommend this for your next visit to Iceland."

**AH100 Keflavik Airport to Reykjavik - One Way, Doukas wrote: Thursday, September 29, 2011**



"The Airport Express was an excellent experience both to and from the airport. The friendly had some wonderful, wry and insightful commentary about Iceland on the drive into Reykjavik which was a wonderful introduction to Iceland. The service was prompt, professional, and friendly - beyond simply courteous. I would highly recommend it. I also took their Golden Circle tour which was excellent."

**AH12 The Golden Circle Classic, Ashbrenner wrote: Wednesday, September 28, 2011**



"It was an excellent tour and we learned so much about Iceland. The tour guide was extremely knowledgeable and really made the tour special. The next time we come to Iceland we

would like to go on another tour with this guide. "

**AH12 The Golden Circle Classic, Sørensen wrote: Wednesday, September 28, 2011**



"Great tour. Great guide. Iceland showed of the beauty of its fall colour palette. The soaring vistas of the plains and mountains has made a lasting impression. Great lamb soup for lunch. Highly recommended tour."

**AH11 The Golden Circle Afternoon, Davidson wrote: Wednesday, September 28, 2011**



"An excellent tour, with just enough time at each stop. Gullfoss waterfall is lovely and the hot spring area was amazing!"

**AH36 Vestmannaeyjar - Pompei of the North, Ulrich wrote: Tuesday, September 27, 2011**



"The tour was wonderful. The guides from Vestmannaeyjar were friendly and very knowledgeable, as was our driver out and back. We've been telling many of our friends to take this tour should they visit Iceland. Well done!"

**AH12 The Golden Circle Classic, Ulrich wrote: Tuesday, September 27, 2011**



"This was a very well done tour. Despite the weather, we saw a great deal, and our tour guide was very knowledgeable about the history and

geography of all of the sites of the tour. The site of Gullfoss and the experience of walking across Thingvellir were like nothing I could have imagined."

**AH35 South Coast & Jökulsárlón Glacial Lagoon, Berg wrote: Tuesday, September 27, 2011**



"Five Stars, definitely. We also took the following tours: AH10, AH12, AH31, AH35 and AH150. All of them excellent. We were especially impressed with all of the staff involved with the tours: often they went well beyond the call of duty to respond to their passengers. Such things as helping with luggage, waiting for tardy people, or just being helpful. One minor suggestion stemming from AH35. Perhaps a few, two or three, short stops for photography. I would have liked to take pictures of the older lava flows and the moss, etc. I realize that the highways are often not suited for such stops, but perhaps certain 'turn offs' or driveways might make it possible to provide such short stops. We were very impressed with all of the tours we went on with Iceland Excursions as well as with the service from and to the airport. We rate all of our experiences with Gray Line as 5 Star!"



It has indeed felt odd to learn that Iceland is inspiring revolutions the world over when the general feeling around is that nothing of any note is happening. Could it be we are to involved/ingrained to properly see? letters@grapevine.is. ALSO FUN FACT: This article's author is a member of seminal Icelandic punk rock band Q4U, who are playing Airwaves!

# Inspired By Iceland... no, really!



It is funny how things can turn around. For decades, Iceland languished in neoliberal hell, with signs of opposition few and far between. Meanwhile the opposition to the neoliberal order of things grew all over the world—with massive protests in Seattle, Genoa and elsewhere—and the beginnings of a world-wide anti-globalisation movement represented by the World Social Forum, first held in Porto Alegre, Brazil, in 2001. Almost nobody in Iceland did or said anything to support these powerful movements against the neoliberal order, with the exception of the brave Saving Iceland organisation. Even the considerable activism surrounding the anti-imperialist campaigns against American military presence in Iceland seemed to die completely down in around 1990. Neoliberalism reigned, Iceland supported the Iraq invasion in 2003 and nobody said or did anything.

## EVERYTHING CHANGES

In 2008, everything suddenly changed. The Icelandic banks collapsed, and out of nothing there grew an immensely powerful protest movement, leading to the collapse of the ideological hegemony of neoliberal order in Iceland. It was symbolised by the January events of 2009, when saucepans and pots were taken into use by protesters, who drummed the right wing neoliberal government out of office in the last week of January. Suddenly everyone and her brother was involved in organising some sort of protest, with many thousands turning up at rallies in the centre of town on a regular basis, and hundreds or thousands of people involved in organising alternatives to the prevailing neoliberal order.

Even the president of the country,

## Words

Árni Daníel Júlíusson

## Photo

Páll Hilmarsson

who had been one of the cheerleaders of neoliberalism, suddenly turned into an invaluable ally of the protest movement against the financial system, enabling two national referendums on the Icesave issue. Under the leadership of

been tense since. An important part of the original protest movement has been paralysed, as it has seen it as its duty to defend the “left” government against what it sees as attacks organised by the right. So the most radical part of the original saucepan protesters, those who are of the opinion that the “left” government is just another neoliberal government, has found tactical allies among the right wing parties, and this alliance has had some victories, like the rejection of the Icesave treaties.

But the Icelandic protest movement against neoliberalism has been power-

*“So, for the Icelandic activists and anti-neoliberalist, the situation is a bit awkward. When finally Iceland produces something worthy of admiration of the international activist community, the activist groups in Iceland have been reluctant to admit to it being what the foreigners perceive it to be. Why is this?”*

Eva Joly a criminal investigation into the whole neoliberal financial scam of the nineties and noughties was organised, and a very thorough investigation on the causes of the collapse was initiated by the Icelandic parliament. There was even a Constitutional Assembly, which was meant to write a new constitution for the country.

## RIGHT WING, LEFT WING: BOTH NEOLIBERALS

To be sure, instead of the rightwing neoliberal government a leftwing neoliberal government ascended to power after parliamentary elections in April 2009. That was surely not the intention of the saucepan revolutionary movement, and the situation in Iceland has

ful enough to inspire people outside Iceland. Yes, indeed, people abroad have really been inspired by Iceland! This was first evident around the Icesave referendum on March 6, 2010. The international anti-globalisation movement followed it closely, for example the Jubilee movement, the international Attac movement and the Tax Justice Network.

Congratulations rained on Icelandic activists after the Icesave treaty was rejected, the so-called Icesave II treaty, wherein Icelandic taxpayers were supposed to pay large sums of money to the citizens of the Netherlands and the UK because of the collapse of the Icelandic bank Landsbankinn. Icelandic taxpayers refused to take responsibility

for the wheelings and dealings of the international financial oligarchs, and this was widely admired by anti-neoliberal activists everywhere.

## RUMOURS

But there was more to come. In 2010, rumours started to circulate on the Internet among activists, especially in those former provinces of the Roman Empire comprising the present day lands of Spain, Portugal and France, that there had been some sort of a quiet revolution in Iceland. This revolution was supposed to have been almost systematically shut out of the world media, in order not to present a possible model for revolution in other countries. These rumours appeared on French and Spanish websites, and at last they acquired some sort of critical mass. In December 2010 and January 2011, Attac Iceland started to receive a lot of questions about the quiet revolution in Iceland from members of Attac France and Attac Spain. Activists even started to visit Iceland to find out about the quiet revolution.

When Attac Iceland was slow to respond—and when it did it would not be ready to agree that there had been any sort of revolution in Iceland—it was pointed out by the international activists that the Icelandic banks had been nationalised, that the government had been forced from power, that the governors of the Central Bank of Iceland had been replaced, that Iceland had shown true grit by the rejection of the Icesave treaty. All of which was true, but Attac Iceland has not interpreted this as a revolution, even if it certainly can be viewed as a very powerful and successful protest movement, one of the most powerful popular responses to the collapse of the neoliberal order, and up until 2011 certainly the most powerful. And quiet it was not, as those activists who have come from Spain, Portugal and France to Iceland to investigate have found out.

## ICELAND AS A MODEL OF REVOLT

Then in December 2010, Tunisia erupted in revolt. Egypt followed, and the world watched in amazement as country after country in the Arab world arose in revolution against the established order of American imperialist rule and the rule of US supported despots. There were certainly some references to the Icelandic revolt in these movements. And in May 2011 Spain erupted, with the M-15 movement and the Indignados movement forming as a powerful protest wave against the neoliberal order. Here the references to the Icelandic movement were numerous and quite visible, with public squares in Palma, Mallorca,

renamed after Iceland in honour of the quiet revolution, the Icelandic flag being waved on numerous occasions and Facebook groups organised in honour of the Icelandic movement.

This was certainly a rather dramatic turnaround in the position of Iceland in relation to the neoliberal world order. Suddenly Iceland had turned from a model of the quiet, obedient neoliberal outpost, to become a model of protest movements around the world against this same neoliberalism.

## THE REVOLUTION THAT NOBODY WANTS TO TALK ABOUT

Then in the summer of 2011 the indignados started coming to Iceland themselves, organising TV-crews in order to document the Icelandic revolution. And, indeed, they did not find a quiet revolution: In the words of Portuguese document film maker Miguel Marques, who was here in August and extensively documented the activities of the Icelandic movement, the Icelandic revolution was anything but quiet. Another crew came from Spain and interviewed the Icelandic activists, and in October there will be a Venezuelan crew documenting Icelandic activism for the big South American TV network teleSUR.

So, for the Icelandic activists and anti-neoliberalist, the situation is a bit awkward. When finally Iceland produces something worthy of admiration of the international activist community, the activist groups in Iceland have been reluctant to admit to it being what the foreigners perceive it to be. Why is this? Why is the powerful protest movement in Iceland not lauded or presented in a positive light by the Icelandic activists? This is mostly because of the political situation in Iceland.

On one hand, the media, mostly right wing, the academics, mostly right wing or centre left neoliberals, and others of the talking and writing classes have very limited interest in promoting the Icelandic saucepan revolution. On the other hand many in the protest movement now support a neoliberal “left” government in the vain hope that it will eventually, in the distant future, maybe deliver on something of value, and this supports hinders any positive evaluation of the protest movement after the ascend of the “left” government. The radical parts of the protest movement do not have a positive evaluation of the results of the movement, exactly because the results of the parliamentary elections in April 2009 were that the neoliberal dominance in politics continued. So nobody seems interested in taking credit for the very real and positive results of the Icelandic protest movement 2008–2011. 🍷

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# Occupying Image

Grapevine's US correspondent Occupies Wall Street



**As an American, I have spent the better part of the Obama administration being secretly jealous of my country's fringe right wing. Though not a particularly elegant or sophisticated movement, they set out with clear and concrete goals, shifted the debate to the right, increased visibility and awareness of their ideology, and got a lot of politicians into office. For three years I've wondered why the left couldn't get up off the couch and start a movement with similar energy and thrust, and now it's arrived on my own doorstep. The Occupy Wall Street movement has already accomplished more than any other left-oriented political movement of the past three years. They've inspired Occupy movements across the country and across the world, and it's still just the very beginning.**

At the start, I had my reservations. What could a bunch of white kids with dreadlocks and Guy Fawkes masks accomplish anyway? But if you focus on the aesthetics of the movement, you completely miss the point. Recently, some of the most effective movements have been some of the ugliest. When the Tea Party had their rallies in DC, did people write op-eds about 300 pound people in lawn chairs reading 'Rules For Radicals'? When Icelandic people banged on pots and pans and broke windows of their Parliament to disrupt the meetings going on inside, did people write articles complaining that they were being too noisy? Just because the protesters of Occupy Wall Street are smelly doesn't mean that they're pointless. Most of the effective movements in recent history didn't have specific goals when they started, and they weren't too much to look at either. But often, movements

that get things done have some assembly required. The Tea Partiers got their candidates into office and shifted the debate in the US firmly to the right. Despite a few arrests and some disorder, the people of Iceland held small protests with great regularity until the entire government resigned. A core small group of people can be the backbone of a big-

*"When Icelandic people banged on pots and pans and broke windows of their Parliament to disrupt the meetings going on inside, did people write articles complaining that they were being too noisy?"*

ger, longer movement that will grow and grow until it accomplishes its goals.

The point of OWS is not to be the protest, but to foster an environment out of which a new movement can grow. They are remarkably well organized, to the point that merely discussing how their General Assemblies and governance work would double the length of this article. Their inevitable goal is complete self-sufficiency, and with the help of their new union alliances, they'll get there. If you actually head down to the protest site and talk to the people, I'm sure you'll meet some tired ideologues, but more of the people you'll meet are proud Americans who are more than eager to discuss their entirely valid criticisms of the country they live in. There was a moment I witnessed, that for me crystallised the movement and its purpose. A 64-year-old man wearing a polo tucked into his khakis and a teenager wearing a Metallica shirt and jeans were discussing the finer points of social security and the level of power that corporations wield in this country. The boy explained that "we are not anti-corporate, we are anti-corporatist," and the man seemed genuinely shocked to learn of GE's tax rate for the last fiscal year. Every

single time I've gone down to Zuccotti park since the occupiers have moved in, I've overheard and participated in meaningful and political discussions with people white, black, young, old, liberal, libertarian and conservative. I'm sure I miss many more every minute that I'm not there. As of right now, the park grounds are an athenaeum of sorts; a

modern salon with a bit of a gutter punk edge (but not too much), a place in America where a liberal viewpoint is not made irrelevant by the sheer fact that it is liberal. Neither side is happy with the level of power that corporations have, the difference is where they attribute the blame. Even if you don't agree with the occupiers, I implore you to go down to the site yourself and have some conversations. You may not be entirely convinced, but I'd be surprised if you didn't walk away with a deeper respect than when you first heard about them.

Occupy Wall Street may not be the most ideologically perfect movement on the block, but they've already gotten a huge amount of press and attention for the worldview they espouse, and they've inspired many others. Frankly, they don't need to be complete from the get-go. This is a work in progress, and with every day, their convictions become more firm and more defined, and more and more people pitch in to help. This is the birth of a new political movement, and it's not pretty. ♡

✍ SIMON ZACHARY CHETRIT  
📷 SIMON ZACHARY CHETRIT

# Are Icelandic Bankers Horses and Fishermen?

Most of you will recall—possibly with distaste or distain—how Michael Lewis crushed little Iceland in his article, 'Wall Street on the Tundra,' shortly after the collapse, implying that a bunch of farmers and fishermen near the arctic circle had fallen foul of their plans for world domination.

Now in his new book, 'Boomerang,' released October 3 and drawn from articles he penned for Vanity Fair, Michael Lewis once again encapsulates the lunacy and abandon that ran rampant in banks, institutions, governments, and the common man, on both sides of the Atlantic (and on an island in-between). He dedicates a fair amount of the book to the lending and spending madness that was Iceland.

Lewis asserts that the governments of Iceland, Ireland, Portugal and Greece showed no common sense whatsoever; he also suggests that little has yet been learned, and that we still haven't hit rock bottom.

The New York Times says that Lewis's book "could not be more timely given the worries about Europe's deepening debt crisis and the recent warning issued by Christine Lagarde, managing director of the IMF, that 'the current economic situation is entering a dangerous phase.'"

Michael writes: "European leaders have done nothing but delay the inevitable reckoning, by scrambling every few months to find cash to plug the ever growing holes...and praying that bigger and more alarming holes...do not reveal themselves."

And what does Michael have to say about Icelanders? Stubborn isn't even in it.

"[Icelanders] have a feral streak in them," he says, "like a horse that's just pretending to be broken." Apparently you can tell an Icelander what to do, but they'll never listen—not really. This is as true with a horse as it is with a banker.

Over at Forbes, Kyle Smith gives Lewis's Boomerang a big thumbs up, but does point out one weakness in Lewis's penmanship. "Everyone is either a shark or a mark, a genius or a fool. Within a few paragraphs of introduction, this or that finance minister or banker gets set up as either a clear-eyed seer or wilfully blind. Possibly this technique is an essential element when you're turning rows of financial stats into an entertaining high-velocity narrative; figuring out whom to root for might slow things down." In other words, just like the characters in a Stieg Larsson novel, they have to capture enough of a uniqueness to make their stories ring true.

Humanity, after all, is deeply flawed,

and somewhat horsey.

Michael Lewis is using the economic depravity of Greece, Ireland and Iceland to point fingers within the US's own borders. Fishing becomes a metaphor for the banking industry in Iceland, but also for industry in general. He proposes that the bankers' overconfidence is like the fishermen's, which leads both of them—in the long run—to impoverish not only themselves but also their fishing grounds.

"The goal is to catch the maximum number of fish with the minimum effort. To attain it, you need government intervention."

Iceland, like the US, says Michael, worked and thrived "within the perfect bubble."

And he points out that Icelandic wanna-be bankers (such as the alleged former fisherman-come-hedge-fund-manager he interviewed for his Vanity Fair piece) learned far worse habits than chewing tobacco from watching Wall Street, namely: "the importance of buying as many assets as possible with [as much] borrowed money [as possible], as asset prices only rose."

And how does Michael Lewis perceive Iceland's possible future?

"When you borrow a lot of money to create a false prosperity, you import the future into the present."

This remains as true now as it did then. The only difference between then and now is the lender's name. "Leverage buys you a glimpse of a prosperity you haven't really earned."

Interestingly the subject of how little women were involved in the demise of economies also plays a tasteful keynote in 'Boomerang.' Comparing Iceland's tsunami to Ireland's, he writes: "It was created by the sort of men who ignore their wives' suggestions that maybe they should stop and ask for directions, for instance."

Horses and fisherman? What can I tell you? Ask the ladies. They seem to be the only ones who know the way home. ♡

✍ MARC VINCENZ

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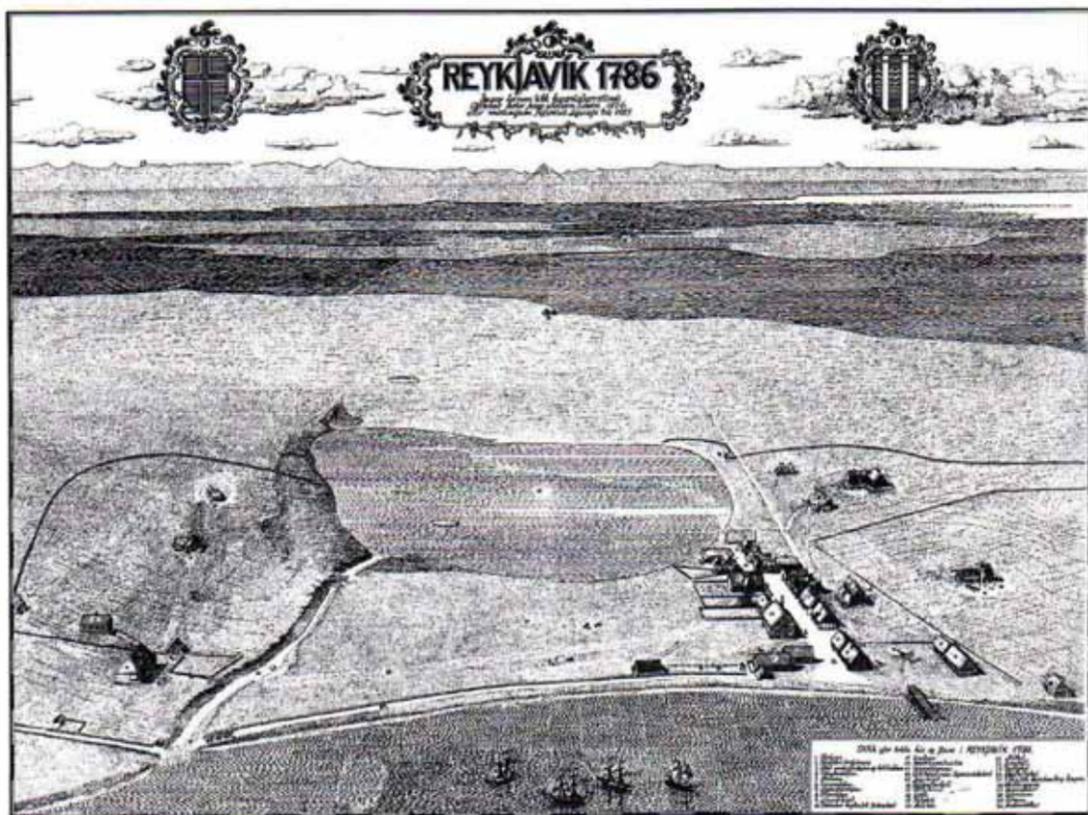


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This article is based on writing by authors including Trausti Valsson, Pétur H. Ármannsson, and Eggert Þór Bernharðsson. Further reading in English can be found in 'City And Nature' (2000) and 'Planning In Iceland' (2003), both written by Trausti Valsson. It's the first in a series we are publishing by this writer, where she explores the various Reykjavík neighbourhoods, their history and probable future. It's interesting stuff!

# How Reykjavík Got To Be What It Is



**The fabled area of 101 Reykjavík is a fun place, but there is certainly more to the city. Reykjavík is actually divided into ten districts, with the 101 area (101 is the postal code for the downtown area of Reykjavík) only encompassing five percent of the city. Driving through Reykjavík may feel like being on a ride in a historical amusement park installed by construction workers on acid. However, examining the history of Reykjavík and its urban planning can tell us a lot about the history of the Icelandic nation itself, the impact of World War II and even the unquestionable Icelandic belief in elves and trolls.**

Each of Reykjavík's ten districts can be divided into smaller quarters that all have unique and interesting histories—not only in terms of city planning, but also looking at the land before it was populated with garages and light posts. Reykjavík now numbers 118,898 residents (according to Statistics Iceland, 1 January 2011), which means that 37% of the Icelandic population lives in the capital. However, Reykjavík has not always been the island's centre; in fact, coincidence ensured Reykjavík its current status as Iceland's capital.

## EARLY REYKJAVÍK

Our historical sources tell us that Iceland's first permanent settler, Ingólfur Arnarson, made his home in Reykjavík (which literally translates as "Smoky bay"). It is assumed that Reykjavík derives its name from the hot springs that were prevalent in the area at the time, and the steam they generated.

The time from Ingólfur's settlement to the year 1400 remains a gap in Reykjavík's historical records. However, tax contracts between a landowner and the church got historians back on track. Reykjavík's first major decisive point towards becoming a city was in the year 1752, when a couple of Icelanders established the first Icelandic corporation, 'Innréttingarnar' ("The Decorations"), with headquarters located in the area (the location was a coincidence—the country comptroller resided on Viðey island, and the Reykjavík farm was located between Viðey and Bessastaðir, the then-residence of the most powerful representative of the Danish monarchy in Iceland). The corporation started a factory in Aðalstræti (working mostly with wool for weaving and hemp for ropes), which is thought to be the same area Ingólfur Arnarson settled in Reykjavík around 900 years earlier.

The next pivotal step was when the main public administration entities began relocating to Reykjavík. Between 1783 and 1785 Iceland was hit by a big natural disaster, the Laki Eruption where one-fifth of Iceland's population (approx. 10,000 people) died, as well as 80% of farmers' livestock. The situation called for new ideas and development, including new ways of labour and specialisation, which was easier to implement where people lived together in towns. With the abolition of the Danish merchant monopoly in 1786, Reykjavík was chosen to be the main business centre in the southwest part of the

country. At the time, a total of 176 persons occupied Reykjavík. The year 1786 was later determined to be as the year the City of Reykjavík was founded (25 years ago, in 1986, we celebrated the city's 200 year birthday by consuming the 'longest cake'—200 metres—that has ever been baked in Iceland).

The national movement for indepen-

*"Each of Reykjavík's ten districts can be divided into smaller quarters that all have unique and interesting histories—not only in terms of city planning, but also looking at the land before it was populated with garages and light posts."*

dence from Denmark (which gained real momentum in the 19th century) also helped Reykjavík to grow, since the independence activists figured that the country needed a capital for public administration (though many of the activists thought Reykjavík too influenced by Danish culture to become the headquarters for an independent Iceland).

There was no turning back after Iceland's main educational centre moved to Reykjavík in 1846 and the construction of the parliament building in 1881: Reykjavík was to become the Capital of the country. The city's first mayor was elected in 1908, and the University of Iceland was established in Reykjavík in 1911, which meant that fewer students needed to travel to Denmark to seek an education.

## THE FUTURE OF THE CITY ON A PIECE OF PAPER

Constructive discourse on Reykjavík's urban planning was first established in 1915. That year, the city centre caught fire and ten houses in Hafnarstræti and Austurstræti burned down. Bad planning was blamed for how things turned out, and regulations on timber buildings were created, and wooden structures were prohibited from the centre. After the dramatic fire, the age of concrete dawned and new houses were built to replace the old ones. Today, these houses make an important part of downtown Reykjavík a part of what it is today (these buildings currently host restaurants Café Paris, Austur and Esja, for instance).

A year after the fire, in 1916 the first book on planning was published in Iceland. The author was a professor of medicine, Guðmundur Hannesson, who was influenced by recent theories in ur-

ban planning, such as the English Garden City movement, which is characterised by a desire to bring nature back into the cities. In his book, Guðmundur placed great emphasis on making the urban area as healthy as possible for its inhabitants.

One of Guðmundur's ideas was a rule stating that houses should be built in alignment to sunlight exposure. This rule had a big influence on how streets in Reykjavík were built up until the mid-20th century.

A year after the book was published, an official urban plan for Reykjavík was composed, although however, it wasn't made law until 1921. Six years later, Reykjavík's first urban plan was finalised. The plan made no real distinction between streets and avenues, which explains why the old streets in downtown Reykjavík also serve as traffic lanes. Another characteristic of the plan were the 2-3 story apartment buildings constructed in parallel (as in Njarðargata) and an avenue, Hringbraut, which at the time circled the city. Hringbraut ("Circle Avenue"), was meant to define the city and...circle it. However, the city has long since spread past its confines.

This first urban plan was created to serve Reykjavík's development for the next decades. Seven years after its release, architects were hired to make new districts outside Hringbraut; the plan was already proving too small for the increasing population and the planners had neglected to account for the growing number of cars in the city. The first area to be planned outside Hringbraut was Norðurmýri; Melahverfi and Hlíðar came subsequently.

## REYKJAVÍK AND THE SECOND WORLD WAR

A radical shift took place in Reykjavík when the British Armed Forces occupied the country in May of 1940. Not only did the army pave large streets, like Suðurlandsbraut, it also constructed the Reykjavík airport and erected thousands of barracks. The military also brought work to the people of Reykjavík, which meant that the city got a new status as THE PLACE to go for jobs and money. Thus, from 1940 to 1960, Reykjavík's population grew by 60%, from 43,841 to 72,407.

However, the number of available apartments or housing spaces remained stagnant, and the city soon faced a real problem. The almost exponential population increase in Reykjavík had much impact on how Reykjavík developed from that point. Before World War II, the city had developed continuously from the city centre. With the aforementioned effects from the war, however, the city expanded at a tremendous speed, with no time taken to formulate a comprehensive future plan for the city.

A city plan was made in 1948. It was not officially approved, but was used as some kind of basis for Reykjavík's development. The new airport prevented the city from growing south, and the city mainly spread in directions where roads and sewerage systems could already be found and where the land was good enough to make shallow housing foundations (no houses were built in the numerous moors and swamps, which also partly explains why Reykjavík developed as it did).

## THE LOVE OF CARS

In 1960, Danish specialists were hired

## The ten districts in Reykjavík 2011

Árbær	10.192
Breiðholt	20.646
Grafarholt og Úlfarsárdalur	5.416
Grafarvogur	18.030
Háaleiti og Bústaðir	13.755
Hlíðar	9.612
Kjalarnes	834
Laugardalur	15.239
Miðborg	8.618
Vesturbær	15.703

## Residents in Reykjavík

1786	127
1870	2.024
1890	3.706
1900	5.802
1910	11.600
1920	17.679
1930	28.304
1940	38.196
1950	56.251
1960	72.407
1970	81.693
1980	83.766
1990	97.569
2000	111.345
2010	118.326

to make a general plan of Reykjavík, which they submitted in 1965. It was by then obvious that Reykjavík needed more apartments and houses for the growing number of inhabitants. What characterised that plan was zoning; people were to live in one place and work in another. The ideology of that time was rife with the idea that ownership of an automobile was the future. All families should have a car, and the freedom to drive as they pleased. It was in this plan that Reykjavík's first real suburbs were born: Árbær (1965–1970) and Breiðholt (1967–1982).

In 1982, Grafarvogur was selected to become the new building land for the citizens of Reykjavík, after a geologist discovered that the predetermined building area, near Rauðavatn, was full of cracks in the bedrock and therefore not the easiest land to build an entire neighbourhood on.

The newest neighbourhoods in Reykjavík are Grafarholt and Úlfarsárdalur. Grafarholt (2000) is the first neighbourhood in Reykjavík which is built following an open competition for its planning. The youngest neighbourhood in Reykjavík is Úlfarsárdalur (2001), still a work in process. Kjalarnes, one of the ten districts of Reykjavík, was combined to the city in 1997. Kjalarnes has both the smallest in population (834) and the largest (covers 22.6% of Reykjavík's land). Kjalarnes' first urban plan is from the year 1977, but the history of Kjalarnes can be traced back to the first settlers, and serves as backdrop for one of the Sagas, 'Kjalnesingasaga.'

Today, The City of Reykjavík is working on a new general plan, which will be in effect until 2030. The work is in process so there is still a time to have an influence on Reykjavík's development by sending your ideas to the City of Reykjavík ([www.reykjavik.is](http://www.reykjavik.is))

## Words

Gerður Jónsdóttir



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It was the second most important event to take place in Iceland during the Cold War. However, it could easily have been one of the most important events to take place ever, and not just in Iceland, but anywhere. World peace seemed closer than ever before, yet so far away. Icelanders were at this point not completely unused to being at the centre of the universe. The first time the two Cold War superpowers met in Reykjavík, it was not to discuss world peace, but to play a game of chess. This was the Fischer-Spassky chess match of 1972, and never before had so much attention been focused on a small North Atlantic island.

#### RAMBO, ROCKY AND CHERNOBYL

Fast forward to 1986. The stagnation era of Brezhnev is at an end in the Soviet Union, due to its dynamic and (by Russian standards) young new General Secretary, Mikhail Gorbachev. Gorbachev wants to stimulate the Soviet economy with his twin policies of Perestroika (“restructuring”) and Glasnost (“openness”). But free speech comes easier than economic success, and many of the voices he unleashed hoping they would

with the position of Vice-President. Only a year after Reagan took office, the economy was in shambles, but he kept going, running up a huge deficit to pay for his policies. By his second term, he was increasingly turning to foreign policy instead. In cinemas the year before, Sly Stallone beat the Soviets in the ring in ‘Rocky IV’ and re-fought the Vietnam War in ‘Rambo II.’ It was now Reagan’s turn to get in the ring with the Russians.

owned radio stations and even a new TV channel, Stöð 2, came into being. These “free” media would eventually, as in Russia later on, wind up in the hands of a few tycoons, but that is an entirely different story.

The year before, Iceland had won the Miss World Competition and in 1986 an Icelander became the World’s Strongest Man for the second time in three years. In general, Icelanders felt pretty good about themselves and the superpower

*In 1986, Iceland was going through its own Perestroika of sorts, although then-Prime Minister Steingrímur Hermannsson, with his rugged face, full head of hair and old school charm, looked more like a Reagan than a Gorbachev.*

# The Meeting That *Almost* Changed Everything

**Höfði 25 Years On**

Words  
[Valur Gunnarsson](#)

Photography  
[Hvalreki](#)

criticise the failures of the system were increasingly turning on him. On top of this, the Soviet Union is mired in its dirty little war in Afghanistan, apparently as unwilling to learn from the lessons of Vietnam as the Americans themselves.

In the United States, Ronald Reagan has won two presidential elections largely on the strength of his optimism to resounding chants of “U-S-A! U-S-A!” However, all is not well in the land of plenty. Reagan had promised to balance the budget, cut taxes and increase military spending. The idea was that the tax cuts would stimulate the economy to the extent that the total sum of taxes collected would be greater, even if the percentage were lower. Reagan’s GOP competitor in 1980, George Bush, dubbed this voodoo economics, but was silenced

#### ICELAND ENTERS THE WORLD (AGAIN)

Ever since the nation achieved independence in 1944, the Icelandic economy had been tightly regulated. Obtaining foreign currency or permission to import foreign goods mostly depended on being granted ‘official permission.’ Unsurprisingly, the officials in charge preferred giving said permissions to their friends and family members. Travelling abroad usually included long shopping lists from acquaintances for products unavailable at home. The media was also strictly regulated. The state ran two radio stations and a TV channel that operated six days a week, eleven months a year. This was all about to change. In 1986, Reykjavík’s first proper shopping mall, Kringlan, opened for business. That same year, the first privately

meeting in Reykjavík was further proof that Iceland had finally broken its isolation and was claiming its place on the world stage.

#### GORBACHEV AND THE DURACELL BUNNY

The meeting in Reykjavík was a long time coming. Nixon had pursued a policy of détente, avoiding direct conflict between the powers. He took pride in meeting with the Soviets, the Chinese and even the French, sitting down with French President Georges Pompidou at a previous Reykjavík summit in 1973. Reagan, however, showed little interest in meeting with leaders other than fellow conservatives Margret Thatcher and Helmut Kohl. By the beginning of his second term in 1985, no Superpower summit had been held since the Carter



Nancy upstairs from the Oval Office, and the night before the big meeting, he prayed to God that he was ready.

The Geneva summit did not produce any major results. The one decision reached was that Gorbachev would go to Washington for another meeting and that Reagan would go to Moscow in return. Before times and dates could be set, a surprise announcement was sent out in 1986. Another meeting would be held, not in either of the capitals, but in five hours flying time of each. This was not seen as a full-blown summit, but rather as an informal warm up before the major events. The place was Reykjavík, the topic of discussion was nuclear missiles, and world history was very nearly changed.

#### ICELAND AND NATO

Iceland, despite trading with the Eastern bloc more than any other country (comparatively), had proved a pliant NATO ally. The US Naval Base in Keflavík was an important source of foreign currency, with permission to provide goods and services to the Americans (usually at exorbitant prices) given to a select few members of the usually in-charge Independence and Progressive parties.

This was spoofed in the annual New Year's Eve comedy show at the end of 1986. In it, Reagan arrives in Keflavík to a red carpet reception, whereas Gorbachev is detained in customs on suspicion of smuggling vodka and furs to Iceland. Another source of mirth was the first and heretofore only act of terrorism in Iceland, when Sea Sheppard sank a couple of whaling ships in Reykjavík harbour.

It was not just Icelandic comedy writers who took note. The world's press descended on Reykjavík and camped outside Höfði House, where the meeting was taking place. For two days few reports emerged, while Reagan slept at a US embassy building and Gorbachev stayed in a Russian ship in Reykjavík harbour. Most of the remaining time was spent behind closed doors. Reagan sought to discuss human rights in the Soviet Union, the rights of Jews and dissidents to emigrate and the war in Afghanistan, but Gorbachev wanted to limit the discussion to nuclear weapons.

#### REAGAN'S GAME

Reagan's relationship to nuclear weapons was complex. In the 1970s, he had severely criticised Nixon's policy of détente with the Soviets. In 1976, when asked how he would respond to North Korea taking 37 American hostages if he were President, he said he would nuke a North Korean city every hour until the hostages were released.

During his first term as President, he had escalated the arms race by placing medium range Pershing missiles in Western Europe, leading to massive peace protests including a million man march in Central Park. Nevertheless, he seemed at the same time vary of nuclear weapons. His supporters say it was the responsibility of office, which proved to him the perils of nuclear war, which was just a push of a button away. His detractors would rather say it was his Christian worldview. Reagan once warned a Senator that according to the Bible, Armageddon would start in the Middle East and the Russians would be involved. Perhaps he simply did not want his presidency to culminate with the End of Days?

Whatever the reason, Reagan soon came up with a plan to render nuclear weapons useless. In 1983, he announced a plan to destroy incoming missiles with the aid of satellites in space. This was known as the Strategic Defense Initiative or SDI, but journalists soon dubbed it "Star Wars," for obvious reasons. When asked whether this might not tempt the Americans into attacking first if they no longer needed to fear reprisals, he offered to share the technology with the Russians. This plan seemed nonsensical to many and prompted some to worry that the Soviet leader might trick him into giving up the US's nuclear deterrent. Many argued that Gorbachev was just another leader trying to spread

world communism by different means. At the very least, the hawks in his administration wanted any deal on nuclear weapons to be linked to a deal on conventional weapons, where the Soviets had superiority.

#### GORBACHEV'S GAME

Gorbachev had reasons of his own for wanting arms control. More than a year after taking office, his economic reforms had not achieved many concrete results. People still had money, but there was nothing to buy. A campaign against alcoholism had led to him destroying some of the Soviet Union's wine acres, while pushing alcohol sales underground and depriving the state of billions of dollars in revenue. At the beginning of the year, the Chernobyl reactor exploded in Ukraine, proof to some that the Soviet Union was rotten right to its nuclear core. Defence was eating up as much as 20% of the Soviet budget. An arms limitation agreement would not only give him clout at home, but also free up funds for use elsewhere in the economy. Many of his hard-line critics, however, were worried that he was weak and would surrender the Soviet Union's nuclear deterrent to the enemy.

Gorbachev had been candid when the two first met at Geneva: "You ask what changes in the world economy could be of benefit to the Soviet Union. First of all, an end to the arms race. We would prefer to use every rouble that today goes for defence to meet civilian, peaceful needs."

Gorbachev showed an open hand; Reagan kept his cards close to his chest. Before the meeting, he wrote a memo to himself that said: "How about just hanging back until we get some of the things we want instead of giving consideration up front to what they want?" The stage was set for a historic meeting, but who was conning whom?

#### 'THE SPIRIT OF REYKJAVÍK'

Many stories circulated about the Höfði meeting, and not all of them involved the ghosts of diplomats and writers that allegedly inhabit the house. While the two leaders met alone with their scribes and translators, every other room in the small mansion were taken up by other negotiators who went on well into the night, including Secretary of State George Schulz and Soviet Foreign Minister Eduard Shevardnadze. Even one of the two bathrooms was used as an office, with the toilet seat serving as a table.

Everyone seemed caught up in the moment. Gorbachev wanted to cut the number of nuclear missiles in half, but this was topped by Reagan who suggested getting rid of them altogether. The meetings were scheduled to go on for two days, but a third day was added. This might even have stretched on, had Reagan not promised Nancy to be home in time for a late dinner, and his aides knowing better than to argue. Had she been there, as Gorbachev's wife Raisa was, more time might have been allocated to nuclear disarmament.

The process was gruelling. James Mann, a professor at Johns Hopkins University and Reagan biographer, says:

"Sitting in a meeting with Reagan required patience—sometimes more patience than Gorbachev possessed. Reagan told anecdote after anecdote. He quoted from letters he claimed to have received. He repeated the same phrases and lines over and over again, never going beyond them or explaining their particular relevance to the point at hand."

National Security Council adviser Rudolf Perina adds:

"In general, Gorbachev thought he was clearly smarter than Reagan... Sometimes, when Gorbachev made a clever point, he would look around the room, in the vain hope that there would be some audience there to recognise his superior intelligence. But there was no one there but the notetakers, who would avert their eyes and go back to their notes."

By the end, Gorbachev proposed a 0-0 solution: getting rid of all short and

medium range missiles in Europe. In addition, he wanted to cut the amount of long-range missiles in half, but he still wanted to keep a hundred medium range missiles in Asia, no doubt in case there were problems with the Chinese. Reagan agreed in principle, and even proposed to get rid of all nuclear missiles in ten years. There was just one little snag: SDI, or "Star Wars". Gorbachev wanted a ten-year ban on the testing of SDI. Reagan refused, but offered to share it. Gorbachev said he doubted this, as the US was not even prepared to share oil-drilling technology. Finally, Reagan accused Gorbachev of turning down a historic opportunity because of a single word. Gorbachev said it was a matter of principle. It could go no further.

Bemused Icelanders looked on as the two world leaders departed. "That didn't go too well," said a local correspondent to a taxi driver on the way home. "No, I didn't make nearly as much money as I thought," answered the cabbie.

#### 'THE CURSE OF REYKJAVÍK'

Gorbachev may have been the smarter man, but Reagan had the deeper pockets. Gorbachev desperately needed a deal. Reagan wanted one, but did not yet need one. So, no deal was made. Both returned home to little acclaim, even if Reagan's spin machine did its best to herald it as a triumph, and the President gave an Orwellian speech at the Keflavík Naval base where he said he would never surrender the free world's ability to defend itself.

Was there some sort of Reykjavík curse operating, particularly when it came to Russians? 14 years previously, Boris Spassky had returned home to disgrace. Fischer received a hero's welcome and adulation that he spent the next decades squandering, until finally Iceland was the only country that took him in.

Before the year was over, Reagan was having serious troubles of his own. He had been selling weapons to Iran in exchange for the release of American hostages by Hezbollah, and in turn used the money to arm Contra revolutionaries against the elected government of Nicaragua. It was the biggest scandal since Watergate, one that threatened to bring down his presidency. Meanwhile, the crack on Wall Street in 1987 belied the idea that Reaganomics was bringing prosperity to the nation.

Time Magazine wrote at the time: "...the Administration could be hard pressed to find a subject that will compete for the public's attention. An arms treaty with the Soviet Union, signed at a summit conference in the US with Gorbachev undoubtedly represents Reagan's best opportunity to surmount his difficulties and crown his tenure in the White House."

The President seemed to take their advice.

#### AN ACTOR'S TECHNIQUE

This would have been an excellent time for Gorbachev to negotiate terms, had his own situation not gone from bad to worse. The Soviet deficit was now reaching 100 billion dollars, up from virtually zero a decade before. Reagan routinely ran deficits topping 200 billion, but his credit rating was better. Both were burning up vast sums of money on the arms race, but the United States had more money to burn. Gorbachev had to come to terms. He would go to Washington.

In Reykjavík, right between Moscow and Washington, as the song goes, the two men had tried to negotiate on even terms. It was symbolic that it took Gorbachev going to his adversary's home turf to hammer out a deal largely on Reagan's terms, proving right Reagan's vision as to how the Cold War would end: "We win, they lose."

The negotiations were later spoofed by Harvard historian Marshall I. Goldman. Reagan was notoriously hard of hearing, so his aids usually had to leave the room when he cranked up the volume of the TV (although even Reagan had to hold the receiver away from his ear when an angry Margaret Thatcher

#### GORBACHEV'S WAR

The Soviets had invaded Afghanistan in December 1979. This led to a substantial worsening of East-West relations, the West boycotting the Olympic Games in Moscow in 1980 and the Eastern Bloc boycotting the Olympic Games in LA in 1984. More covertly, massive military assistance was being sent to Afghanistan.

The Soviets had been busy making enemies, and by the 80s everyone from Israel to Pakistan to Saudi Arabia to China, not to mention the United States and its NATO allies all chipped in to arm groups that would later become the Taliban and Al-Qaeda. Pop culture did its part too, with James Bond and Rambo going off to take part in the Jihad. In 1986, Gorbachev had announced a partial withdrawal, but it would take more than two years for the superpower to fully withdraw. The war in Afghanistan is still ongoing, with slightly different players.

#### REAGAN'S WAR

Reagan had invaded Grenada and sent the Marines to Lebanon, but by US Presidential standards, his accumulated body count was slight. His most protracted war was with Colonel Qaddafi of Libya. In 1986, Libyan agents blew up a disco in West Berlin, which was frequented by American soldiers. Reagan responded by bombing Tripoli.

As with most major events, this too could be traced to Iceland. In the mid-70s, Iceland had unilaterally enlarged its sea boundary to 200 miles, prompting a Cod War with the British. The Royal Navy was sent on the scene, but no shots were fired. Qaddafi attempted to do the same in 1981, but the US Navy said it would only respect the 12-mile boundary. Qaddafi threatened to destroy anything that entered into his 200-mile limit, which he called a "Zone of Death, and sent out fighter jets against the Americans, two of which were shot down.

The war with Libya is still ongoing, with largely the same players.

was on the other end). In Goldman's words:

"...given Reagan's hearing problem, Reagan may well have asked, "What did you say?"

"Okay, I will destroy two or three missiles for every one the United States destroys," answered Gorbachev.

"What did you say?"

"Okay, I will agree to mutual inspection."

"What did you say?"

"Okay, I will withdraw Soviet troops from Afghanistan as well as Eastern Europe, reduce the size of the army and cut Soviet aid and interference in the Third World."

A more accurate, if no less colourful description from Reykjavík, sounds like this:

"A Russian note-taker who watched Reagan closely in two summits told Jack Matlock (the US Soviet expert) that the American reminded him of an old lion, lazily watching an antelope on the horizon, taking no interest, dozing a bit. He doesn't move when the antelope stops only ten feet away, that's too far. At eight feet, the lion suddenly comes to life. Reagan, the negotiator, suddenly fills the room."

Gorbachev was not the only one to bear the brunt of Reagan's negotiating technique. In the words of Reagan biographer and USC scholar Richard Reeves, Tip O'Neill, Speaker of the House of Representatives, "thought the President always grabbed a little bit more after a deal was made. The President, who had once negotiated contracts as president of the Screen Actors Guild, considered himself a shrewd bargainer. O'Neill agreed with that, and he did not like it one bit."

Continues on page 23

presidency in 1979, before the Soviet invasion of Afghanistan and the deterioration of relations that followed. In the 1984 presidential elections, Walter Mondale tried to use this against Reagan, asking why he was the first president since Hoover (1929-33) not to meet with a Soviet leader. "They keep dying on me," quipped Reagan.

This was, in fact, true. During his first term, Reagan had been faced with four different General Secretaries of the Communist Party of the Soviet Union. First the ailing Brezhnev, then Andropov, later Chernenko and finally Gorbachev. A Spitting Image spoof showed Reagan outrunning his adversaries like the Duracell bunny in an ad that was in heavy rotation at the time. Reagan turned 70 the year he took office, but compared to the Soviet leaders, he seemed to represent the vigour of the Western world as compared to the Eastern Bloc.

#### REAGAN'S BIG PREMIERE

By 1985, when the first Superpower summit for six years was scheduled in Geneva, things had changed. Reagan, by now 74, was showing signs of aging, whereas Gorbachev was at the top of his game at 54. This greatly worried Reagan's aides, who spent a great deal of time preparing the President. Reagan approached this as he did most things, as a role to be played, and had his foremost Russia expert play the role of Gorbachev, speaking in Russian with an interpreter at hand. He also had cards prepared with the most important information regarding nuclear weapons, cards that the sometimes dropped, whereas Gorbachev was comfortable keeping details in his mind. In the evening Reagan watched Russian movies with his wife

# Eight Remarkable Visits To Iceland

Iceland Airwaves is upon us once more. For five days about 750 bands and artists will perform in Reykjavík, of which you only knew three before. The festival has been held annually since 1999, and has gotten stronger and more important by the year. It's a focal point for the home-grown artists, and a great way to witness fresh winds from abroad. Iceland has been fairly well served by the outside music world. Here are eight examples.

## TONY CROMBIE AND HIS ROCKETS, 1957

Rock 'n' roll had just gotten off the ground, and was super fresh and exciting. When Englishman Tony brought his Rockets to Reykjavík their show was a must see for every youngster, as it was the first (and only) of the early rock bands to visit the island. Drummer Tony was a jazzist who had switched to rock 'n' roll when the opportunity arose. The band knew all the tricks and blew the roof off Austurbær cinema. The crowd went apeshit and fierce rock dancing took place in the aisles. About ten thousand people eventually saw the band perform at a total of fourteen concerts and the Tuberculosis Association, who had imported the rockers, got a well-deserved cash injection.

## THE KINKS, 1965

Eight years later, still at the Austurbær cinema, Beatlemania hit Iceland in the shape of The Kinks. The band had been booked six months earlier and had since then become extremely popular with three songs making it to #1 in the UK. After two local support acts (Bravo and Tempo), Ray Davies and his men—dressed fabulously in the latest Carnaby Street rags, with their backs turned to the crowd as the curtains were withdrawn—hit the opening riff of 'You Really Got Me' and the mass had an orgasm. Kinks played a total of eight concerts at the cinema, with shows happening every day at seven and eleven pm (so their skimpy gear had to be dragged off the stage for the daily film showing at nine pm). Every garage in Iceland filled up with bands after The Kinks experience, and Ray Davies wrote a song inspired by his Iceland tenure, 'I'm On An Island.'

## LED ZEPPELIN, 1970

The first Reykjavík Arts Festival included Zep playing the recently opened Laugardalshöll stadium. This was the first foreign rock band to visit in three years, so attendance was high: 5,000 people flocked to see Robert 'Mr. Super Shriill' Plant and his men rock their



brains out. In hindsight this gig has been painted in rosy red colours—"We hadn't seen anything like it before," etc - but at the time the local know-it-alls weren't all that impressed: "I had

a strong feeling that they regarded us as backwater people with very isolated opinions on pop music," guitarist Björgvin Gíslason remarked soon after the gig in a local newspaper. At the

soundcheck the band was heard playing a new song—"Ah ah ah ah..."—and they apparently got the inspiration for the lyrics whilst here with the midnight sun and all that: 'Immigrant Song.'

## THE STRANGLERS, 1978

Somehow someone got the crazy idea of taking The Stranglers to Iceland in 1978 to promote their third album, 'Black And White.' The band was riding the spit-dripping wave of punk and in Iceland lived up to the image of unruly wildmen. The Stranglers gig in Laugardalshöll stadium was an eye opener for all the youngsters who had never heard of punk before, let alone seen a punk band play live. The generation gap was evident with the Icelandic support acts, comedy act Halli and Laddi and Poker, an AOR rock band. Later that same year, Iceland's first punk band Fræbbblarnir played their first gig.

## CRASS, 1983

'We Demand A Future' was a big and important concert held at the Laugardalshöll stadium, with England's punk anarchists Crass as the main attraction. Gramm Records had been selling Crass' lively punk records for a while and the band had got quite popular with Iceland's punk rockers. After a long line of support acts—including Kukl playing their first concert ever—it was finally time for Crass. Instead of playing their "hits," Crass opted to play their latest opus, 'Yes Sir I Will,' in its entirety. As it is one of the most boring albums known to humankind, most of the audience had left when Crass finally played some familiar songs by the end. The concert was allegedly all about peace and love, so many people were perplexed by all the car windows that got smashed outside the stadium after Crass' performance.

## HAPPY MONDAYS, 1990

Future Airwaves-boss Grímur Atlason did his first bit of foreign band importing when he got those drooling Manchester idiots to play the Hamrahlíð College. When the band (and its posse, including Shaun Ryder's dad) had finished most of the drugs they smuggled in, Grímur was sent looking for more. He was expelled from the college a little later, after a police investigation. It didn't help much that the band had literally thrown the head teacher out of the school when he tried to stop the backstage partying. Happy Mondays' biggest Iceland impression was noting that shopkeepers in Laugarvegur put a pair of shoes on display, not just one shoe like in Manchester. They then topped their moronic residence by try-

ing to steal Bubbi Morthens pricey acoustic guitar, which had been borrowed for their use. Grímur barely managed to save the guitar from the idiots' luggage at the Keflavík airport.

## THE PRODIGY, 1998

All in all, Liam Howlett and his band of dancing dummies played four times in Iceland. First in 1994, then in 1995 at the notorious E-popping Uxi outdoor festival, then in 1998 at Laugardalshöll stadium and at last in 2004. The 1998 concert was the highpoint. The band was at the height of popularity with 'The Fat of The Land' topping charts, and they gave their best in a memorable concert. The bands' poppy dance music had direct impact: local superstars Quarashi were as much Prodigy-influenced music as they were Beastie Boys-influenced, and Ingibergur Þór, who would later edit the ambitious music magazine Sánd, started his publishing career with a Prodigy fanzine.

## ERIC CLAPTON, 2008

During the recent banking bubble, Icelandic music lovers had almost an overdose of big foreign bands playing the reef. The króna was flying sky high, so it was dirt cheap to get big artists to play here. After a slew of huge acts (Metallica, James Brown, Pink, Lou Reed, Kraftwerk, Pixies, Korn and many more played here in 2004 alone) had played, in 2008 it seemed only old farts would visit. After John Fogerty, Paul Simon and Bob Dylan's second show in Iceland, it was time for Eric Clapton to play the Egilshöll stadium. Few cared for Clapton's homey blues though. The collapse was imminent and the backstage was full of drunken banksters—"we could hardly keep up with bringing them booze," remarked a crewmember after the show. The first foreign gig post-collapse was with good-natured Danish rockers D.A.D. All the income went to benefit depression-struck Icelandic pensioners and students in Denmark!

Dr. Gunni

## Photos:

1. The granddads and grandmothers of today scream for The Kinks in 1965.
2. Plant and Page do their thing in Reykjavík, 1970 (Photo: Pétur Hólm)
3. Two Crass guys meet Einar Örn backstage, 1983.



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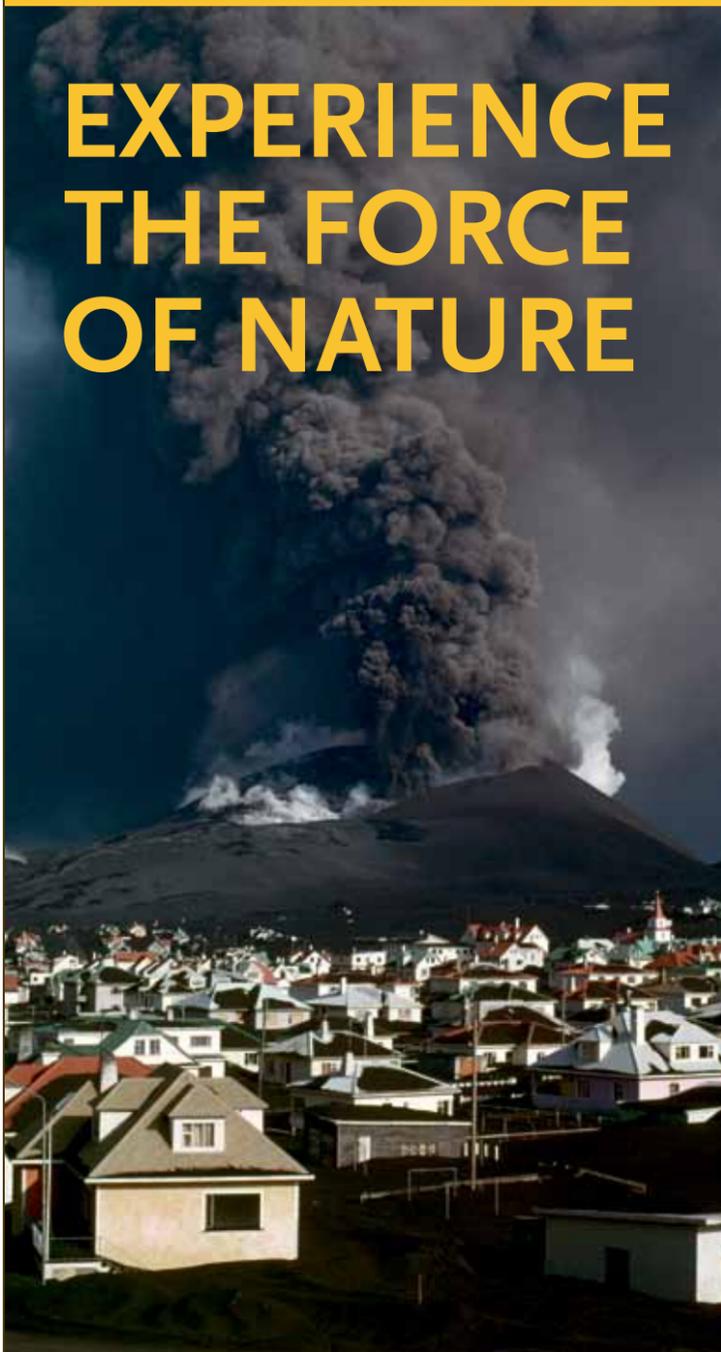


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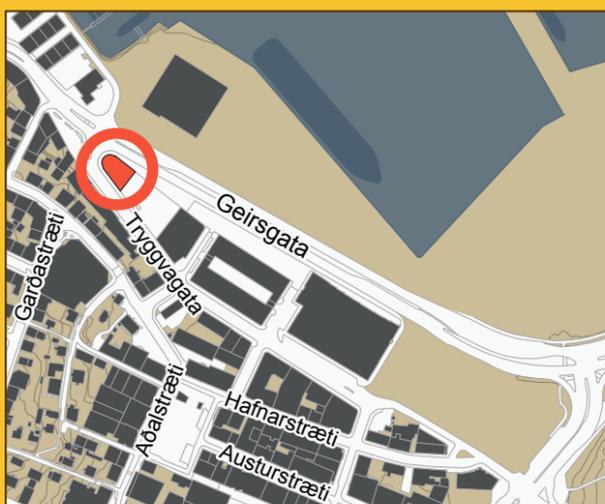


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Music | Metal

# A New Force In Icelandic Heavy Metal

*Skálmöld take the stage*



**Skálmöld have established themselves at the forefront of Icelandic Heavy Metal with their debut album and a slew of well-attended, impeccably executed concerts. I first saw them in action when I attended the release show for their debut album 'Baldur,' and I was properly blown away.**

I am not a heavy metal fan, but I have respect for all kinds of music. I had heard Skálmöld's debut album, and liked what I heard. I was not sure what expect from the concert, however; would their live show live up to expectations set by 'Baldur'? I left that show convinced that Skálmöld had a great future ahead of them, and that they are most likely the best heavy metal band Iceland has borne as of yet.

The band had only played a handful of dates before their release show at Tjarnarbíó earlier this year. They performed 'Baldur' in its entirety, from start to finish, with narration, a slide show and films adding to the experience. They performed like the professionals they are, never missing a beat and even adding an extra guitar lick here and there.

The house was packed with rock fans, old and young. I was so blown away that I decided to call them up that following morning to learn more about the band.

I got in touch with guitarist Þráinn Árni Baldvinsson, who told me their story so far.

## HEAVY METAL DREAMS

Skálmöld was formed in the autumn of 2009. The members come from various local groups (Ampop, Hraun, Klamedia X, Trassar, Innvortis and Ljótu hálfvitarinnir, to name a few), some of them dance bands, some pop, some ambient and some punk bands—but no heavy metal ones.

Bibbi, Snæbjörn Ragnarsson, bass player, singer and lyricist, put the band together. "Bibbi was the one who set it all in motion. Calling people, and as-

sembling his dream band," Þráinn told me over the phone.

It is interesting that none of them come from the capital city. Bibbi and his brother, guitarist, multi instrumentalist and singer Baldur, hail from Húsavík, the whale and penis-museum watching town in the north, along with singer and guitarist Björgvin Sigurðsson. Þráinn Árni Baldvinsson, guitarist and singer, and Gunnar Ben, keyboardist and singer, are farm boys from the north, and Jón Geir Jóhannsson, who plays the drums and sings, comes from Ísafjörður, on the northwest corner of Iceland. Skálmöld's members also engage in music teaching and choir conducting, and they still play in other bands too. They are a busy lot.

Rumour has it that the band and the album 'Baldur' began life as a folk rock project. Indeed, one senses strong folk influences on the album. "Yes, this was going to be a folk-band, you would have liked our Fairport Convention influences," Þráinn tells me. "That said, we were going to play rock but with flutes and various folksy instruments accompanying the guitars. Our guitarist Baldur was to play the flutes and other instruments more than his guitar. However, it soon evolved into metal, with three guitars!"

He continues: "The last one to join was choir conductor Gunnar Ben, who is the only one who does not have a history in heavy metal. He was very enthusiastic though, and he soon made all the extra sounds we needed, giving Baldur room to shine on his guitar instead of playing flutes!"

"Bibbi had the original idea in his mind, the story, the lyrics and the text. That was the framework and we all contributed to the songs. The album draws from the Sagas and from Nordic Mythology, which puts it in a category with metal bands from Norway and Germany, along with Faeroe Islands. Týr are sometimes called Viking Rock."

## 2011: A BUSY YEAR

The band has signed a three record deal with Austria's Napalm Records.

'Baldur' was released worldwide on July 27, to great acclaim, and Skálmöld start promoting it at the Wacken Metal Festival in August. The band is at the time of writing on tour in Europe, with a gruelling schedule of 24 consecutive gigs. "It will hopefully promote the album well. We're touring as a part of the Heidenfest tour, where Viking metal bands from all over the world tour together. This will be something special!" Þráinn told me shortly before they left.

The band is definitely building a strong following of metal fans, and even strange followers who have curious ears, like me! Their record deal will see 'Baldur' distributed and promoted through Europe, South and North America and Japan. The worldwide release of Baldur was extended to include a new bonus track, which is more than ten minutes long.

"We went into the studio in the beginning of April and recorded an extra track for the world-wide release. Based on that, the next record will not be any softer!" Þráinn told me.

"We have to deliver our next album in the beginning of next January. It's scheduled for release in May of 2012. So we are busy composing new music, when we're not playing shows. We have loads of ideas and all of us are composing—it is coming along well!"

The band has already received a great response from "all over the world! From Turkey to South America—people seem to be like the Icelandic Viking Metal! We've had great reviews from some of the premier metal critics. The Germans are extremely positive and like the Icelandic lyrics, it seems to be some kind of 'Nonni und Manni' craze there, they only want it in Icelandic, not translated! We are very happy with that!"

Þráinn concluded: "The future... it is bright. We don't have any crazy dreams about the next album, or any crazy dreams about conquering the world, but we are going to do our best and enjoy it to the hilt. If we continue to be sincere and honest, I think we'll do well."

✂ - HALLDÓR INGI ANDRÉSSON



## Skálmöld

Baldur

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The best Icelandic heavy metal record I've heard.

Skálmöld's debut 'Baldur' is a concept album, and follows the story of a Viking by that name. The story starts shortly before he loses his family, livestock, estate and land in a savage attack on his farm, and follows him through revenge and death, and to Valhalla.

This is not a Saga, but a new story based on the Sagas and Old Norse mythologies. However, it might also be construed as a modern story, as a great many Icelanders have lost their families, jobs, homes and savings—even the minds and lives—since the total collapse of Iceland in 2008 (even if few want to admit it)!

There are ten tracks on the album. They range from Icelandic "Rímur" chanting, male choirs, children crying, folk music, prog rock, death metal, bit

of punk, screaming rock 'n' roll vocals, "bark" singing, full blast heavy metal and lots of rock guitar.

'Baldur' is likely the best metal record made in Iceland. The band has the experience, knowledge and wit to make a special record that has a well-crafted story, well formed lyrics, music based on ideas from all kinds of genres. Skálmöld also know how to make an interesting record that gives the listener a grin now and then, and a knowing smile.

There are epic songs on the album that are going to be played for years to come, like 'Kvaðning' ("A calling on"), 'Valhöll' ("Valhalla"), 'Árás' ("Attack") and 'Dauði' ("Death").

✂ - HALLDÓR INGI ANDRÉSSON

Continued from page 19

### MR. GORBACHEV GOES TO WASHINGTON

Gorbachev, meanwhile, was notoriously flexible. We turn again to Goldman's description of the Soviet leader:

"His continued shifting between anti-reform and reform measures might be explained as the inevitable consequence of the fact that he had no road map. He knew where he wanted to end up, with a more productive consumer-oriented economy, but he did not know how to get there...he tried one approach for a while and, if that did not produce results quickly, he then tried something else or reversed himself, only to end up in another dead end."

Much the same seems to be true of his foreign policy. The most dramatic instance came with the opening of the Berlin Wall in 1989, which Reagan had asked for in a famous speech two years earlier. No one was sure if the surging crowds should be stopped or not, so they surged through and communism came to an end in Eastern Europe.

For all his contradictions, Reagan had a clear vision of where he wanted to go and a better idea of how to get there, whereas Gorbachev muddled through from day to day. This, as well as the fact that the United States could run up bigger deficits than the Russians, were probably the two things that determined the outcome of the Cold War in the 1980s.

Reagan's supporters would later argue that the whole Star Wars program was one masterful con to get the Russians to enter into another arms race they could not possibly hope to win. In this view, it was the very threat of Star Wars that brought down the Soviet Union.

### A WAR OF APPEARANCES

Even if Reagan wilfully aimed at bankrupting the Soviets, one could question the wisdom of a policy that meant running up a record deficit to construct a weapons system that did not work and missiles that would soon be abolished, in the hope that it would cost the other side even more. But such was, perhaps, the logic of the Cold War. It certainly fitted the logic of Ronald Reagan. For someone who wanted to increase government revenue by cutting taxes, building more nuclear weapons in the hope of abolishing them might seem like an obvious step.

The Russians knew that Star Wars was not going to work, but the Cold War was largely a question of appearances. Soviet missiles in Cuba in 1962 did not offer any real military advantages; they could just as easily be fired from Russian soil with the same results. But they appeared to give the Soviets the upper hand, and hence the US could not allow

them. Similarly, if the US had an SDI program and the USSR did not, the latter would look weak by comparison, and if anyone ever found out it did not work, it would be too late anyway.

Gorbachev gave up his opposition to SDI and his missiles in Asia. The deal made in Washington was not as comprehensive as the one discussed in Reykjavík, which might have abolished nuclear weapons altogether. The United States agreed to destroy 859 missiles and the Soviet Union 1752. This was only about 4% of their total arsenals, but the symbolism was significant. Nuclear weapons would still exist, but the thought that the world might end at the push of a button has become more distant, even as the possibility of limited nuclear war in other regions has become more likely.

Gorbachev's dilemma was probably unsolvable. In order to go ahead with his reforms, he had to end the Cold War, but by the rules of the Cold War, blinking first was tantamount to full surrender, and would eventually cost Gorbachev his job and any chance at restructuring the system.

### END OF EMPIRE

Gorbachev would return to Iceland on the 20th anniversary of the Höfði summit in 2006. Ironically, it was the same year that Bobby Fischer moved to Iceland. It was also the year that the US Naval Base in Keflavík was closed, the American military hard pressed in the Middle East recalling its troops much like the Roman Empire withdrawing its legions from Britain in its final days.

Both Reagan and Gorbachev tried to breathe new life into their respective economic systems with policies that were seen as revolutionary at the time. Gorbachev failed, and oversaw the collapse of communism. There is little doubt that this came as a blessing for Eastern Europe, where he remains popular, but many in Russia itself feel worse off than they did before he came to power.

Reagan emerged as the winner in the short term, but in the long term he may also have fatally wounded the system he fought for. Deregulation and deficits became the order of the day, and are now costing the US dearly.

Reagan never came back to Iceland, but with the advent of the long term of Prime Ministership Davíð Oddsson in 1991 and his program of cutting the state down to size, Iceland became ever more Reaganesque. As then Vice-President George Bush said when Reagan was in the hospital after an assassination attempt in 1981: "We will all act as if he were still here." This is more or less what Iceland, and most of the world, have been doing since the days of the Reagan Presidency. For better, and mostly, for worse, it is Reagan's world we live in now. ☺

### GHOSTS OF THE 20TH CENTURY AT HÖFÐI

House Most press photographs of Höfði House show it in splendid isolation, with only distant mountains as a backdrop. But much like confronting the pyramids in Egypt, if one turns the camera just a little, a city comes into view.

Höfði is in fact located at a crossroads at Félagstún, close to the centre of Reykjavík. It is an official reception house for the Mayor of Reykjavík and hence is not open to the public, but can be viewed easily enough from the outside.

Even if it is best known for the US-Soviet summit, Höfði was in fact built by the French. French fishing boats came to Iceland in droves in the 19th Century, and the French Navy even used some isolated areas for target practice. French hospitals were set up in the country and the French Consul built Höfði House in 1909 to live in while he oversaw their affairs.

The consul went home to fight for his country in World War I, and the house was bought by the famous Icelandic lawyer and poet Einar Benediktsson. His first job after coming home from studying in Copenhagen was to prosecute a brother and sister who were suspected of killing a child they had together. The brother admitted guilt, but the sister committed suicide, and from then on Einar claimed to be haunted by her ghost.

In World War II, the house became the residence of the British Ambassador, and among notable guests there were Marlene Dietrich and Winston Churchill, fresh from signing the Atlantic Charter with President Roosevelt.

After the war, the Ambassador claimed that the house was haunted by a "White Lady" and requested to be moved elsewhere. The house was taken over by the City of Reykjavík, which officially "neither confirms nor denies" the presence of a ghost there. Five years after the US-Soviet summit, Prime Minister Davíð Oddsson and Foreign Minister Jón Baldvin Hannibalsson met with the Foreign Ministers of the three Baltic Republics, and Iceland became the first country to officially recognise their independence from the Soviet Union. In a double sense, therefore, one could claim this is the house where the Cold War ended.

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# A Twilight Portrait Of This Year's RIFF

Some afterthoughts on the Reykjavík International Film Festival,



## Awards Awards Awards

The jury, led by Danish actor Ulrich Thomsen, awarded Russian director Angelina Nikonova's film 'Twilight Portrait' the Golden Puffin, which honours a director's debut or second film as discovery of the year. The jury awarded this film "for the extremely inspired use of cinematic language and storytelling while depicting an intriguing and provocative subject matter with unsettling, realist sensibility."

Italian director Andrea Segre's 'Shun Li And The Poet' and Norwegian director Joachim Trier's 'Oslo, 31. August' were honoured with a special mention by the jury.

Icelandic director Rúnar Rúnarsson's 'Volcano' was awarded with two prizes: The International Critic's Award FIPRESCI and The Church Of Iceland Award.

The RIFF Audience Award is tabulated by using admissions and taking into account the size of the screening rooms and the number of screenings. It went to Aki Kaurismäki's 'Le Havre.'

Irish director's Risteard Ó Domhnaill's 'The Pipe,' a story of a small Irish community divided by the prospect of a oil pipeline that will bring economic gains (but also destroy their way of life) was awarded with the RIFF Environmental Award. Trish Dolman's 'Eco Pirate: The Paul Watson Story,' a documentary on whaling was specially noted as well.

Börkur Sigbórsson's 'Skaði' ("Come To Harm") won the Icelandic Shorts competition and Haukur M. Hrafnsson's 'Ósýnileg mæri' ("Invisible Border") got a special mention.

For me, the last two weeks of September were all about RIFF. A lot of great films and a few boring ones, a lot of running through down town from Háskólabíó to Bíó Paradís and back; short nights at RIFF parties chatting with international filmmakers and journalists over one too many whiskeys. Two weeks of RIFF are damn exhausting but at the same time a lot of fun. I'd like to focus on this year's main category, New Visions, including the film 'Twilight Portrait.' I also unfortunately have to bitch a bit about the professionalism in the execution of this year's programme, or lack thereof.

## THE MAIN COMPETITION: NEW VISIONS

This year's New Visions category was selected by a new programming director, Giorgio Gosetti, who focused more on realism than the formal cinematic experimentation spotlighted last year. RIFF's 2010 selection featured outstanding films like 'Mandoo' (Ebrahim Saeedi, Iraq), which is shot consequently through the eyes of one main character; 'Flowers Of Evil' (David Dusa, France), which mixes film with YouTube videos; and the winning film 'The Four Times' (Michelangelo Frammartino, Italy) did not feature any dialogue at all.

Aside from the experimental avant-garde films 'Follow Me' (Johannes Hammel, Austria) and 'Adalbert's Dream' (Gabriel Achim, Romania), this year's competitors for the Golden Puffin, focused on strong social or personal

problems narrated in a very realistic fashion. Films like 'Breathing' (Karl Markovics, Austria), which portrayed an 18-year old delinquent serving his time in a juvenile detention centre; the Icelandic contribution 'Volcano' (Rúnar Rúnarsson, Iceland), which tells the story of a grumpy old man who needs to take care of his wife after she suffers a stroke; and 'Oslo, 31. August' (Joachim Trier, Norway), featuring a recovering drug addict who is deciding whether to kill himself. All of the aforementioned films accomplish intense portraits of people facing some of the most difficult situations life can give you.

From an artistic point of view 'Habibi' (Susan Youssef, Palestine) was disappointing. In a very literal fashion, without any room for interpretation or subtlety, 'Habibi' tells a love story of two people from different backgrounds that reside in Palestine. The remarkable thing is, that director Youssef made the first Palestinian film in fifteen years, shooting her footage in Gaza and the West Bank. She even managed to get sponsorship from a Kuwaiti phone company to sponsor a film that features a naked woman bathing! A documentary on Youssef making this film would definitely have made for a better viewing experience.

Two films made my 'most interesting discovery' category. Both were special, not due to any visual or aural experimentation, but because of their unpredictable storylines and the opacity of their main character's actions. The

eponymous character of 'Martha Marcy May Marlene' (Sean Durkin, USA) spent a few years in a very strange cult before running away to with her sister. She has unlearned how to behave in normal society and, along with her sister, the viewer is surprised by her every action. The second film, 'Twilight Portrait,' won The Golden Puffin Award.

## THE DISCOVERY OF THE YEAR: 'TWILIGHT PORTRAIT' (ANGELINA NIKONOVA, RUSSIA)

Three policemen are driving around at dawn. They spot a vagrant woman at the side of the road and proceed to rape her, as if that were an everyday routine of theirs. Marina, a well-off social worker, suffers from a streak of bad luck—her heel breaks, her purse is stolen and then she ends up being the next victim of these three policemen. Beside a blood curdling description of a corrupt police force and an indifferent community, 'Twilight Portrait' explores Marina's ways of dealing with the situation. Without spoiling the story, I can tell you that she reacts in an unbelievably unpredictable manner, befriending one of her rapists. 'Twilight Portrait' leaves a lot of questions unanswered, but this is not a bad thing. It is thrilling, hard to witness and leaves one speechless, in a very positive sense.

## PROFESSIONALISM (OR LACK THEREOF)

I know that mistakes can happen, and they do so at every festival and every

cinema. Usually I take such incidents as charming human flaws and forgive them quickly. But if they accumulate, as they did at this year's RIFF, it gets to you; it feels unprofessional and lacking in ambition. After the first days of the festival saw movies starting with the lights in the theatre still on, films spliced together in the wrong order and sound problems, my patience wore thin, and then it wore out.

In addition to these technical problems, there were other, non-technical ones. Going to see 'Le Havre,' I arrived at the theatre on time (the time listed in the programme, and also on my ticket), but the film was already twenty minutes in, because "there were some changes with the schedule."

The low point was reached, when I went for a second viewing of 'Twilight Portrait' at RIFF's closing night. I saw the first very shocking and intense sequence of a woman being raped (as I remembered from the first time) twice in a row for some reason—once in very pink and green colours (but with audio intact), and a second time with the correct image, sans sound. I mean, come on RIFF, this is really annoying! It diminishes the cinematic experience, and my chance to remember this year's RIFF in bright and positive light as I would like to. Instead, my memories are sort of in twilight. ☹

WIEBKE WOLTER  
HVALREKI

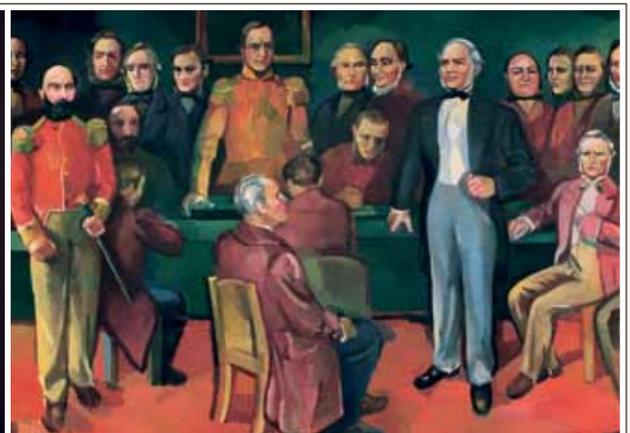
Pictured:  
Jónsi, singer of Sigur Rós at the Riff premier of Sigur Rós's new film, Inni.



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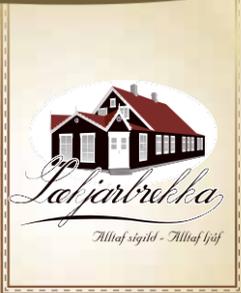


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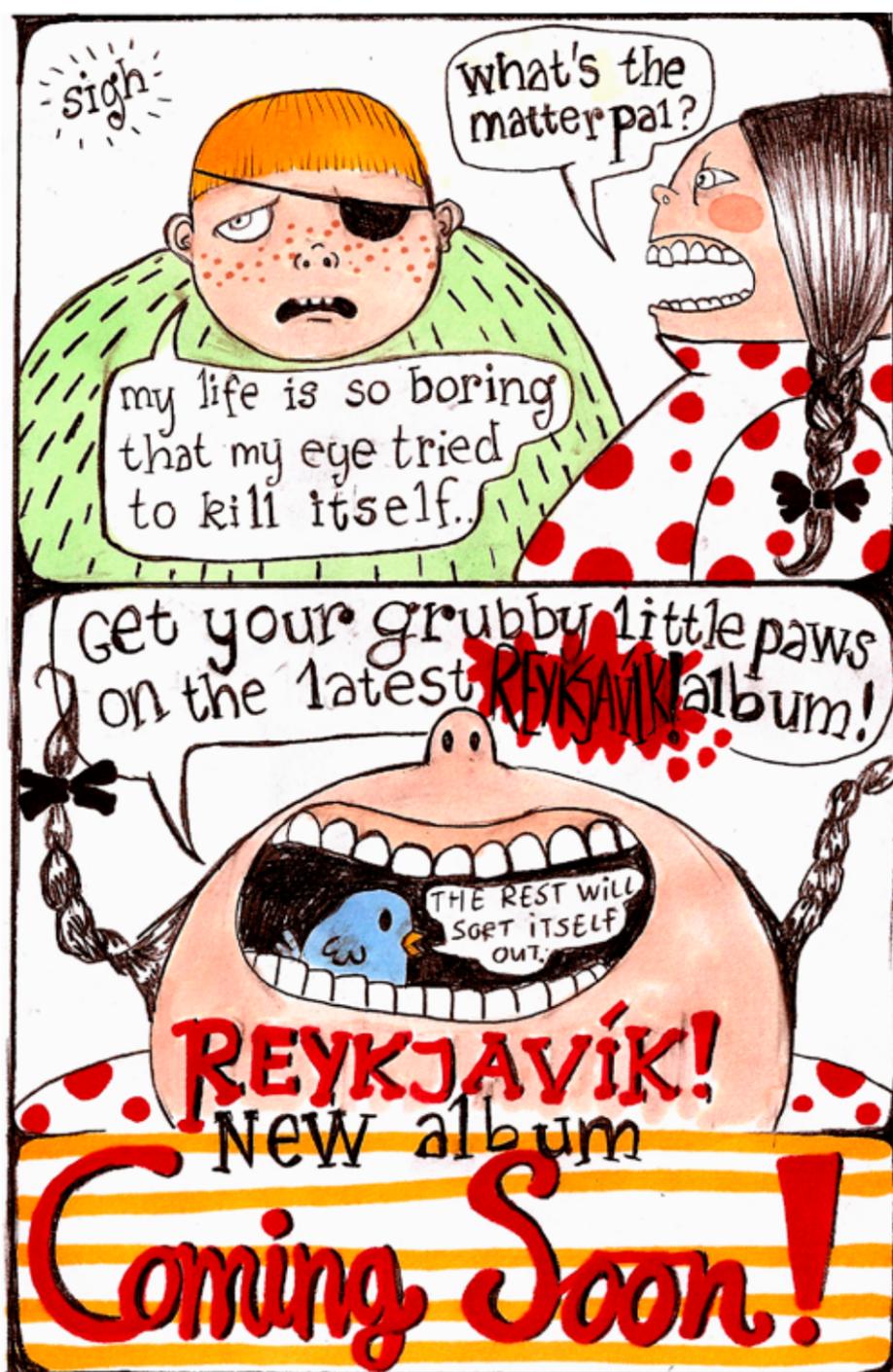
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*We might wind up going berserk and erupting, geyser-style*



Considering Iceland's unique position as a geological hotbed on the mid-Atlantic ridge, it's not surprising that a couple of geological terms have been borrowed from the Icelandic language. These words are "jökulhlaup," a scientific term used to describe the flood of water resulting from a sub-glacial volcanic eruption, and "geyser," a hot spring that shoots a column of water into the air.

The word "jökulhlaup" is made up of the two Old Norse words, "jökull" and "hlaup," which translate to 'glacier' and 'run' and describes the same phenomenon in both Icelandic and English languages. "Geysir," from which the English word geyser is derived, on the other hand, is actually the proper name of Iceland's most famous geyser. The generic term in Icelandic is not geysir, but "goshver." In that sense, using the term "geyser" to describe a goshver is almost like calling all copy machines, "xerox machines," all colourful gelatines eaten by kids, "jello," and all tissue used to blow noses, "kleenex." Although it's not really so conflated because "geyser" comes from "Geysir," which comes from the Old Norse word,

"geysa," which means to gush.

While jökulhlaup and geyser are among the few words borrowed from Icelandic, many English words are derived directly from Old Norse, the language spoken by Iceland's Viking ancestors a thousand years ago. When the Vikings sailed to the English-speaking world, they planted Old Norse into the existing language, which has resulted in the growth of a number of cognates shared by the modern English and Icelandic languages. Some of them, including the word "berserk" also have unique historical origins in Iceland.

Berserk – adj. marked by crazed or frenzied behaviour suggestive of sudden mental imbalance—usually used in the phrase, go berserk."

- Merriam Webster dictionary

Perhaps it seems apt that the word "berserk" has some history in a country full of people who supposedly believe in a hidden world of elves, ghosts and fairies—at least to those who think that's totally bonkers, nuts, bananas, crackers, whatever. But, the word berserk has nothing to do with that. It actually refers to the "Berserkers," who were Vikings notorious for their frenzied battles.

Descriptions of the Berserkers can be found in a number of Old Icelandic

Sagas, including Snorri Sturluson's Ynglinga saga: "his [Odin's] men rushed forward without armour, were as mad as dogs or wolves, bit their shields, and were as strong as bears or wild bulls, and killed people at a blow, but neither fire nor iron told upon themselves."

One theory about why they ran wild on the battlefield has these Vikings consuming the psychoactive Amanita Muscaria mushroom (known as the Berserker mushroom in Iceland). In his article, 'On Going Berserk: A neurochemical inquiry,' psychiatrist Howard Fabing finds that the consumption of bufotenine, which is found in the Amanita Muscaria mushroom, may play a neurological role in causing schizophrenia, supporting this theory of how the already ferocious Vikings worked themselves into a berserker rage on the battlefield.

But fear not, the Berserkers are said to have disappeared around 1100 AD after being sentenced to outlawry, and the modern day berserk usually doesn't travel in pillaging gangs. ☘

ANNA ANDERSEN  
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Gilsbakki

Finally—proof that IDM's not dead

Skurken has proudly upheld the name of IDM or electronica (or whatever you want to call that brand of music) for over a decade. In an era governed by guitar-based music this has surely been a struggle, but Skurken has trudged along and long time fans will receive 'Gilsbakki' warmly. Furthermore, the moment for acquiring a new batch just might have arrived.

His latest offering contains thirteen dense compositions, most of which are pretty upbeat and move fast between chords and moods. Glitch is kept at a minimum, and poppier moods prevail. At times, the tracks are almost too colourful, and one would prefer a subtler approach and further development of atmospheres over the unbroken string of trebly notes and triads, which aren't Skurken's strongest features. Take for

example 'Kannski,' a pleasant enough track, well produced, but the melodies reek of midi sequencing and mím.

But then there are beautifully constructed moments: the cathartic climax of 'Bistisbo' and the rave-like synths and DnB rhythms of 'Arnþróður' are clever, the 303/acid elements that pop up in a handful of tracks are very original in this context, and Skurken's appropriation of synthesizers that evoke the hazy world of Boards of Canada is masterful, introducing a ray of sunshine into their often melancholy take on nostalgia. Thankfully, such moments are widely to be found, leaving 'Gilsbakki' at times on par with work by luminaries such as Plaid, (Chris) Clark and Ulrich Schnauss.

☘ - ATLI BOLLASON

hat Donald Gíslason sure has diverse tastes! Last issue he was all like, "DUDAMEL RULES!" Now he's all like "I WANT ME SOME SKÚLI SVERRISSON!" It's cool.

Music | Live

# Heraclitus Would Have Loved It

Sóley and Skúli Sværissón play Fríkirkjan



Two contrasting modes of mixing music and visual imagery were on offer at RIFF's film-concert of Skúli Sværissón and Sóley (Sóley Stefánsdóttir) at Fríkirkjan on September 28.

Sóley, a frequent collaborator of Seabear's Sindri Már Sigfússon, stood in a pool of light at centre stage in front of projected photos and video of tranquil landscapes and ocean water by [Sindri's partner and frequent collaborator] Ingibjörg Birgisdóttir. She accompanied herself on guitar or keyboard, aided by the odd rhythmic ruffle from her tastefully discreet drummer, in self-composed songs of considerable charm. This was a concert set, with filmic backdrop, that made few demands on its audience's attention and succeeded with ease in showcasing the talents of a new solo performer on the Icelandic musical scene. Particularly effective was Sóley's use of loop pedals to create her own Owen-Pallett-esque back-up choir.

The performance of New-York-based jazz musician and composer Skúli Sværissón was of a different order entirely, as was the film that it accompanied. Seated modestly in the shadows at the back of the stage, he delivered a live performance of a score that served and enriched its visual subject matter in the most intimate way.

This should be no surprise as he collaborated with the filmmaker at every step in the years-long effort required to produce the film.

Jennifer Reeve's critically acclaimed experimental film 'When It Was Blue' (2008) is a double-projection montage (combined into a single print for this screening) of two visual layers—one hand-painted, the other naturally-shot footage treated in various ways, each created on 16mm film. Flickering or fast-moving images of nature scenes, some shot in Iceland, are presented in four sections, representing the four seasons. Leaves quiver, insects creep, trees tower, and water flows past in an evocation of the vibrant pulsing of Nature. This is a film that the ancient Greek philosopher Heraclitus—who imagined the natural world in terms of continuous motion and change—would have loved.

The instrumentation used to reduce for solo performance—what was originally a score for harmonium, organ, clarinets & guitars—was ingenious: a baritone guitar (combining the ranges of the bass and standard guitar) and a so-called "shortie" (12-string guitar, sounding an octave higher), plus the simplest of electronics: distortion, reverb and expression pedals.

Skúli's texture of continuously arpeggiated, slowly changing harmonies haunted the screen, with overtones



masking the attack of individual notes so as to create a smooth, often shimmering sonic surface that complemented the water imagery, in particular, extremely well.

But the length of the film, over an hour, played against its obvious merits. Its jiggly handheld camera work, high-contrast images, and lack of narrative arc risked creating a uniformity of effect that may have fatigued those less keen on pre-Socratic philosophy who deserted their balcony seats before the film was over. ☹

🎸 DONALD GÍSLASON  
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## Surfin' USA Iceland



“This was easily one of the most epic days I’ve spent in Iceland.”

It was a sunny afternoon in September, and everything about it felt more like southern California than Iceland. Eight of us piled into a van strapped with surfboards, and we set off to Þorlákshöfn to find some waves.

Ever since Surfer Magazine opened my eyes to the possibility in the late nineties, I had been dreaming about surfing in Iceland one day. But back then you would have been hard-pressed to find so much as a single native surfer, and the idea of an amateur going out on a whim seemed totally out of the question.

The idea may still seem nuts to people who hear Iceland and think: ‘COLD!’, but there are now in fact thirty or so regular surfers who go out rain, sleet or shine—and a company called Arctic Adventure Box has made the sport accessible to just about anybody with a sense of adventure.

### A PLEASANT SURPRISE

After stripping down to our bathing suits and putting on wetsuits, booties and gloves, we grabbed the boards, hiked up the dunes and made a beeline for the beach. On the sand, Aðalsteinn Rúnarsson—part of Iceland’s small contingent of regular surfers—gave us a brief surfing 101 tutorial before releasing us to the ocean.

As we ventured into the water, my wetsuit pressed against my skin and I expected to feel the

frigid water rush in at every moment. But to my surprise, it didn’t happen. We were wearing 6/5/4 millimetre hooded suits and the water proved to be even too warm for the hood. We could just as well have been in the Pacific rather than the North Atlantic.

While I’m dispelling myths, if the idea of signing up for a surf camp conjures up an image of hordes of Zonies on BZs clogging up water, then rest assured that this is Iceland, not California. Arctic Adventure Box owner Leifur Dam Leifsson takes up to eight surfers at a time, and his fibre-glass boards, which range from 7’4 to 7’9, were great for the smaller swell that day.

### A MOST WILD RIDE

At some point during the session Leifur offered me a ride on his Thundercat, an inflatable racing boat that he said he was test-driving on the ocean for the first time in preparation for an upcoming race in the UK.

I climbed aboard, he handed me a rope to hold onto and instructed me to put my feet in some loops. Then he took off across the ocean with great speed, making sharp turns, and charging waves, sending us flying into the air. All the while I contemplated what seemed like the very real possibility of losing my grip on the rope—and in no stretch of the imagination could I see the land-

ing going well. In some post investigation, I came across the claim that this is “the world’s wildest beach culture,” and I’m inclined to agree.

Leifur told me that he is trying to bring the sport to Iceland, which didn’t surprise me considering he bought a bunch of surfboards and wetsuits two years ago with no idea if anybody would be into it, let alone himself—a newbie to the sport.

### AN IDYLIC PARADISE

After that adrenaline-pumping ride, I was happy to get back to back to surfing. Everyone pretty much does their own thing out in the water, and even those who nose-dived wave after wave were having a great time.

There’s a peaceful, meditative quality to sitting on the board and losing yourself in the surrounding scenery. As I waited for the next decent wave to come through, I looked on to the beautiful beach and the grass dunes that rose up into the blue sky, and I had to pinch myself: this was Iceland!

Finally after a three and a half hour session, Leifur said it was time to go and I caught one last wave to shore. After struggling to take off our suits, which is the least fun part of the trip, we piled back into the van and it was a quiet thirty-minute drive to Reykjavík. This was easily one of the most epic days I’ve spent in Iceland. 🇮🇸

### Words

Anna Andersen

### Photography

Natsha Nandabhiwat



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# A Trip To The Icelandic Old West



“ The wind caressing your face while your horse gallops smoothly in the middle of the nature, it is priceless.

The fauna in Iceland is much more than whales, puffins and sheep. Yes, if you check around you will find a very special and loyal animal among the other creatures of the island: The legendary Icelandic horse. Riding one of these marvellous equine specimens while discovering the beauty of the Reykjavík's surroundings is an unforgettable experience that newcomers to the country shouldn't miss at all. You can find many great options for horseback riding in Reykjavík, and Laxnes Horse Farm is the one we're trying out for this article! So put your boots on and lets go horseback riding on the 'Laxnes Special Trip'. The people of Laxnes are very professional, and they pick you up at the door of your accommodation at around 9:15 in the morning. There is a short drive to Mosfellsbær, where the farm is located, surrounded by kilometres and kilometres of countryside.

### BECOMING A MEMBER OF 'THE PONDEROSA'

As soon as you get to the ranch the nice staff provides—at no extra cost— everything you need for the ride, from helmets to the most appropriate clothing since it might be raining or so windy even during summer (and especially in the fall). This is Iceland, what did you expect?

Then it is time for a first look at our new best

friend for the next couple of hours. The Icelandic horse is quite smaller than its cousins from continental Europe, but on the other side it's very strong and trustworthy. Whether you are a newbie or an experienced rider, it really doesn't matter because people from Laxnes will find the horse that best suits your skills. Since it was my first time and I was a bit nervous, my guide offered me a quiet and friendly horse called Sokkur ("Sock"). He was dark, almost black, except for one of his legs that was completely white, bringing to mind a sock (hence the name).

It is amazing how well these animals are trained. At the first sign of our guides, the whole group start walking in a row. You always feel safe during the ride because it seems they know what they have to do at every moment, it was at times like riding a merry-go-round. The only complaint I could find is that it was so crowded that the animals were very close one to each other, not leaving much space between them.

Most of the trip is done in a walk gait, suitable for relaxing and enjoying the fantastic nature of the countryside that surrounds Reykjavík, with a nice view of the city in the distance. But don't misunderstand, you won't fall asleep; from time to time the horses begin trotting, making the experience much more exciting.

### TIME FOR THE REAL FUN

The most enjoyable part of the ride was the return to the ranch. After stopping a couple of times to feed the animals with herbs we find on our way and to stretch our numb legs, it is time to go back to the farm. At this point the guides divide the group in two, one for those who want to continue the trip in a relaxing pace and another one for the most intrepid who feel confident enough to ride their horse at a higher speed. As I am a risk taker, I decide to go with the adventurous team though it was my first time riding. Wow, what can I say about galloping with my dear Sokkur through the Icelandic countryside; it is such a speechless experience. The wind caressing your face while your horse gallops smoothly in the middle of the nature, it is priceless. Even though you are a novice you shouldn't feel scared at all, these animals are so well trained that they seem to read your mind, knowing at all times what you want to do.

I can't find a best way of ending this amazing immersion into the world of the friendly Icelandic horse. Yes, I have no hesitation in recommending this trip to those who want to be a character of 'Bonanza' just for a while and safely. No guns are allowed. 🐾

### Words

José Ángel Hernández

### Photography

Natsha Nandabhiwat

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# NUTHIN' BUT A DOWNLOAD THANG?

Author Robert Levine interviewed



Robert Levine recently released the book 'Free Ride: How the Internet Is Destroying the Culture Business and How the Culture Business Can Fight Back'. The title alone suggests that he would make a worthwhile addition to any 'YOU ARE IN CONTROL' conference panel (the YAIC conference is organised by the Iceland Music Export and aims to bring the best and brightest minds of today's culture industries together to discuss 'WTF is going on'). Indeed, Robert is coming to Iceland to partake in exactly such a panel at that conference! We at Grapevine figured there are plenty of hungry downloaders and starving artists in Iceland that might be interested in what he has to say on the matter.

**Growing up in Iceland during the '90s, I faced a scarcity of good record stores, video rentals, cinemas and the like, so I jumped at the opportunity of free access to all this cool stuff out there. In 2011, I cannot access the iTunes music store, nor Pandora, Netflix, Hulu or Spotify. There are furthermore extortionary import tolls on, for example, Amazon purchases. How would you convince a young Icelander to reduce their illegal downloading and illustrate its negative effects?**

Small economies like Iceland are going to be tough cases, but Spotify being in some countries and not others will eventually be a thing of the past, because EU regulations require all the collection societies to operate in all of

Europe. So you won't have as much of that in the future.

It's hard to make a thing like Hulu legal in some countries. This is where illegal services have an advantage because, not only don't they follow any laws, they don't follow any contractual rules. If NBC sells '30 Rock' to Germany, they're not then allowed to stream it there also, so Hulu may be prohibited from providing these shows.

Personally, I could say that if something isn't available legally in a certain

*"The thing is this creative culture also creates a lot of our prosperity in the West."*

country for a certain period of time we can't enforce that law. If you say "This movie hasn't been available in Iceland for five years, can I download it?" I would say...it's hard for me to fault someone. But if someone were to complain that the tax on it is too high, then I would kind of have to say "tough luck" because it's your government's tax. Not to come off as unsympathetic. It's just a different issue.

## THE MIDDLEMEN

**But if people don't have a legal way to access it then they're probably going to pursue other ways. What recourse do Icelandic consumers have in this case?**

The thing is this creative culture also creates a lot of our prosperity in the West. If you pay for your computer or DVD player, but you take all the films, music and computer programmes for free, it creates an economic problem. Because people in Europe and the US by and large aren't making those computers and DVD players, they are making that stuff that makes us enjoy using them. Those players are made in China and those aren't nice jobs. The kind of jobs we enjoy, even your own, are decent jobs but those jobs are only possible with this system of intellectual property that we have.

**But haven't there been benefits from the way culture has opened up and increased accessibility? Couldn't this have been a necessary catalyst to get rid of unnecessary middlemen and streamline the route from producer to consumer?**

I reject the notion that it has cut out middlemen. I think it has just created new middlemen. These days if you want

to make videos, YouTube will give you an advance on future royalties and split the ad money with you—that's exactly what record companies did. You can say YouTube is a more benign middleman, but it's also monopolistic. None of the big labels had anything close to the share of recorded music that YouTube has on online videos.

More broadly, there are enormous benefits to online culture but a lot of people see this as a dichotomy. "How can we stop this without hurting that?" But I'm not really sure that's the case.

With YouTube: who should be responsible for distributing things you don't have rights to? Should it be the uploader, the consumer, or should YouTube be responsible? You could say that YouTube has no responsibility at all and that seems to me like a bad idea. On the other hand, you could say YouTube has absolute total responsibility, and then you'd say there's no more YouTube. You can't have it. But that's how I think Google presents the problem. I think YouTube has some responsibility and have to filter up to a certain level.

## DR. DRE ISN'T VERY NICE

**But with regards to copyright, don't you think the laws could be adapted with regards to, for example, remix culture? Say, how hard it would be for Beastie Boys' 'Paul's Boutique' to emerge today with the existing copyright laws?**

People say it's too strong or too weak but they tend to be talking about different things. I recently started thinking about copyright in three dimensions. It's maybe not the most elegant way of looking at it but it's an interesting way of looking at it. The first is length—how long it lasts. The second is width—how much it covers. Does it only cover that song or does it also cover a sample of that song? The third is depth—how well you can enforce it. And what we need is copyright that is shorter, narrower and deeper.

titi grew up on 'Paul's Boutique', and I love it. 'Paul's Boutique' was legitimately great art, but look at someone like Puff Daddy who was taking an existing song and rapping over it. Those songs were hits the first time around for a reason, and they will be the second time around. And I don't think it's unfair to say that he should pay for the use of those songs.

But fair use laws are pretty vague. Most of the decisions made in the US

about sampling were made by juries. So when free culture sites say that this is record industry lobbying—it's not lobbying, it's just that the jury has made stupid decisions. A lot of good rappers lost important cases, but it wasn't some big takeover by Universal music.

I've covered the music industry and I know the labels have done shady stuff, believe me. But even if you think the record companies are horrible and stupid, they still have rights. And I don't know if you know, but some of the artists aren't that nice, either. People could say Jimmy Iovine is a horrible guy, but Dr. Dre pushed a woman down a flight of stairs. You know what I mean, we can't decide who gets paid based on how nice they are.

## GENERATING REVENUE

**Creative culture has played a major role in the Icelandic economy and so we are definitely overdue for a spirited, intelligent discussion about this.**

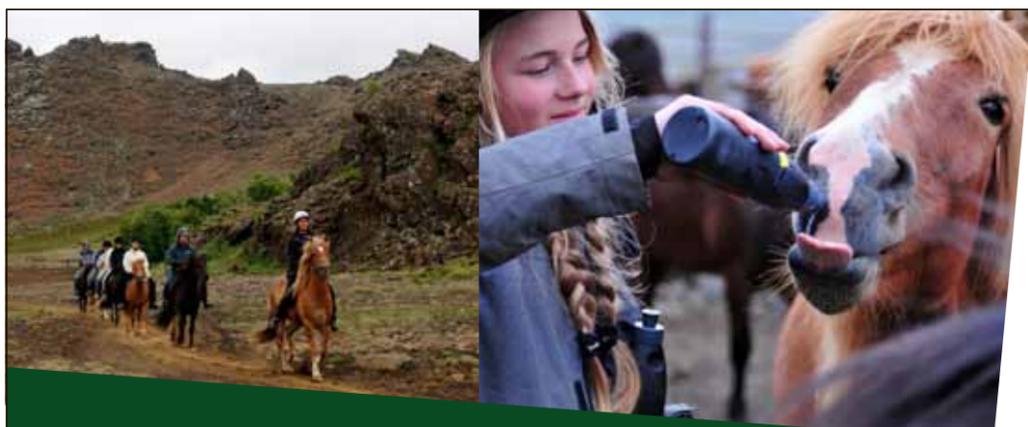
Well, I know that the two major areas of the economy in Iceland are natural resources and knowledge work. You know, arts, intellectual copyright, whatever. But an economy based on natural resources has some bad sides to it. It can get used up, it can generate pollution, they have all these effects that a knowledge-based economy doesn't have.

I'm gonna use a cliché. You know Björk did this new album 'Biophilia' and there's this great app presentation and I think that's very cool and innovative. She tried to do something new. And as a fan of music you don't just want to get music cheaper; you also want to encourage artists to do interesting stuff like that.

**But to be fair, that may also have been a response to the changes in the business model—Björk may have been trying to find new ways of generating revenue.**

No doubt. But in the short term, free music is great for everybody. My question is: are those only short-term effects, or will you regret them in the long run? ☺

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# Reykjavik City: Hate Speech Is Not A 'Human Right'

*-and it doesn't deserve public funding*



Local newspaper Fréttablaðið recently reported that The City of Reykjavik had cancelled a subsidy earmarked for the Icelandic Church of Christ (a small independent Lutheran congregation) due to its hostile views towards homosexuals. The story started in June, when the city's church-construction fund agreed to grant subsidies to various projects, thereof 700.000 ISK to the Church of Christ. Fréttablaðið says the city's executive committee later decided to stop the funding and send the matter to the city's human rights officer, Anna Kristinsdóttir, for examination. The reason? Suspicions regarding the congregation's preaching, and whether they violated Reykjavik's human rights policy. Suspicions that were later proved true. According to Fréttablaðið, the officer ruled that the congregation's preaching were contradictory to the city's policy and recommended the funding to be withdrawn. Which was done. Now, how did the congregation violate the city's human rights policy?

## SAVE THE CHILDREN FROM HOMOSEXUALITY AND DEBAUCHERY

Fréttablaðið cites the officer, who said the congregation's website was swarming with examples of leader Friðrik Schram's hostile views towards homosexuals. According to the officer, Friðrik's articles preach that homosexuality is an unnatural thing, a sin, and is comparable to theft and lies. The officer cites an article where the leader says that "young vulnerable souls must be protected from being seduced into homosexuality and/or debauchery."

Friðrik, on the other hand, complains about the withdrawal. He says the city is punishing him for saying that 'homosexuality isn't good and healthy for us.' A view he says the Christian church has held for two thousand years. Friðrik reiterates this view in Fréttablaðið on September 20, but denies to have referred to homosexual people as 'sinners.' Apparently, he was merely talking about the act of homosexual intercourse. He claims that many homosexuals do not have sex at all and that one should make a distinction between sexuality and sexual acts. He then goes on to emphasise that homosexual relationships

are wrong, claiming to speak for the majority of the Christian world. He concludes by presenting himself as a victim of suppression of opinion and that he now is being discriminated against.

## MASKING HATRED AS FATHERLY CARE AND LOVE

Not for one second does it occur to me to discuss LGBT rights on the premises of a fundamentalist's understanding of a two thousand years old religious scripture he chooses to live by. However, I am going to analyse Friðrik's choice of words and criticise his impertinent methods. When doing so there are mainly three points in his speech I stumble over. Firstly, there is the classical approach of today's Christian fundamentalists 'hating the sin, but loving the sinner,' which of course has its roots in The Bible. A similar theme has been prominent in many Western countries' 'sodomy laws' through the ages. The focus is allegedly on the act, not the person. By making this distinction people have tried to mask their hate and condemnation as fatherly care and love. This is however of no difference to homosexuals, who experience no less hatred or condemnation, fully knowing that love and sex will not that easily be separated. We all want to experience love, and it so happens that sex plays a huge role in that experience. Sexual drive is simply an integrated part human nature and should be allowed to thrive. This, of course, should be a well known fact to Friðrik. The problem is that he only wants people to experience this on his own terms.

## THE HUMAN RIGHTS MONSTER

Secondly, Friðrik dresses up as 'ordinary' victim of power, while simultaneously trying to belittle the human rights office and push its policy to the fringe. This he does by accusing the office of 'creating its own rules and imposing them on everyone else.' That is to say, he creates a terrifying monster whose sole purpose is to force 'ordinary' people into living by its strange and alien policy. An attack like this can best be tackled by pointing out that the human rights office doesn't float around in some kind of a vacuum. It bases its mandate on Icelandic law and constitution, as well as the many international conventions Ice-

land has committed itself to, e.g. within the United Nations and the Council of Europe. These documents are the results of decades of work on the advancement of human rights and are in fact the offspring of a philosophical debate that goes back many centuries and revolves around the dignity and goodness of mankind. One therefore has to ask: who's the monster here?

## THE MARTYR

Thirdly, Friðrik goes to the extreme and tries to make a martyr of himself. We witness the theatrical entrance of a white, heterosexual, Christian male, who turns everything upside down and compares his situation to that of LGBT people that for centuries have been the subject of hatred and persecution, torture and death. And what is he complaining about? He's complaining about the 'injustice' heterosexual people, who express their antipathy against homosexual people's sexual behaviour, now must suffer. 'Where is the tolerance?' Friðrik asks. This question really has one answer only: You must be joking! Honestly, this is no different from the bully that starts whining when stopped from harassing the minors on the playground. But it's a well known and popular theme nonetheless. Recently used by a bunch of white, straight, right winged, males, whimpering and feeling persecuted by the homosexual pop star Páll Óskar and his comments at this year's Reykjavik Gay Pride. Typical reaction of the ruling power that automatically takes on the role of a persecuted minority whenever the real minorities dare to take their minor steps towards equality.

## HUMAN RIGHTS POLICY IN ACTION

No. Reykjavik City's recent actions are just the right reaction in just the right moment. They send a clear message about how prejudice and injustice will not be tolerated on the watch of those currently controlling City Hall. They encourage future councilors and they clearly signal the fact that Reykjavik City's Human Rights Policy is not a meaningless document for ornamental use only. That bigotry can cost you money. That the concept of human rights doesn't embody the right to trample on the rights of others. That hate speech does not deserve public funding. ☹

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## Music | Reviews



### Hellvar

#### Stop That Noise

[www.gogoyoko.com/artist/hellvar](http://www.gogoyoko.com/artist/hellvar)

Helluva familiar noise

Since their 2007 debut 'Bat Out Of Hellvar,' Hellvar have grown from a duo and laptop to a fully fledged band, with drums, bass and everything. And with their second album, they are setting out to ROCK very hard, like a fucker of mothers.

And yes, 'Stop That Noise,' does have plenty of rock components such as big drum rolls and squalling guitars. But for a ROCK album it feels too clipped, too constrained, too clean to really hit home. There's a distinct lack of dirt going on here. Even Heiða's vocals, while good and strong, are not particularly that rocking.

No, what 'Stop That Noise' is is a superior piece of pop-as-rock, just like

their music spirit totem, Garbage. There are some really catchy tunes and lyrics on this album, although they do remind you of other tunes. 'I Should Be Cool' contains that stomp riff motif that's been used by everyone from the Troggs to Transvision Vamp, 'Falsetto' has the cyber-pop feel of T.A.T.U., while I'm sure they got clearance from Janes Addiction's lawyers to rework 'Classic Girl' as 'Anna Amma.'

But despite this air of similarity, 'Stop That Noise' does show a clear progression from their first album and there's definitely enough here to keep their fans interested.

☹ - BOB CLUNESS



### Synthadelia

#### Let The Party Start EP

[synthadeliarecords.bandcamp.com](http://synthadeliarecords.bandcamp.com)

Happy Party Time

Iceland's synth pop revival continues apace with the debut release from the latest project of Reykjavik duo Vilmar Pedersen and Jón Schow. 'Let The Party Start' is a simple 3 track EP of smouldering mid-tempo synth pop, that bubbles and foams with happy juice in its joints.

LTPS doesn't reinvent the wheel or change the game of synth pop, but the production shows a lightness of touch, and with some of the synth sounds and robot vocals on tracks such as 'Ultra Beam,' you'd easily be forgiven for thinking that the likes of Evil Madness were trying to slip some secret synth tracks under the radar.

☹ - BOB CLUNESS


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# The Market Is The Message



Strangely enough the emphasis on the importance of the market has not been reduced in Icelandic society after the crash. You would think people would be interested in something other than the market after its failure, but this is not the case. While Spain, the Arab countries and now even Israel have their own mass movements of "indignados," spreading new hope, Iceland's indignation and political awakening seem to be fading fast while a new turn is being taken, a turn where, once again, the market is the message. What do I mean by the market being the message? I'm pinching this from philosopher Marshall McLuhan, who coined the phrase "The medium is the message" to express the fact that all medium is influenced by its form to the extent where the message that the medium brings us IS in fact one with its form. The medium is thus constantly talking about itself.

I should rather say that "the medium is the market"—meaning what I'm trying to say, that Icelandic media is overflowing with news about the market. The news is the same as before, only with a negative twist: Before, the news told us that everything was booming and the rate of this or that was sky high, now they say just the opposite, plus we should be worried about a new worldwide economic meltdown. Why? Why should we worry about that? The speculative realm of our minds has limited space, and there is absolutely nothing we can do about some prophecy that a new economist has just brewed up. In terms of speculation, we have the possibility of filling our minds with something completely different: literature, music, the new constitution.

The speculation about the new Icelandic constitution says that congress

will probably kill it. That it's too democratic for this world, they will never let us vote on a constitution made by citizens voted directly by the people. Constitutions have usually not been made like this; the founding fathers of the United States wrote theirs in secret, and it was mostly penned by Thomas Jefferson. Then it was presented to the

*"The news is the same as before, only with a negative twist: Before, the news told us that everything was booming and the rate of this or that was sky high, now they say just the opposite, plus we should be worried about a new worldwide economic meltdown. Why?"*

people. In Spain they wrote a constitution some thirty years ago. The fact is that a large part of it leaked out before it was ready. As it happens, an important Spanish intellectual read it and found it full of mistakes and trite material that had nothing to do with a constitution. He wrote an article in the paper, pointing out its mistakes. What happened? Thirty years ago a worried Spanish president phoned the writer and asked him to visit him and elaborate on the subject in person.

Would this happen today in Iceland, a much smaller society? Probably not. As far as I know, the government has not even invited the authors of the constitution to a meeting to expand on the subject and discuss it. What will they do? I don't know. Nobody seems to be willing to ask the government, the news is filled with items about the market. Nothing can be more important for a society than a constitution. Yet the Icelandic public television has not seen fit to stage a public debate about it.

In many ways, the new constitution looks good. It is a reform, and even goes beyond simply being an improvement on the old one. But it still has flaws. According to the present constitution, my

vote has less value than a vote from the countryside. These are remains of an old policy, according to which a certain balance should be kept between the city of Reykjavík and the rural areas; the population of rural Iceland should be more or less equal to that of the city. This policy flunked as early as 1950.

Today there is no real policy of bal-

ance between the two worlds of Iceland, happy as I would be to have one. The thing is more or less out of control with some remnants of the old policy still lurking around, meaning it's much easier for someone from rural Iceland to get voted into congress than it is for someone from Reykjavík. No constitution in the world has different kinds of vote, where some of them weigh more than others. While this has been largely corrected in the new constitution, Iceland is still not one constituency, meaning that my vote in fact still weighs less than my friends in Þórshöfn on Langanes.

Why is this still so? We have no way of knowing. For the government is not opening up any discussion or publicly seeking a solution or pondering openly whether there should be an election about the constitution or not. Why no public meeting with members of the constitutional board? My hunch says that the government is looking for a great way of turning the thing into something they can present to the media, a piece of marketing. ♡

HERMANN STEFÁNSSON  
JENNY HOLZER

# Lots Of Pixels



There's a short film programme in town. It's a good idea: Couch fest films is an initiative that lines up with film festivals around the world in order to screen a selection of recent short films in people's 'cosy residential venues.' That's your home. They—you—still charge for the screening, just a little, because 'if the festival were free it would make hosts nervous that anyone and everyone could just walk right into their house—people who were maybe just bored and had no real understanding of the love of film, community or the idea behind the festival.' So it's a niche thing. A connoisseur thing. Sort of.

Now, Reykjavík saw nine programmes to choose from, in residencies reaching westward from Bíó Paradís: Animation 1, 2, 3, Comedy, Experimental, the 'Inappropriately Awesome' and three mixed programmes. To be fair, the screeners I received seem not to have included the experimental programme. And some of the material included on the DVD-ROMs refused to play on my n year old laptop due to the .mov files' amazingly high resolution (all hail the EOS 5D mark II). Among the films I could watch was a surprising and neatly executed Dutch comedy, called 'Sugar.' Then there is the wonderful poetry-animation called 'Animal Beatbox,' reminiscent of Eiríkur Örn Norðdahl's 'Kreppusonnettan.' 'Tongueing,' 'Plato' and others also seemed to suggest that independent animators are using their medium for exploration. Having noted these I am sorry to say: yaaaawn ...

Judging from Couch fest film's selection this year, what brings people to make short films would seem to be:

1. to tell a joke
2. to catch the attention of producers or moviegoers in the hope of extending the short into a feature.

There's a cute little joke about American café-culture that could really do wonders as an advertising campaign. There's animated combat scenes looking just like something else you've seen quite often. Any attempted explorations of human existence tend to be limited by an essentialism, where people's inner lives seem defined by their official, external roles in the mind of youngsters: a person who holds advertising signs on busy streets for a living reflects on herself as a sign-holder; a person who has become old acts, behaves and feels only within the limits of what a young person finds sympathetic about 'old people.' Such caricatures are just as numbing as the stereotyping of race or gender. It's not a question of political correctness but, shall we say, 'emotional intelligence?' I have been

moved more by commercials for car insurance and washing powder.

Rule 1: if the scene could sell washing powder, don't shoot.

There is an abundance of problems involved in human existence, an abundance of joys and an abundance of potential sensory data—none of which is explored in these films. It remains a riddle, when the rest of human endeavours, not least artistic ones, struggle with ideas, situations, history and nonsense, how cinema, with its unique ca-

*"You don't need to declare yourself a feminist to find something very peculiar about cinema's reluctance to subjectivise individual female characters"*

pabilities of portraying what it means to exist as a human life-form within this world of ideas, situations, history and nonsense, can so often be so thoughtless. So stupid. To take but one example—I do believe this is one of the big challenges of contemporary cinema, and it is not a rhetorical question but cause for some reflection: why is it that in all the films I watched, the only female main characters were

1. the generic 'old woman'
2. a teenage vampire?

Really, why? You don't need to declare yourself a feminist to find something very peculiar about cinema's reluctance to subjectivise individual female characters. This is but one strikingly obvious example of the vast scope of potential struggles evidently not being fought within the short film.

The level of technical know-how and stylistic ambition is generally very high in most of these films, but spirits are low. Most of the material shows and tells us less than a successful internet meme. Cinema is not philosophy, it is not painting, it is not theatre and it is not writing—it is something else altogether, and it's best when it takes itself seriously as such. Godard said he made films to create friction, so philosophers like his contemporary Foucault would speak a little slower, proclaim a little less. Then again, he said a lot of things. There are many things to do with a film, all in this programme does rather little of it. Cinema—especially new, young, 'fresh' cinema—must start conversing with the humanities and the arts again. Meanwhile, we'll be sharing more challenging things on YouTube. ♡

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“Beating on pots and pans can be important, but only to a certain point. Eventually, you’ll have to try and think of solutions and how you would like things to be, instead of just shouting that you don’t like their current state.”

Björk speaks about a lot of things. We listen, mostly. Fancy Airwaves Special

“After the first days of the festival saw movies starting with the lights in the theatre still on, films spliced together in the wrong order and sound problems, my patience wore thin, and then it wore out.”

- RIFF has come and gone to great acclaim, still the complaints are keep pouring in, P. 24

“Despite a few arrests and some disorder, the people of Iceland held small protests with great regularity until the entire government resigned. A core small group of people can be the backbone of a bigger, longer movement that will grow and grow until it accomplishes its goals.”

- Our NYC correspondent Simon is currently Occupying Wall Street, P. 14

“He then goes on to emphasise that homosexual relationships are wrong, claiming to speak for the majority of the Christian world. He concludes by presenting himself as a victim of suppression of opinion and that he now is being discriminated against.”

- The city is cracking down on hate speech and claims of counter-discrimination, P. 32

“The meeting in Reykjavík was a long time coming. Nixon had pursued a policy of détente, avoiding direct conflict between the powers. He took pride in meeting with the Soviets, the Chinese and even the French, sitting down with French President Georges Pompidou at a previous Reykjavík summit in 1973.”

- A quarter century on, we revisit the almost-fateful Reagan-Gorbachev meeting at Höfði, P. 18

## Reykjavík Downtown Hostel

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16:00 - Low Roar (US)  
17:00 - Ljósvaki (IS)  
18:00 - Young Galaxy (CA)



### THURSDAY, OCTOBER 13:

14:00 - Porquesí (IS)  
15:00 - Touchy Mob (DE)  
15:30 - Manu Delago (UK)  
16:00 - Of Monsters and Men (IS)  
17:00 - Lay Low (IS)  
18:00 - The Esoteric Gender (IS)  
19:00 - Kiriyaama Family (IS)

### FRIDAY, OCTOBER 14:

15:00 - Matthew Hemerlein (US)  
16:00 - Ghost Town Jenny (US)  
17:00 - Vibeke Falden (DK)  
18:00 - Elephant Stone (CA)  
19:00 - Lockerbie (IS)

### SATURDAY, OCTOBER 15:

15:00 - Snorri Helgason (IS)  
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19:00 - Young Magic (US)

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# The REYKJAVÍK GRAPEVINE iNFO

**G** Music, Art, Films and Events Listings + Eating, Drinking and Shopping + Map

YOUR ESSENTIAL GUIDE TO LIFE, TRAVEL AND  
ENTERTAINMENT IN ICELAND

Issue 16 - 2011

[www.grapevine.is](http://www.grapevine.is)

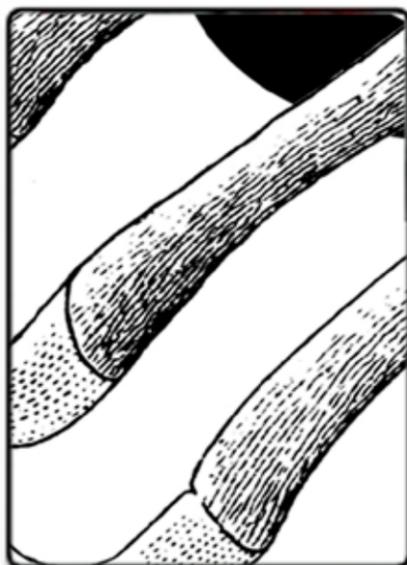
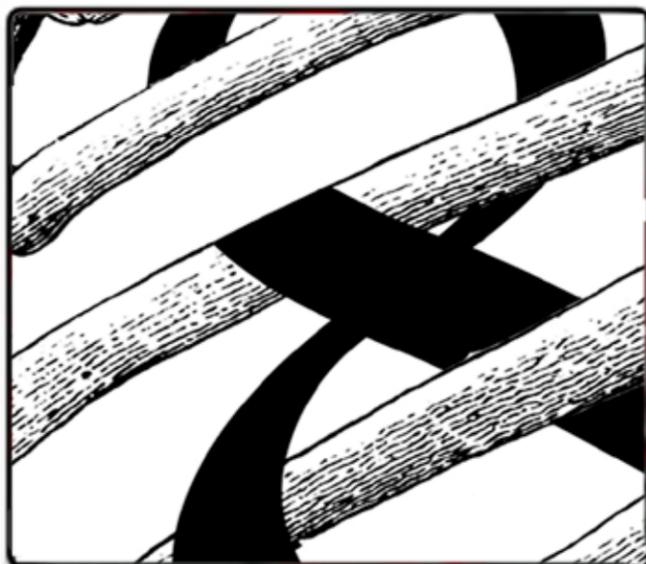
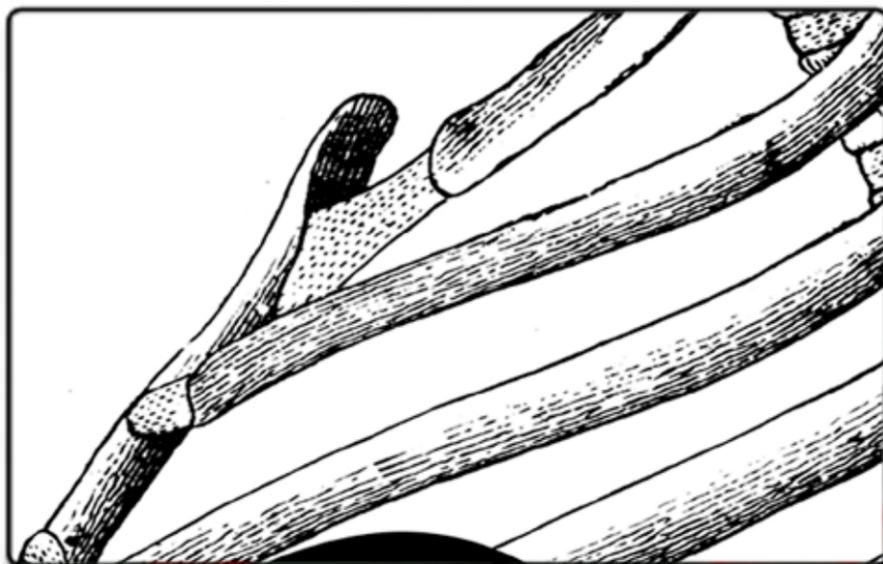
# International

# Festival

# Poetry

Before the madness of Airwaves unleashes on the 12th, take a breather, chill out and contemplate the wonder of wordplay – the Reykjavík International Poetry Festival is large and in charge! This year, under the new artistic direction of Canadian poet Angela Rawlings, the festival is hosting some fifteen local and four international poets, with local poets working as translators, and featuring music, performance art, visual projects and tons more. They have also teamed up with experiential super-collective S.L.Á.T.U.R. for two nights of multi-disciplinary performances. We also hear there may be some cheap booze lying around, poets needing their poison and all...

Where: Nordic House, Sturlagata 5 / Living Art Museum, Skúlagata 28  
When: October 6-8  
How much: Free!



# Loads of new music in your record store...

## HELLVAR

Stop That Noise



"Flashback to 80's new wave, well done."

*Davíð Már Stefánsson, Morgunblaðið*

## HERMIGERVILL

Leikur fleiri íslenskr lög



"This kid is the master of the synthezizers"

*Dr. Gunn, Fréttatíminn*

## MUGISON

Haglél



"Mugison is the man."

*Arnar Eggert Thoroddsen, Morgunblaðið*

## SÓLEY

We Sink



"Magnificent soundscapes."

*Ingveldur Geirsdóttir, Morgunblaðið*



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# MUSIC

CONCERTS & NIGHTLIFE IN OCT & NOV

PRESCRIBING WITH LOVE  
MUSIC FOR YOUR LIVE  
EXPERIENCE

How to use the listings  
Venues are listed alphabetically by day.  
For complete listings and detailed information  
on venues visit [www.grapevine.is](http://www.grapevine.is)  
Send us your listings: [listings@grapevine.is](mailto:listings@grapevine.is)

## 7 FRI

- Austur**  
22:00 Jónas
- Bakkus**  
23:00 Live DJ, free.
- Barbara**  
22:00 Innovit Party, DJ Manny
- Boston**  
22:00 Dj Gísli Galdur
- Café Rosenberg**  
22:00 Rúnar, Megas & Gylfi, free entry  
00:00 Snorri Helgason with Helgi Guðjónsson, free.
- Celtic Cross**  
22:00 Live music until 4:30, 2-1 Tuborgs
- Den Danske Kro**  
19:00 Live music, shots for 500 ISK
- Dubliner**  
21:30 Live music  
00:00 Live band upstairs until 4:00
- English Pub**  
21:30 Oktoberfest, Live music, large beer offer, 650 ISK
- Esja**  
22:00 Dj Bogi/Dj Hlynur Mastermix
- Gallery 46 Bar**  
18:00 Pub Quiz, Pool Competition  
19:30 Troubadours  
20:30 Guðrið Hansdóttir and Sunna Lind Lövdal  
23:00 Matti and the Ghostbusters
- Gaukur á Stöng**  
22:00 Live music
- Glaumbar**  
00:00 Live DJ
- Hressó**  
20:00 Penta, DJ Fannar
- Kaffibarinn**  
22:00 Reykjavík!
- Prikið**  
23:00 DJ Kári
- Trúnó**  
22:00 Emm sé Gauti, DJ Árni Kocoon

## 8 SAT

- Austur**  
00:00 Danni Deluxe
- Bakkus**  
23:00 Live DJ, free.
- Barbara**  
22:00 Private birthday until midnight, DJ Kollster
- Boston**  
22:00 Maggi Legó
- Café Haiti**  
21:00 Jussanam - Brazilian Jazz Sessions
- Café Rosenberg**  
22:00 KK & Maggi
- Celtic Cross**  
22:00 Live music until 4:30, 2-1 Tuborgs
- Den Danske Kro**  
21:00 Live music
- Dubliner**  
21:30 Live music  
00:00 Live band upstairs until 4:00
- English Pub**  
22:00 Oktoberfest, Live music, large beer offer, 650 ISK. Televised football matches
- Esja**  
22:00 Dj Bogi/Dj Hlynur Mastermix
- Gallery 46 Bar**  
13:00 Pool competition  
13:30 Beer bingo  
16:30 Peðið Theatre  
17:00 Surprise film: Busca la vida, authors/filmmakers chat  
20:00/23:30 Peðið Theatre  
21:00 Troubadour Thomas M. Tomasson  
22:00 Dance lessons  
23:30 Lindy Ravers
- Gaukur á Stöng**  
23:00 Live music
- Glaumbar**  
00:00 Live DJ
- Hressó**  
22:00 Mars, DJ Fúsi
- Kaffibarinn**  
23:00 Alfons X
- Obladi Oblada**  
22:00 Come Together, John Lennon Birthday Tribute, The Beat Boys
- Prikið**  
22:00 DJ Addi Intro
- Trúnó**  
22:00 DJ Dramatík
- Vegamót**  
20:00 Jonah

6 Oct - 9 Oct



## You Don't Need To Compromise

Nordic Music Days

October 6-9

Harpa, Reykjavík Harbour

500 ISK - 18.000 ISK, more information at [en.harpa.is](http://en.harpa.is)

What kind of music do you like? Chamber music or rather electronic concert or still not sure what kind of fan are you? You don't need to choose, you can have it all in one. So why not come to Nordic Music Days to listen the pure tones of musician poets? Only you can pick who will be your number one. Over fifty of the leading Nordic composers and scores of musicians are waiting for you, including the Iceland Symphony Orchestra, Caput-group, the Reykjavík Chamber Orchestra and Sinfonietta Aldubáran from the Faroe Islands as well as a number of well-known soloists such as Víkingur Ólafsson, Einar John and Eva Petria.

## 9 SUN

- Bakkus**  
22:00 Ping pong Sundays whiskey & Guinness Specials
- Barbara**  
21:00 Queer movie and date night, free popcorn and entry
- Celtic Cross**  
19:00 Game Night, cards until 00:00
- Den Danske Kro**  
22:00 Live music, Hangover Sundays, beer for 600 ISK
- Dubliner**  
21:30 Live music
- English Pub**  
22:00 Oktoberfest, live music, televised football matches large beer offer, 650 ISK
- Faktóry**  
21:00 Live Jazz
- Gallery 46 Bar**  
16:30 Peðið Theatre  
17:30 Art and literature auction  
20:30 The Old Spice
- Gaukur á Stöng**  
22:00 Live music
- Prikið**  
22:00 Hangover Cinema, popcorn available. Film: Tommy Boy
- Trúnó**  
22:00 Queen B birthday special, Glimmerkaffi mania

## 10 MON

- Bakkus**  
21:00 Cinéma Bakkus "One million years BC" (Don Chaffey 1966), free.
- Barbara**  
22:00 Manic Monday theme night
- Café Rosenberg**  
21:00 Blues band - Elvar & Jóhanna Guðrún
- Den Danske Kro**  
22:00 Live music, shots for 500 ISK
- Dubliner**  
21:30 Live music
- English Pub**  
22:00 Oktoberfest, Live music, large beer offer, 650 ISK
- Esja**  
16:00 Happy Hour
- Trúnó**  
22:00 Pizza with 2 toppings, 990 ISK, with beer, 1500 ISK

## 11 TUE

- Bakkus**  
16:00 Happy Hour until 22:00
- Barbara**  
21:00 Acoustic night with Myrra Rós, Eyþórsdætur, 1860, Heima, free.
- Café Rosenberg**  
21:00 Lights on the highway
- Celtic Cross**  
19:00 Game Night, cards
- Den Danske Kro**  
22:00 Live music
- Dubliner**  
21:30 Live music

Reykjavik Museum of Photography

30th Anniversary 2011  
Exhibitions all year round  
ADMISSION FREE

30  
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Opening hours:  
12-19 mon-fri, 13-17 weekends  
[www.photomuseum.is](http://www.photomuseum.is)



## New Music Nights At Barbara This Fall!

October 4, 11, 18, and 25th, 21:00

Barbara, Klapparstigur/Laugavegi 22

Entrance is free, special prices on beer and wine

Whether you're looking for an excuse to push your respective hangovers a couple days further into the workweek (and really, who isn't this time of year)—or just find yourself pulled uncontrollably towards the tantalising glow of Barbara's neon marquee like roller-skating into a bug-zapper—chances are, you'll find a lot to like about L'acoustique, a new music event happening every Tuesday this month. Myrra Rós, with her warm, folksy charisma will be there, as well as 1860, with their polished, youthful crooning—even Low Roar from the USA are making an appearance—and so should you!

**English Pub**  
21:30 **Oktoberfest**, Live music, large beer offer, 650 ISK

**Esja**  
16:00 Happy Hour  
**Kaffibarinn**  
21:30 **Útidúr**  
22:00 **B. G. Baarregaard**

**Trúnó**  
22:00 Pizza with 2 toppings, 990 ISK, with beer, 1500 ISK

**Dubliner**  
21:30 Live music

**English Pub**  
21:30 **Oktoberfest**, live music, large beer offer, 650 ISK

**Esja**  
16:00 Happy Hour  
**Kaffibarinn**  
16:00 **Lockerbie**  
17:00 **Bix**  
18:00 **Tonik**  
19:00 **Esoteric Gender**  
21:30 **Orphic Oextra**  
22:30 **DJ HalliValli**

**Prikið**  
22:00 **DJ Óli Hjörtur**

**Trúnó**  
22:00 Pizza with 2 toppings, 990 ISK, with beer, 1500 ISK

## 12 WED

**Bakkus**  
19:00 **B-Waves Music Festival**, free.

**Boston**  
22:00 **Andrea Jóns**

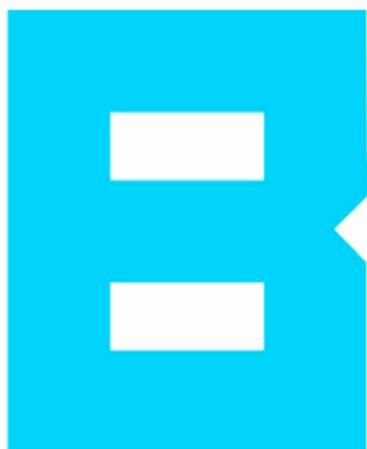
**Café Rosenberg**  
21:00 **Lára Rúnars**

**Celtic Cross**  
9:30 Open mic, offers on beer

**Den Danske Kro**  
22:30 Pop Quiz with Hreimur, live music afterwards, beer for 650 ISK

## 13 THU

**Bakkus**  
19:00 **B-Waves Music Festival - Fbi Radio**, free



## Waves

Letting You Lick Some Wounds, Before It's Time To Lick The Big Ones

B-Waves Music Festival At Bakkus

October 12-16, 19:00

Bakkus, Tryggvagata 22

Free entry

Like many out there, I normally spend the days following Airwaves diligently licking battle scars, woefully checking my bank balance, and wondering when the next time will be that I get to cram that much pimpage into five days. But with the B-Waves Music Festival happening at Bakkus on the same days as Airwaves, we'll all get the chance to double up on those dangerous levels of musical decadence. Sounds sweet, right? Catch Krummi, Kiriya Family, Bárujárn, Oliver Tank, and several dozens more, giving you that sweet, muffled sound in your ears to remind you it's that time of year again.

**Café Rosenberg**  
21:00 **Edda Borg**

**Celtic Cross**  
19:00 Happy Hour until 00:00  
22:00 Offers on beer until 01:00

**Den Danske Kro**  
20:00 Polarbeer Bingo  
22:00 Live music with Magni

**Dubliner**  
21:30 Live music

**English Pub**  
22:00 **Oktoberfest**, Live music, large beer offer, 650 ISK

**Esja**  
16:00 Happy Hour  
22:00 Live Music/Jam Session, Free

**Kaffibarinn**  
16:00 **Bedroom Community**, friends and DJ  
16:30 **Michael Wookey**  
16:30 **Guðrið**  
17:20 **Nadia Sirota & Valgeir Sigurðsson**  
18:10 **Puzzle Muteson**  
18:10 **Owen Pallett**  
19:00 **HúsDJús**  
19:00 **Alfons X**  
21:00 **The Bartones - The Kaffibarinn Male Choir**  
21:45 **Captain Fufanu**  
22:00 **Árni Vector vs. DJ Kári**  
22:30 **Sexy Lazer vs. Kasper Björke**

**Prikið**  
22:00 **Sindri Eldon. DJ Árni Kocoon**

**Trúnó**  
22:00 **Cocktail Night, DJ Atli Roadrage**, free entry

**Vegamót**  
20:00 **Hannes**

## 14 FRI

**Bakkus**  
19:00 **B-Waves Music Festival - Grapevine**  
00:30 **DJ Árni Sveins**

**Boston**  
22:00 **Hljóm sveitin Rif with DJ Kgb**

**Café Rosenberg**  
22:00 **Beggi Mood**

**Celtic Cross**  
19:00 Happy Hour until 00:00  
22:00 Offers on beer until 01:00

**Den Danske Kro**  
22:00 Live music

**Dubliner**  
21:30 Live music  
00:00 Live band upstairs until 4:00

**English Pub**  
22:00 **Oktoberfest**, Live music, large beer offer, 650 ISK

**Esja**  
22:00 **Dj Bogi/Dj Hlynur Mastermix**

**Hressó**  
20:00 **DJ Fannar**

**Kaffibarinn**  
16:00 **Bedroom Community**, friends and DJ, VJ  
17:00 **Puzzle Muteson**  
18:00 **Ben Frost**  
21:00 **DJ JB vs. Viktor Birgisson**  
23:00 **Clock Opera**  
00:00 **Alfons X vs. the artists** formerly known as Klúbba-Dóri

**Prikið**  
20:00 **Dj Gay Latino Man**

**Trúnó**  
22:00 **DJ Milla**, free

## 15 SAT

**Bakkus**  
20:00 **B-Waves Music Festival-Gogoyoko**, free.  
00:30 **Dj KGB**

**Barbara**  
22:00 **DJ Espen & Louise**

**Boston**  
22:00 **DJ Kári**

**Café Haiti**  
21:00 **Jussanam - Brazilian Jazz Sessions**

**Café Rosenberg**  
22:00 **Thin Jim and the castaways**

**Celtic Cross**  
00:00 Live music until 4:30, 2-1 Tuborgs

**Den Danske Kro**  
19:00 Live music

**Dubliner**  
21:30 Live music  
00:00 Live band upstairs until 4:00

**English Pub**  
22:00 **Oktoberfest**, Live music, large beer offer, 650 ISK. Televised football matches

**Esja**  
22:00 **Dj Bogi/Dj Hlynur Mastermix**

**Hressó**  
20:00 **DJ Fannar**

**Kaffibarinn**  
19:00 **The End is Nigh Party - line-up** TBA

**Obladi Oblada**  
22:00 **The Beat Boys**

**Prikið**  
20:00 **DJ Danni Deluxe**

**Trúnó**  
22:00 **DJ Másól**, free.

**Vegamót**  
20:00 **Benni**

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steak sandwich Bearnaise

---

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[www.gerdarsafn.is](http://www.gerdarsafn.is)



**Hönnunarsafn Íslands**  
Museum of Design and Applied Art

Garðatorg 1, Garðabær  
Tel. +354 512 1525  
Open every day 12-17  
except Mondays  
[www.honnunarsafn.is](http://www.honnunarsafn.is)



**Hafnarborg**  
The Hafnarfjörður Centre of Culture and Fine Art

Strandgata 34, Hafnarfjörður  
Tel. +354 585 5790  
Open every day 12-17  
Thursdays 11-21  
Closed on Tuesdays  
[www.hafnarborg.is](http://www.hafnarborg.is)

Bus nr. 1 runs Route 40

To the Blue Lagoon

# MUSIC

CONCERTS & NIGHTLIFE IN OCT & NOV

## 16 SUN

### Bakkus

21:00 B-Waves Music Festiva- "Órar" Árni Sveins & Hjálmar, free.

### Boston

22:00 Ýmsir gestir

### Café Rosenberg

22:00 Pushing up daisies

### Celtic Cross

19:00 Game Night, cards until 00:00

### Den Danske Kro

22:00 Live music, Hangover Sundays, beer for 600 ISK

### Dubliner

21:30 Live music

### English Pub

22:00 Oktoberfest, Live music, large beer offer, 650 ISK. Televised football matches

### Faktóry

21:00 Live Jazz

### Prikið

22:00 Hangover Cinema, Popcorn available. Film: **Rökk í Reykjavík**

### Trúnó

22:00 Heartbreak night with ice cream

## 19 WED

### Bakkus

21:00 Electro DJs Robot Disco, free.

### Barbara

20:00 Electro concert, free.

### Café Rosenberg

21:00 Smári

### Celtic Cross

21:30 Open mic, offers on beer until 00:30

### Den Danske Kro

22:00 Live Music  
22:30 Pop Quiz with Hreimur

### Dubliner

21:30 Live music

### English Pub

22:00 Oktoberfest, Live music, large beer offer, 650 ISK

### Esja

16:00 Happy Hour

### Kaffibarinn

22:00 Ívar Pétur

### Trúnó

22:00 Pizza with 2 toppings, 990 ISK, with beer, 1500 ISK

## 20 THU

### Bakkus

21:00 DJ Harry Knuckles, free.

### Barbara

22:00 Dj Tooth & Ragga Sex

### Café Rosenberg

21:00 Bítla Jazz

### Celtic Cross

19:00 Happy Hour until 00:00

22:00 Offers on beer until 01:00

### Den Danske Kro

22:00 Live music

### Dubliner

21:30 Live music

### English Pub

22:00 Oktoberfest, Live music, large beer offer, 650 ISK

### Esja

16:00 Happy Hour, live music/jam session, free.

### Hressó

22:00 Döddi & David

### Kaffibarinn

21:00 HúsDJús, Alfons X

### Prikið

22:00 Dj Gísli Galdur

## 17 MON

### Bakkus

21:00 Cinéma Bakkus "Punishment Park" (Peter Watkins 1971), free.

### Café Rosenberg

21:00 Soggi Prest

### Celtic Cross

19:00 Happy Hour until 00:00

22:00 Offers on beer until 01:00

### Den Danske Kro

22:00 Live music, shots for 500 ISK

### Dubliner

21:30 Live music

### English Pub

22:00 Oktoberfest, Live music, large beer offer, 650 ISK.

### Esja

16:00 Happy Hour

### Trúnó

22:00 Pizza with 2 toppings, 990 ISK, with beer, 1500 ISK

## 18 TUE

### Bakkus

21:00 Championship Football

22:00 Talibami (NY), free.

### Barbara

21:00 Acoustic night with Myrra Rós, Eldar, Klassart, free.

### Café Rosenberg

21:00 Guðmundur & Leifur Jóns

### Celtic Cross

19:00 Happy Hour until 00:00

### Den Danske Kro

22:00 Live music

### Dubliner

21:30 Live music

### English Pub

22:00 Oktoberfest, Live music, large beer offer, 650 ISK.

### Esja

16:00 Happy Hour

### Kaffibarinn

22:00 DJ HalliValli

### Prikið

20:00 Game Night. DJ Hús.

### Trúnó

22:00 Pizza with 2 toppings, 990 ISK, with beer, 1500 ISK

Rebecca Louder's Top 7 Most Played Tracks During The Making Of This Issue

1 Ride - Leave Them All Behind

2 Bombay Bicycle Club - Bad Timing

3 The Horrors - Still Life

4 Frank Sinatra - Summer Wind

5 Cage The Elephant - Shake Me Down

6 The Smiths - There Is A Light That Never Goes Out

7 John Grant - Marz



Rock Out With Your... Yeah...

Jazz Sessions at Faktóry

October 9, 21:30

Faktóry, Smiðjustígur 6

Free entry

There are only so many places on Earth where you can hear rocking jazz versions of Heart-Shaped Box, and this endangered species of sonic pleasure is currently on exhibition. The Jazz Sessions at Faktóry add a romantic element to your weekend, comforting your ears like aural velour in a textile factory of amour. A rousing house band offers the great standards of cool jazz, bebop and funk up, and then, you can join in the merriment with your own jam contributions. Davis, Coltrane and Cobain will thank you for it.

**GRAPEVINE GRASSROOTS #32**  
@HEMMI&VALDI  
FRIDAY 28.OCT  
21:00  
**NEW SICK MUSIC CONCERT SERIES**

TÓNASTÖÐIN  
Allt fyrir tónlistarmanninn

THULE

ICELAND SYMPHONY ORCHESTRA

OCTOBER 13TH » HARPA, ELDBORG

ICELAND SYMPHONY ORCHESTRA ON AIRWAVES

This year, the Iceland Symphony takes part in Iceland Airwaves for the first time, performing pieces by Bedroom Community's Valgeir Sigurðsson and Daniel Bjarnason, as well as music by minimalist master Steve Reich.

20:00 Valgeir Sigurðsson: *Dreamland*  
Daniel Bjarnason conductor

21:00 Daniel Bjarnason: *Processions*  
Daniel Bjarnason: *Emergence*  
Daniel Bjarnason conductor  
Vikingur Heiðar Ólafsson piano

22:00 Steve Reich: *Different Trains*  
ICE (International Contemporary Ensemble)

Admission for all three concerts:  
with Airwaves-pass: FREE / without Airwaves-pass: 2.500 kr.

Tickets » +354 528 5050 » [www.sinfonia.is](http://www.sinfonia.is) » [www.harpa.is](http://www.harpa.is)

# A FULL LIST OF EVERY HAPPY HOUR OFFER IN 101!

- B5**  
Happy Hour every day from 17-19, beer and wine for 650 ISK.
- Bakkus**  
Happy hour from 16-22, beer 400 ISK and wine glass 500 ISK.
- Bar 11**  
Beers & shots for 450 ISK on Thursdays.
- Bar 46**  
Happy Hour every day from 16-20, beers and shots are for 500 ISK.
- Barbara**  
Happy hour from 20-22, large beer, white/red wine & selected shots, 500 ISK.
- Barónspöbb**  
Beer is 500 ISK until 19.
- Bjarni Fel**  
Mojitos 750 ISK every weekend from 23:00.
- Boston**  
Happy Hour every day from 16-20, two for one on beer.
- Celtic Cross**  
Happy Hour every day from 19-00, Tuborg for 500 ISK.
- Den Danske Kro**  
Happy Hour every day from 16-19, two for one. Shots for 500 ISK every Monday.
- Dillon**  
Happy Hour every day from 16-20, two for one.
- Dubliner**  
Happy Hour every day from 12-19, two for one Polar Beer and a pint plus a shot of Hot N' Sweet shot for 1000 ISK.
- Faktóry**  
Happy Hour every day from 17-20, large Egils Gull 500 ISK.
- Hotel 101 Bar**  
Happy Hour is daily from 17-19, all drinks are 50% off.
- Hótel Holt Gallery Bar**  
Happy Hour every day from 16-19, beer and wine 50% off. Cocktail of the day is 50% off.
- Íslenski Barinn**  
Every day, beer of the day for 650 ISK.
- Kaffibarinn**  
Red wine special on Wednesday evenings at 600 ISK a glass.
- Kaffi Zimsen**  
16:00-20:00 large beer and shot for 500 ISK every day.
- Nýlenduvöruverzlun Hemma & Valda**  
Happy Hour every day from 16-20, Viking Beers for 550 ISK.
- Óliver**  
Happy Hour Fridays and Saturdays from 23-01, 3x1 cocktails.
- Obla Di Obla Da**  
Happy Hour every day from 12-20, 500 ISK beers, 600 ISK shots and 800 ISK single + mixer.
- Prikið**  
Happy Hour on weekdays from 17-19, large beer 400 ISK. Buy four large beers, get free nachos.
- Trúnó**  
Happy Hour from 16-20, large beer, white/red wine & selected shots, 500 ISK.
- Stofan**  
Refills on beer 600 ISK all day.
- Pingholt bar (Center Hotel Pingholt)**  
Happy Hour every day from 17-19 as of June 1 (currently every Friday and Saturday), all drinks are half off.

**Trúnó**  
22:00 Cocktail Night, DJ Glimmer

**Vegamót**  
22:00 Jonah

## 21 FRI

**Bakkus**  
23:00 Dj Kári, free.

**Barbara**  
22:00 Resident DJ

**Café Rosenberg**  
22:00 Melodica

**Den Danske Kro**  
22:00 Live music

**English Pub**  
22:00 Oktoberfest, Live music, large beer offer, 650 ISK

**Esja**  
22:00 Dj Bogi/Dj Hlynur Mastermix

**Hressó**  
22:00 Silver, DJ Elly

**Kaffibarinn**  
23:00 Sexy Lazer

**Prikið**  
22:00 Hip Hop Quiz. Dj Danni Deluxe

**Trúnó**  
22:00 Dj Ódæði, free.

**Vegamót**  
22:00 Simon

## 22 SAT

**Bakkus**  
23:00 Dj Housekell, free.

**Barbara**  
22:00 Mr. Magic, Dj Bjarni Tóframaður, free entry

**Café Rosenberg**  
22:00 Svavar Knútur

**Den Danske Kro**  
22:00 Live music

**English Pub**  
22:00 Oktoberfest, Live music, large beer offer, 650 ISK  
22:00 Televised football matches

**Esja**  
22:00 Dj Bogi/Dj Hlynur Mastermix

**Hressó**  
22:00 Dalton, DJ Elly

**Kaffibarinn**  
16:30 Pabbahelgi (Daddy Weekend), DJ Gisli Galdur & DJ B Ruff

**Obladi Oblada**  
22:00 The Beat Boys

**Prikið**  
22:00 Dj Krúsi

**Trúnó**  
22:00 Dj Maísól, free.

## 23 SUN

**Bakkus**  
22:00 Ping pong Sundays, whiskey & Guinness Specials

**Barbara**  
21:00 Trans night, free popcorn and free entry

**Den Danske Kro**  
22:00 Live music

**English Pub**  
22:00 Oktoberfest, Live music, large beer offer, 650 ISK  
22:00 Televised football matches

**Faktóry**  
21:00 Live Jazz

**Prikið**  
22:00 Hangover Cinema. Popcorn available. Film: **The Fall**

**Trúnó**  
22:00 Hangover Gatorade and food

**Vegamót**  
22:00 Jonah

## 24 MON

**Bakkus**  
21:00 Cinéma Bakkus "Phantom Of The Paradise" (Brian De Palma 1974), free.

**Barbara**  
22:00 Manic Monday, free.

**Den Danske Kro**  
22:00 Live music

**English Pub**  
22:00 Oktoberfest, Live music, large beer offer, 650 ISK

**Esja**  
16:00 Happy hour

**Trúnó**  
22:00 Pizza with 2 toppings, 990 ISK, with beer, 1500 ISK



## Lost In Visitation

Free-Roaming Tourists

October 11-18

Gym and Tonic, KEX Hostel, Skúlagata 28

Free entry

Ever wanted to see what would happen if tourists documented the mayhem and anarchy of a trip to Reykjavík? Try the polar opposite (no pun intended) of the adage, "I am no tourist, I live here." We have all seen these wayward types wandering the streets of 101 with oversized bags, rainwear and grizzled expressions. In hopes capturing these wild creatures, Kári Sturluson took shots with a Blackberry in summer and saw the changing landscape of Reykjavík, complete with a flock of map carrying, lost and confused tourists straight out of Keflavík. Wanting to do something special, he compiled his photographs of their excursions and now will deliver them to you for enjoyment and pondering. What's not to love?

# Den Danske Kro

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• Tuesdays •

Live music and Beer Bingo night

• Wednesdays •

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• Fridays •

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• Saturdays •

Live music / Sing-along nights

• Sundays •

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Five Star Review, Grapevine April 2011

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mcc@mcc.is

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www.mcc.is/english  
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**WWW.MCC.IS**

# MUSIC

CONCERTS & NIGHTLIFE IN OCT & NOV



## Something Like A Gallery Market?

**Netagerðin**

Mon-Fri 10:00-18:00, Sat 10:00-16:00

Netagerðin, Nýlendingugata 16F

As much as you want to spend!

When a few enthusiastic local designers got together to open a new space, they figured why just make it a gallery when it can be so much more? This is why the Netagerðin Work & Shop will be opening its doors to the public and potential buyers of their graphic goods. What is so special about the gallery? Well, the designers occupying the space are right there on the spot to buy things from directly and go back to supporting them. The space, formerly known to locals as the Liborious house, will also have an appetizer bar.

## 25 TUE

**Bakkus**

16:00 Happy Hour until 22:00

**Barbara**

22:00 Acoustic night with Myrra Rós, Adda II (Uni & Jón Tryggvi.), free.

**Den Danske Kro**

22:00 Live music

**Esja**

16:00 Happy hour

**Kaffibarinn**

22:00 DJ HalliValli

**Prikió**

22:00 Game night, DJ Hús

**Trúnó**

22:00 Pizza with 2 toppings, 990 ISK, with beer, 1500 ISK

## 26 WED

**Bakkus**

22:00 Dj Dela Rosa's "Vondulaga wkeppni" (bad song contest), free.

**Barbara**

20:00 Electro concert, free.

**Den Danske Kro**

22:00 Live music

**Esja**

16:00 Happy hour

**Kaffibarinn**

22:00 Atli Kanilsnúður

**Prikió**

22:00 Dj Óli Hjörtur

**Trúnó**

22:00 Pizza with 2 toppings, 990 ISK, with beer, 1500 ISK

## 27 THU

**Bakkus**

22:00 Einar Sonic, free.

**Barbara**

22:00 DJ Milla

**Den Danske Kro**

22:00 Live music

**English Pub**

22:00 Oktoberfest, Live music, large beer offer, 650 ISK

**Esja**

16:00 Happy Hour

22:00 Live music/Jam session, free.

**Hressó**

22:00 Döddi & David

**Kaffibarinn**

21:00 HúsDJús, Gísli Galdur

**Prikió**

22:00 Surprise dinner

**Trúnó**

22:00 Cocktail Night

**Vegamót**

22:00 Danni

## 28 FRI

**Bakkus**

23:00 Dj Árni Sveins, free.

**Barbara**

22:00 DJ Bjarni Tóframaður, free entry

**Den Danske Kro**

22:00 Live music

**English Pub**

22:00 Oktoberfest, Live music, large beer offer, 650 ISK

**Esja**

22:00 Dj Bogi/Dj Hlynur Mastermix

**Hressó**

22:00 Dalton, DJ Fúsi

**Kaffibarinn**

23:00 DJ KGB

**Prikió**

22:00 DJ Gísli Galdur

**Trúnó**

22:00 DJ Atli Roadrage

**Vegamót**

22:00 Jonah

## 29 SAT

**Bakkus**

23:00 Dj KGB, free.

**Barbara**

21:00 DJ Dramatik and Haffi Haff's Halloween Party, free entry and free drinks for great costumes

**Den Danske Kro**

22:00 Live music

**English Pub**

22:00 Oktoberfest, Live music, large beer offer, 650 ISK

22:00 Televised football matches

**Esja**

22:00 Dj Bogi/Dj Hlynur Mastermix

**Hressó**

22:00 U2 cover band Achtung, DJ Fúsi

**Kaffibarinn**

23:00 Alfons X

**Obladi Oblada**

22:00 The Beat Boys

**Prikió**

22:00 Benni B Ruff

**Trúnó**

22:00 Halloween Party Madness, free drinks for great costumes, resident DJ, free entry

**Vegamót**

22:00 Simon

## 30 SUN

**Bakkus**

22:00 Ping pong Sundays, whiskey & Guinness Specials

**Barbara**

21:00 Queer movie and date night, free popcorn and entry

**Den Danske Kro**

22:00 Live music

**English Pub**

22:00 Oktoberfest, Live music, large beer offer, 650 ISK.

22:00 Televised football matches

**Faktóry**

21:00 Live Jazz

**Prikió**

22:00 Hangover Cinema, popcorn available Film: Clerks

**Trúnó**

22:00 Hangover Gatorade and food

## 31 THU

**Bakkus**

21:00 Cinéma Bakkus "Salò (120 Days of Sodom)" (Pier Paolo Pasolini 1975), free.

**Den Danske Kro**

22:00 Live music

**Esja**

16:00 Happy hour

**Trúnó**

22:00 Pizza with 2 toppings, 990 ISK, with beer, 1500 ISK

## 1 TUE

**Bakkus**

21:00 Championship Foosball

**Barbara**

21:00 Acoustic night with Myrra Rós, free entry

**Den Danske Kro**

22:00 Live music

**English Pub**

22:00 Oktoberfest, Live music, large beer offer, 650 ISK

**Esja**

16:00 Happy hour

**Kaffibarinn**

22:00 DJ HalliValli

**Trúnó**

22:00 Pizza with 2 toppings, 990 ISK, with beer, 1500 ISK

## 2 WED

**Bakkus**

22:00 Live DJ Barbara

**Den Danske Kro**

22:00 Live music

**English Pub**

22:00 Oktoberfest, Live music, large beer offer, 650 ISK.

## Music & Entertainment | Venue finder

**Amsterdam**

Hafnarstræti 5 | D4

**Austur**

Austurstræti 7 | E4

**B5**

Bankastræti 5 | E4

**Babalú**

Skólavörðustígur 22 | F5

**Bakkus**

Tryggvagata 22 | D4

**Bar 11**

Hverfisgötu 18 | E5

**Barbara**

Laugavegur 22 | F5

**Bjarni Fel**

Austurstræti 20 | E4

**Boston**

Laugavegur 28b | F6

**Café Paris**

Austurstræti 14 | E4

**Celtic Cross**

Hverfisgata 26 | E5

**Den Danske Kro**

Ingólfsstræti 3 | F5

**Dillon**

Laugavegur 30 | F7

**Dublínur**

Hafnarstræti 4 | D4

**Esja**

Austurstræti 16 | E4

**English Pub**

Austurstræti 12 | E4

**Faktóry**

Smiðjustígur 6 | E5

**Ölsmiðjan**

Lækjargata 10 | E4

**Hressó**

Austurstræti 20 | E4

**Bankinn**

Hverfisgata 20 | E5

**Kaffi Zimsen**

Hafnarstræti 18 | D4

**Kaffibarinn**

Bergstraðastræti 1 | E5

**NASA**

Þorvaldsenstræti 2 | E3

**Nýlendinguverzlun Hemma & Valda**

Laugavegur 21 | F5

**Næsti Bar**

Ingólfsstræti 1A | E5

**Ótíver**

Laugavegur 20A | F5

**Ólstofan**

Vegamótastígur | F5

**Prikió**

Bankastræti | E5

**Rósenberg**

Klapparstígur 25 | E6

**Sódoma Reykjavík**

Tryggvagata 22 | D3

**Sólón**

Bankastræti 7A | E5

**Thorvaldsen**

Austurstræti 8 | E4

**Trúnó**

Laugavegur 22 | F5

**Vegamót**

Vegamótastígur 4 | F6

**Vestur**

Tryggvagata 20 | D3

### Esja

16:00 Happy Hour  
21:30 Character reading with **Heidar**, free

### Kaffibarinn

22:00 DJ Óli Dóri

### Trúnó

22:00 Pizza with 2 toppings, 990 ISK, with beer, 1500 ISK

## 3 THU

### Bakkus

22:00 Dj Sindri Eldon

### Barbara

22:00 Resident DJ

### Den Danske Kro

22:00 Live music

### English Pub

22:00 **Oktoberfest**, live music, large beer offer, 650 ISK.

### Esja

16:00 Happy hour  
22:00 Live Music/Jam Session, free.

### Kaffibarinn

21:00 **HúsDJús, sean Danke**

### Trúnó

22:00 Cocktail Night

### Vegamót

22:00 **Simon**

## ONGOING

### Vikingakráin

20:00 Let's Talk Iceland: Comedy Show.  
22:00 ISK. *Everyday*

### Iðnó

20:00 Cellophane Comedy show.  
Thursdays



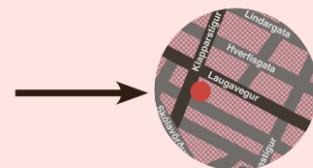
**PRESENTING "Miklimeir the magician",**  
by **Katrin Olina** at SPARK DESIGN SPACE.

There is a long tradition of using rugs to tell stories and the exhibition features carpets depicting the unfolding world of Miklimeir and his magic gardening.  
16.09–16.11 2011

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## Are You a Trans With a Driver's Licence?

### Equality Days at the University of Iceland

The annual Equality Days at the University of Iceland (UI) will be held for the third time this year, between October 13 and 27. According to Arnar Gíslason, the Equal Opportunities Officer at The University of Iceland (UI) and spokesperson for the group of organisers, the aim of Equality Days is to encourage discussion and understanding of equality matters, as well as to raise the profile of these issues, both inside and outside the university community. This year, Equality Days will include a number of lectures, art events, seminars and various other events that look at the many dimensions of equality from different perspectives. Admission is free of charge and open to all.

#### **SORTING PEOPLE AND RE-THINKING GENDER**

One of the highlights of this year's Equality Days will be the piece 'Just a regular guy,' performed by the performance art group Kviss Búmm Bang. The group says the act revolves around sorting people into as many minority groups as possible. "The more minority groups, the more diversity," they say. "Are you a feminist? Does your husband dye his hair? Are you a trans with a driver's licence? It is vital to divide people into categories and find out where they belong, in order to easily determine who they really are," they add. The act will be ongoing at University Square throughout Equality Days and will end the programme at Equal Days' final event in Tjarnarbió on October 27. The final event starts at 8 pm, with a seminar on 'Pop Culture and Normativity,' where literary scholar Hildur Knútsdóttir and writer Óttar M. Norðfjörð will share their thoughts on contemporary masculinity and femininity. The seminar will be moderated by Þorgerður Einarsdóttir, professor of Gender Studies at UI's Faculty of Political Science and will be followed by Kviss Búmm Bang's piece.

Aside from the aforementioned, Equality Days' programme is packed with intriguing events, some of which will be in English. One of these is the

lecture 'Re-thinking gender in complex Asia: New Activism among Adivasi women in India' by Ragnhild Lund, professor in Development Geography at the Norwegian University of Science and Technology in Trondheim, Norway. The lecture is hosted by RIKK: The Centre for Women's and Gender Studies at the University of Iceland and will be held at noon on October 13 at University Square, room 102.

#### **EQUALITY, DISABILITY AND SEXUAL ABUSE IN A RELIGIOUS CONTEXT**

Between 2 and 4 p.m. on October 14, a seminar entitled 'Equality, disability and higher education' will be held at the university's ceremonial hall, under the auspices of the Centre for Disability Studies and UI's Disability Commission. Norwegian scholar Eva Magnus is the keynote speaker and will talk about the findings of her Ph.D. research on daily lives and experiences of disabled university students in Norway. Knútur Birgisson, master's student in Disability Studies, will then talk about preliminary results of his study on Educational equality: The rights and realities of disabled students at the University of Iceland. After these lectures two disabled students at UI will share their experience, followed by representatives from the university's Education and Job Consultancy who will tell about educative material on disability and university education. The seminar will be in Icelandic and English.

On October 18, Reverend Dr. Marie M. Fortune, one of USA's most valued professionals in the field of sexual abuse prevention and education, will be keynote speaker at a seminar on 'Sexual abuse in a religious context'. Dr. Fortune is a theologian, a priest at The United Church of Christ, as well as being the founder and director of Faith Trust Institute in Seattle, USA. Other speakers are Sólveig Anna Bóasdóttir, Brynhildur G. Flóvenz, Sigfinnur Þorleifsson, Berglind Stefánsdóttir and Guðrún Ebba Ólafsdóttir. They will give short lectures on sexual abuse of chil-

dren from the perspective of their fields of study. The seminar will be in Icelandic and English, with panel discussions moderated by former news anchor Elín Hirst. Time and place: between 10 a.m. and 1 p.m. at the University's ceremonial hall.

#### **DO MEN ONLY WORK, EAT AND SLEEP?**

October 18 will see the Welfare Ministry's Workgroup on Men and Equality hosting an open discussion meeting on the subject, in association with the organising committee of Equality Days. The meeting is titled 'Work, Eat, Sleep?' and will take place between 8 and 9.30 pm, with the participation of three keynote speakers. Ingólfur V. Gíslason, assistant professor in Sociology (men's studies, child birth leave, equality) will talk about progresses in recent years and how other Nordic countries have been doing things. Gyða Margrét Pétursdóttir, adjunct in Gender Studies at UI's Faculty of Political Science, will speak about the interplay in men's lives between home and the workplace. The third speaker, Guðmundur Andri Thorsson, writer, will talk about equality from men's perspective. The meeting will be held at the University Square, room 101, and will conclude with panel discussions moderated by Jón Yngvi Jóhannsson, literary scholar and chair of the Welfare Ministry's Workgroup.

Since Equality Days offer a lot more than there is room for in this brief summarization, many exciting events have unfortunately been left out. However, the full programme is available at [www.jafnretti.hi.is](http://www.jafnretti.hi.is) and can also be followed at [www.facebook.com/jafnrettisdagar](http://www.facebook.com/jafnrettisdagar). Happy Equality Days!

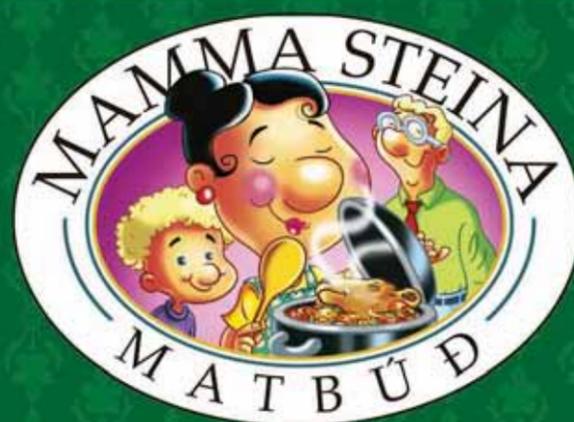
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# MAP

## Places We Like

### 1 Á Næstu Grösom

Laugavegur 20B

Á Næstu Grösom is an all vegetarian restaurant right in the city centre that features a friendly atmosphere and fair prices. There is always at least one vegan soup on offer and the daily special portions are big and always satisfying. There is even some organic wine on offer.

### 2 Sægreifinn

Geirsgötu 8

Down by the Reykjavík harbour, Sægreifinn fish shop and restaurant is a pretty 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 some pretty good lobster soup. Good food and welcoming service make this place a must-try.

### 3 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.

### 4 Hamborgarabúllan

Geirsgata 1

Considered by some to be the best real hamburger in Reykjavík, "Bullán" does serve some mysteriously delicious burgers, guaranteed to take the edge off any hangover.

### 5 Boston

Laugavegur 28

Like an older sibling to the fabled (now deceased) Sirkús, Boston is a warm and mellow second-floor bar on Laugavegur that plays host to the arty party crowd. The baroque wall dressings and deep, rich coloured décor make this bar feel pretty swank, but Boston also serves up some reasonably priced food earlier in the evening, so it's not too swank.

### 6 Dillon Rock Bar

Laugavegur 30

Led Zeppelin, Iron Maiden and Black Sabbath are what you'll often hear, along with more local and recent spin-offs as well as the odd live show. And if you have other requests, they are accepted and considered by resident DJ, Amma Rokksins, Iceland's grandmother of rock, still spinning her stuff on Saturday nights.

#### Useful numbers

Emergency number: **112**

Medical help: **1770**

Dental emergency: **575 0505**

Information: **118**

Taxi: Hreyfill-Bæjarleiðir: **588 5522**

BSR: **561 0000**

#### Tax Free Refund

**Iceland Refund**, Aðalstræti 2, tel: 564 6400

#### Tourist information

**Arctic Adventures**, Laugavegur 11,

tel: 562 7000

**City Centre**, Aðalstræti 2, tel: 590 1550

**Iceland Excursions - Grayline Iceland**,



### 7 Den Danske Kro

Ingólfsstræti 3

The Danish Bar is located on Ingólfsstræti, just off Laugavegur. They serve up Danish favourites, such as open faced smørrebrød sandwiches, Danish Tuborg beer and Akavit schnapps. Their 'Happy Hour', every day between 16-19, is a great source of fun. How to ask for a large beer in Danish: "Hej, jeg vil gerne ha' en stor øl, tak".

Hafnarstræti 20, tel: 540 1313

**The Icelandic Travel Market**, Bankastræti 2, tel: 522 4979

**Trip**, Laugavegur 54, tel: 433 8747

#### Pharmacies

**Lyf og heilsa**, Egilsgata 3, tel: 563 1020

**Lyfja**, Laugavegur 16, tel: 552 4045 and Lágmúla 5, tel: 533-2300

#### Coach terminal

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

#### Domestic airlines

**Air Iceland**, Reykjavíkflugvöllur, tel: 570 3030, www.flugfelag.is

**Eagle Air**, Hótel Loftleiðir, tel: 562-4200

### 8 Þingholt Bar

Þingholtsstræti 5

Located in CenterHotel Þingholt, Þingholt bar is tucked away just outside of the mayhem that is Laugavegur on a weekend night. For a quieter evening, Þingholtsbar is definitely worth a closer look. Show up between 17-19 for the daily happy hour.

#### Public transport

The only public transport available in Reykjavík is the bus. Most buses run every 20-30 minutes (the wait may be longer on weekends) and the price per fare is 350 ISK for adults and children. Multiple day passes are available for purchase at select locations. Complete route map available at: www.bus.is. Tel: 540 2700. Buses run from 07:00-24:00 on weekdays and 10:00-24:00 on weekends. Main terminals are: Hlemmur and Lækjartorg

#### Opening Hours

**Bars and clubs:** According to regulations, bars can stay open until 01:00 on weekdays and 05:30 on weekends.

**Shops:** Mon.-Fri. 10:00-18:00, Sat.

### 9 Cintamani

Bankastræti 7

Cintamani stocks Icelandic quality outdoor-gear and travel equipment, guaranteed to keep the whole family nice and warm in any type of weather. Here you'll find almost everything needed for your trip across the country and beyond and you can book an adventure excursion on the spot.

10:00-16:00, Sun. closed. The shopping centres Kringlan and Smáralind as well as most supermarkets and tourist shops have longer opening hours.

**Swimming pools:** Weekdays 06:30-22:00 and weekends 09:00-17:00, although each pool varies plus or minus a few hours. **Banks** in the centre are open Mon.-Fri. 09:00-16:00.

#### Post Offices

Post offices are located around the city. The downtown post office is at Pósthússtræti 3-5, open Mon.-Fri. 09:00-18:00. Stamps are also sold at bookstores, gas stations, tourist shops and some grocery stores.

**Café Loki**  
in front of Hallgrímskirkja

**Airwaves offer**

open 10-18 mon-wen  
open 10-21 thu-sat  
open 11-17 sunday

**HORNIÐ**  
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**LEGEND**

# EATING   # DRINKING   # SHOPPING

For a map of outside downtown Reykjavik visit [www.grapevine.is](http://www.grapevine.is) or the Icelandic phonebook website [www.ja.is](http://www.ja.is)

**13 NEW IN TOWN**

**Glaumbar, Tryggvagata 20**

There seems to have been a trend lately of bars closing down, new bars opening in their stead only to shut down and have the original one take back its rightful place. One such of these is Glaumbar, which spent a year moonlighting under the name Rísið and was a big spot during the last Reykjavík Jazz Festival. This second-floor club is now back in full force just in time for this year's Airwaves festival to host shows in a stylish and wonderfully danceable room. Even WikiLeaks honcho Julian Assange has been known to bust a move here - and there's viral video to prove it!



**A Day In The Life**  
**Kamilla Ingibergsdóttir**

**What's up, Kamilla?**  
These days I eat, breathe and sleep the Iceland Airwaves Festival. I do PR and marketing for the festival, as well as being a project manager at Iceland Music Export, so it's all about the music and with Iceland Airwaves only a few days away, it's all I can think about!

**EARLY MORNING >**

I'm not the biggest morning person but one thing that I always try to squeeze in between blow-drying my hair while eating breakfast and getting dressed is to meditate. Twenty minutes is all I need to be a focus monster for the rest of the day.

**LUNCH >**

The Iceland Airwaves office is in Austurstræti, so I mostly eat around those parts. The Happ Salad at Happ is amazing and Ísienki Barinn also has a really good and affordable lunch menu. Sometimes I walk up to Bankastræti and grab a pasta salad at The Deli. This is what I usually inhale before I have to run back to the office.

**MID-DAY >**

Wait, do people do something else than work during mid-day?? If that's the case, in a perfect world I'd like to hang out at Kaffismiðjan drinking decaf soy lattés and then go to Vesturbæjarlaug swimming pool and hang out until I have prune fingers and toes.

**AFTERNOON >**

I'd like to say that I do hot yoga three days a week after work but that would be lie since it's been months since I last went. Now I have this public reminder to get my shit together. I think I'll need to put this interview on my fridge and everyone that reads this, feel free to shout yoga at me whenever you see me. YOGA!

**HEAT OF THE NIGHT >**

If I want to drink and dance I go to Bakkus. If I want to drink I go to Bakkus. If I want to dance I go to Bakkus. I used to be the Foursquare mayor there, you know...

(Photo by Julia Hvanndal)

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**10 Handprjónasambandið**  
Skólavörðustígur 19

The Hand-knitting Association of Iceland's official store, Handprjónasambandið, sells wool products of uncompromising quality. The store features pullover sweaters, cardigans and other woollen accessories.

**11 Fríða Frænka**  
Vesturgata 3

This small boutique is a jam-packed treasure chest overflowing with antique furniture and items to perk up your apartment. In every corner of the shop you'll find some unique items, including lamps, pillows, gorgeous 60s sofas, tables, and a selection of vintage jewellery

**12 Spúútník**  
Laugavegur 28b

This super hip vintage shop in the heart of downtown is quintessential to Icelandic fashion trends. Ranging from classic, national pattern sweaters to some of the craziest throwback fashions from eras we thought we were glad to see gone, Spúútník can make a pair of flowered, day-glow parachute pants seem like a smart buy.

**Public phones**  
There aren't many public payphones in the city centre. The tourist information centre at Aðalstræti 2, City Hall, Kolaportið, entrance at Landsbankinn and in Lækjargata. Prepaid international phone cards are recommended for int'l callers.

**Internet Access**  
Most cafés offer free wireless internet access. Computers with internet connections are available to use at:  
Ráðhúskaffi City Hall, Tjarnargata 11  
Ground Zero, Frakkastígur 8, near Laugavegur 45  
The Reykjavík City Library, Tryggvagata 15

The National and University Library, Arngrímshóll, Arngrímshóllsgata 3  
Tourist Information Centre, Aðalstræti 2  
Icelandic Travel Market, Bankastræti 2  
Reykjavík Backpackers, Laugavegur 28

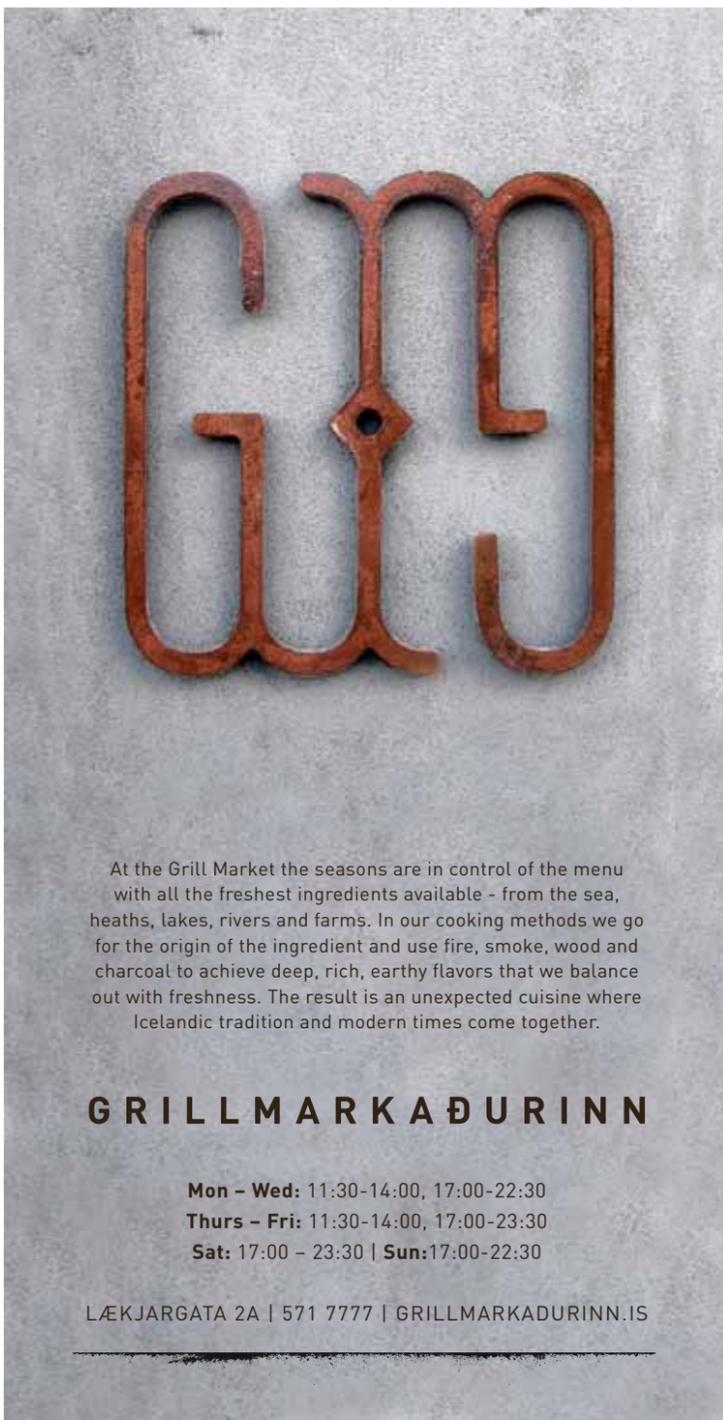
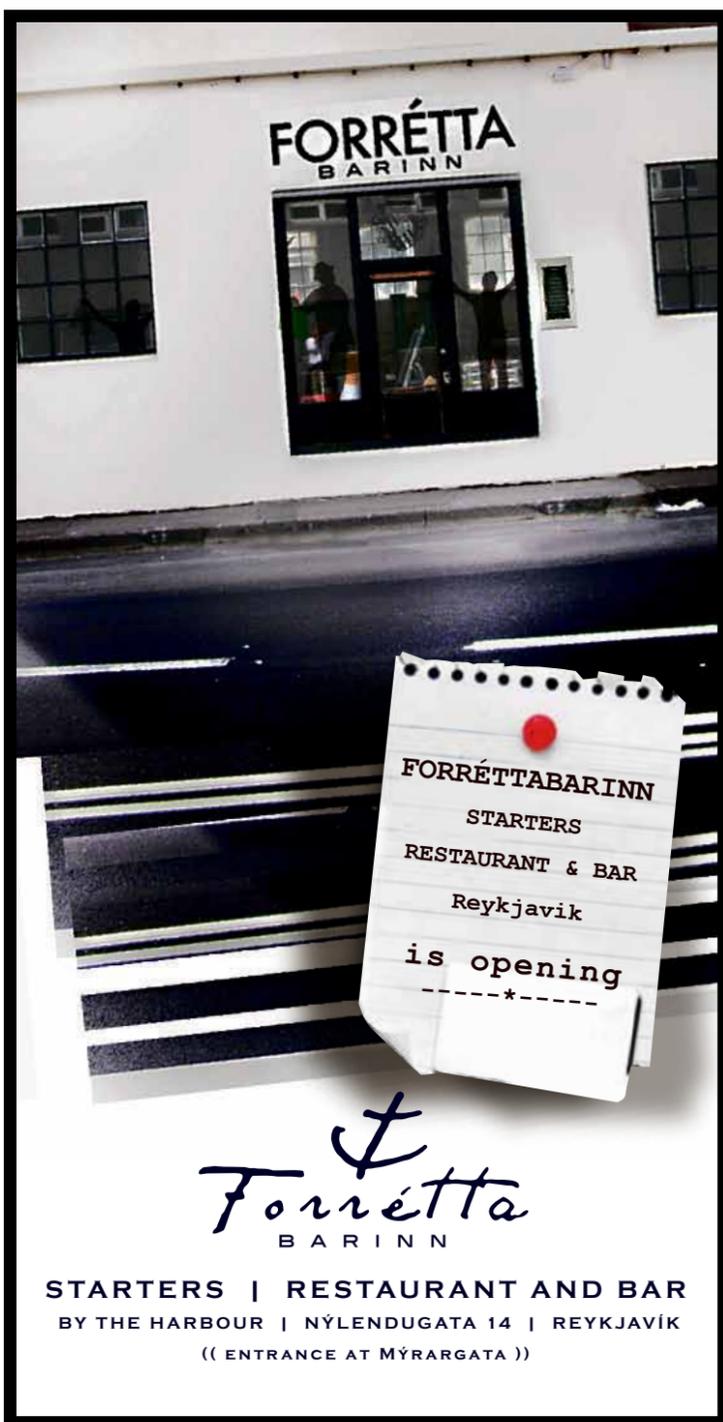
**Swimming Pools**  
There are several swimming pools in Reykjavík. The one in 101 Reykjavík, Sundhöllin, is an indoor one, located at Barónsstígur. That pool features a nice sunbathing area and some outdoor hot tubs. Opening hours: Monday to Thursday from 06:30-22:00, Friday from 06:30-20:00, Saturday from 08:00-16:00, and Sunday from 10:00-18:00.

**Public Toilets**  
Public toilets in the centre can be found inside the green poster covered towers located, for example, at Hlemmur, Ingólfs-tortorg, by Hallgrímskirkja, by Reykjavík Art Museum, Lækjargata and by Eymundsson on Skólavörðustígur. Toilets can also be found inside the Reykjavík City Hall and the Reykjavík Library.

Raggi from the band Árstíðir is the unstoppable...  
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Live music - every night  
Live soccer  
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And our infamous Wheel of Fortune

**THE ENGLISH PUB**  
Austurvelli & Hafnarfirði



# ART

IN OCTOBER AND NOVEMBER

## 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](http://www.grapevine.is)  
Send us your listings: [listings@grapevine.is](mailto:listings@grapevine.is)

## OPENINGS

### Hafnarborg

#### Artist's Talk

October 20, 20:00

The artist Jeannette Castioni will have an informal talk about the exhibition In Between. Free entrance.

### Harpa

#### Nordic Music Days

One of the world's oldest music festivals, with fifty Nordic composers performing. October 6 - 9, 2011

#### Icelandic Opera: The Magic Flute

The great adventure is about to begin - the Icelandic Opera stages its first opera performance, self-Magic whistle by WA Mozart, in his new premises in Harpa. Oct 9, 20:00, Oct 22, 20:00, Nov 5, 20:00 12000 ISK / 4000 ISK

### Háskólabíó

#### Rolling Stones

October 7, 20:00

This is a brand new concert video from The Rolling Stones have never been shown before.

### Gljúfrasteinn

#### Touring

October 30

Touring is an annual lecture in literary and art creation. Benedikt Hjartarson.

### Kling and Bang gallery

#### Pleasure Principle

October 7th, 20:00

Nordic group exhibition on contemporary painting, curated by Mika Hannula. Artists: Birgir Snæbjörn Birgisson, Jukka Korkeila and Marcus Eek. Runs until November 6th.

### The Library Room

#### Four Works

October 30, 14:00

Classical guitarist Svanur Vilbergsson plays works from his first CD: Four Works. The works are by Antonio José, Astor Piazzolla and Regondi. Admission 2000 ISK

### The Nordic House

October 7, 17:35

**Programme on Religious Tolerance**  
Speakers from three different Religions/organisations will discuss religious tolerance.

## ONGOING

### The Culture House

#### Bundle of words

Art exhibition series in the café and shop are new and older works by artist Ragnhildur Jóhanna who interlaces visual art, literature and poetry in an innovative way by using old texts and poetry books to create her works. Runs until November



## God Might Be Great

### Programme on Religious Tolerance

October 7, 17:00

Nordic House, Sturlagata 5

Free

In our calamitous time of intensely heated debate and dissent on the subject of religion, Iceland offers itself as a beacon of tranquilising understanding and pluralism. Mr. Ibrahim Ahmad Noonan, Dr. Gígja Gísladóttir, Mr. William Bilal Atkinson and Dr. Svanur Sigurbjörnsson, scholars with backgrounds in Islam, Christianity and Ethical Humanism discuss the means of reconciling the fractious divisions between peoples. A question and answer session is then offered, as well as a social hour. Antitheists and martyrs need not harangue, denigrate nor condescend here.

### Child of Hope - Youth and Jón Sigurðsson

Exploring the life of Icelandic national hero Jón Sigurðsson, made especially accessible to children, families, and school groups

On permanent view

### Medieval Manuscripts - Eddas and Sagas

Some of Iceland's medieval manuscripts on display. Guided tour in English on Mondays & Fridays at 15:00

On permanent view

### Millennium - phase one

Selection of pieces from the collection of the National Gallery displaying a variety of works by Icelandic artists in the last two centuries.

On permanent view

### The Library Room

The old reading room of the National Library. Displaying books of Icelandic cultural history dating from the 16th century to the present. Works include oldest published versions of the Sagas, Eddic Poems, and more

On permanent view

### Einar Jónsson Museum

#### Einar Jónsson

The museum contains close to 300 art works spanning a 60 year career: carvings from the artist's youth, sculptures, paintings and drawings. A beautiful tree-clad garden adorned with 26 bronze casts of the artist's works is located behind the museum

On permanent view

### Gallerí Fold

#### Marta Rosolska Photography

Runs until November 14

### Gerðuberg

#### Game Works

Designers, craftsmen and artists present works inspired by games and amusement in one way or another

Runs until November 6

### New Art Iceland 2011

An exhibition of oil paintings by the naïve artist Ármann Kummer Magnússon in the Boginn exhibition area

Runs until October 16

### Without consideration

An exhibition in the Cafeteria of pastels by Stefán Hermannsson

Runs until October 9

## Food & Drink | Venue finder

### 3 Frakkar

Baldursgata 14 | **G5**

### Aktu Taktu

Skúlugata 15 | **E7**

### Alibaba

Veltusund 3b | **D3**

### American Style

Tryggvagata 26 | **D4**

### Argentina Steakhouse

Barónstígur | **F7**

### Austurlanda-hraðestín

Hverfisgata 64A | **F7**

### Á Næstu Grösom

Laugavegur 20B | **F5**

### B5

Bankastræti 5 | **E4**

### Bakkus

Tryggvagata 22 | **D3**

### Ban Thai

Laugavegur 130 | **G8**

### Babalú

Skólavörðustígur 22A | **F5**

### Bæjarins Beztu

Tryggvagata | **D4**

### Íslenski Barinn

Pósthússtræti 9 | **E4**

### Bar 11

Hverfisgata 18 | **E5**

### Café d'Haiti

Tryggvagata 12 | **D4**

### Café Loki

Lokastígur 28 | **G6**

### Café Paris

Austurstræti 14 | **E4**

### Café Roma

Rauðarárstígur 8 | **G8**

### Deli

Bankastræti 14 | **E5**

### Domo

Pinghóltsstræti 5 | **E4**

### Einar Ben

Veltusundi | **D3**

### Eldsmíðjan

Bragagata 38A | **G5**

### Fiskmarkaðurinn

Aðalstræti 12 | **E3**

### Geysir Bar/Bistro

Aðalstræti 2 | **D3**

### Garðurinn

Klappastígur 37 | **F5**

### Gata

Laugavegur 3 | **E5**

### Glætan book café

Laugavegur 19 | **E5**

### Grái Kötturinn

Hverfisgata 16A | **E5**

### Grillhúsið

Tryggvagata 20 | **D3**

### Habibi

Hafnarstræti 20 | **D4**

### Hamborgarabúlla

Tómasar ("Bullar") Geirsgata 1 | **C3**

### Híolla Batar

Ingólfstorg | **D3**

### Hornið

Hafnarstræti 15 | **D4**

### Hótel Holt

Bergstaðarstræti 37 | **G5**

### Humarhúsið

Amtmannstígur 1 | **E4**

### Hressó

Austurstræti 20 | **E4**

### Icelandic Fish & Chips

Tryggvagata 8 | **D3**

### Indian Mango

Frakkastígur 12 | **F6**

### Jómfrúin

Lækjargata 4 | **E4**

### Kaffifélagið

Skólavörðustígur 10 | **E5**

### Kaffítár

Bankastræti 8 | **E5**

### Kaffivagninn

Grandagarður 10 | **B2**

### Kofi Tómasar Frænda

Laugavegur 2 | **E5**

### Kornið

Lækjargata 4 | **E4**

### Krua Thai

Tryggvagata 14 | **D3**

### Mokka

Skólavörðustígur 3A | **E5**

### Nonnabiti

Hafnarstræti 9 | **D4**

### O Sushi

Lækjargata 2A | **E4**

### Pisa

Lækjargötu 6b | **E4**

### Pizza King

Hafnarstræti 18 | **D4**

### Express Pizza

Vallarstræti 4 | **E4**

### Gamla Smíðjan

Lækjargötu 8 | **E4**

### Prikið

Bankastræti 12 | **E5**

### Ráðhúskaffi

E3

### Tjarmargata 11

11

### Santa María

Laugavegur 22A | **F6**

### Serrano

Hringbraut 12 | **I5**

### Shalimar

Austurstræti 4 | **E3**

### Silfur

Pósthússtræti 11 | **E4**

### Sjávarkjallarinn

Aðalstræti 2 | **D3**

### Sólón

Bankastræti 7a | **E5**

### Sushibarinn

Laugavegur 2 | **E5**

### Sushismiðjan

Geirsgötu 3 | **C3**

### Svarta Kaffi

Laugavegur 54 | **F7**

### Sægreifinn

Verbúð 8, Geirsgata | **C3**

### Tapas

Vesturgata 3B | **D3**

### Thorvaldsen

Austurstræti 8 | **E4**

### Tíu Dropar

Laugavegur 27 | **F5**

### UNO

Hafnarstræti 1-3 | **D3**

### Vegamót

Vegamótastígur 4 | **F5**

### Við Tjörnina

Templarásund 3 | **E4**

### Vitabar

Bergþórsgata 21 | **G7**

# ART

IN OCTOBER AND NOVEMBER

## Stone – scissors – paper and the keys to heaven

An exhibition in the Collectors' Corner  
Runs until June 22, 2012

## Iðunn, the traditional poetry society

October 7 society meeting 20:00

Practice and performance of traditional Icelandic poetry.

Runs until May

## Opportunities in handicrafts and art production

Sunneva Hafsteinsdóttir, manager of Crafts and Design / Handverk og hönnun, talks about opportunities for commercial projects based on the arts and crafts.

Runs until November 6

## Hafnarborg

### In Between

The exhibition refers to the Curiosity cabinet, a Renaissance cultural phenomenon known to be the predecessor of modern public museums.

Runs until October 23

## Hönnunarsafn – Museum of Design

### Our Objects – from the Museum's Collection

Objects acquired by the Museum since its opening in 1998 will be put on display in the exhibition area. Objects include Icelandic and foreign furniture, graphic design, textiles, ceramics, and glass.

Runs until October 16

## is

### Endless Longing, Eternal Return

Ragnar Kjartansson's works pushes himself and his audience to physical and psychological limits, suspending them in an ambivalent state of happiness and mourning, beauty and horror, humor and drama.

Runs until October 16

## Robert Mapplethorpe

Runs until October 9

## Knitting Iceland

Come and knit at Laugavegur 25, 3rd floor, every Thursday, 14:00 – 18:00

On permanent view

## Latin Dance Studio, Faxafen 12

### Guided Practica

Argentine tango, Register by phone 821 6929 or email tangoadventure@gmail.com, 500 ISK for students, 800 ISK for others. Six week courses are also available

Sundays from 17:30-19:30

## The Living Art Museum

### Grassroots IX

Exhibiting the works of Bryndís Björnsdóttir, Helga Björg Gylfadóttir, Irene Ósk Bermudez, Klængur Gunnarsson, Kolbrún Ýr Einarisdóttir, Kristín Rúnarsdóttir, Sigríður Tulinius and Sigurður Atli Sigurðsson

Runs until October 30

## National Gallery of Iceland

### Strides

Changes in Icelandic painting from the late 1800s to the 2000s

Runs until December 31, 2012

### Then And Now

The exhibition is an attempt to emphasize the main features of Icelandic Modern and Contemporary art. The exhibit is in connection with 'History of Icelandic Art, from late 19th century to the beginning of the 21st century, being published by the National Gallery of Iceland and Forlagið Publishers

Runs until December 31

## The National Museum

### The Making of a Nation – Heritage and History in Iceland

This exhibition is intended to provide insight into the history of the Icelandic nation from the Settlement to the present day.

On permanent view

## BE YE WELCOME, MY GOOD FRIENDS!

Collection of carved Nordic drinking horns

Runs until December 31

## The Nordic House

### The Library

The collection centres on new Nordic literature, both fiction and non-fiction. The library lends out novels, academic publications, audio books and more

On permanent view

## Reykjavík Art Museum

### Ásmundarsafn

### From Sketch to Sculpture – Drawings by Ásmundur Sveinsson

The exhibition offers a first insight into the rich collection of drawings by the sculptor Ásmundur Sveinsson, as the Reykjavík Art Museum has recently completed the digital registration of about 2000 drawings that the artist bequeathed to the Museum.

Runs until April 22, 2012



## The Colourful Atmosphere Of Memories

'Sweet And Long Summer Days' exhibit

Runs until October 20

Mokka-Kaffi, Skólavörðustígur 3A

Free

When in Iceland, one must be aware that the sun in the sky almost doesn't disappear during the summer time. These long summer days were the inspiration for graphic designer Þórdís Claessen and the result is now to be visible in a new exhibit. Connecting historic memories with a warm atmosphere, one can see old military photo albums going three generations back, creating a mix of vivid colourful moments. The artist's seventh solo exhibition of canvas works is possibly her most colourful one yet.

## Magnús Árnason - Homage

Árnason's works, whether in his sound-pieces, sculptures or performances, stand on a vague line between the real and unreal, fiction and facts. In his recent work, he has worked with nature and natural history; moving away from the mythological references seen in his earlier work.

Runs until April 22, 2012

## Hafnarhús

### Erró - Drawings

The exhibition consists of 180 drawings Erró has done since 1944 until the present day

Runs until August 26, 2012

### Attersee - Dance in Shirt-Velley

The museum was gifted 63 works by Christian Ludwing Attersee from 1970 – 2010. Most of them are on display

Runs until November 6

### Faster and Slower Lines - From the Collection of Pétur Arason and Ragna Róbertsdóttir

The exhibition explores the extensive

element of the drawing through a selection of two- and three dimensional works by fifty Icelandic and international artists.

Runs until November 20

### Tiger Butter - Ósk Vilhjálmsdóttir

In this exhibition Ósk Vilhjálmsdóttir criticizes both the society's generally accepted values and the demand for a steady stream of progress. She exposes the tension and anger that has been seething in Icelandic society since the collapse in 2008.

Runs until November 20

### D21 Hildigunnur Birgisdóttir

Hildigunnur Birgisdóttir experimental works are often based on games, which in turn are based on rules and the rules are of course systems.

Runs until November 20

## Kjarvalsstaðir

### A New Art Emerges

What happens when a new paradigm in art takes over from another? Does one simply merge into another or are there



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Reykjavík City Hostel  
Reykjavík Downtown Hostel



## THE VIKING : INFO

Laugavegur 1 • Reykjavík • 581 1250  
Hafnarstræti 3 • Reykjavík • 551 1250  
Hafnarstræti 104 • Akureyri • 4615551  
Aðalstræti 27 • Ísafjörður  
Eden • Hveragerði

email: theviking@simnet.is



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## Elding Whale Watching schedule - all year round

EL-01 / EL-02 / EL-03									
Jan-Mar	Apr	May	Jun	Jul	Aug	Sept	Oct-Dec		
	9:00	9:00	9:00	9:00	9:00	9:00	9:00		
			10:00	10:00	10:00				
13:00	13:00	13:00	13:00	13:00	13:00	13:00	13:00	13:00	13:00
			14:00	14:00	14:00				
		17:00*	17:00	17:00	17:00	17:00*			
			20:30**	20:30	20:30**				

\* From 15 May to 15 September  
\*\* From 15 June to 15 August

## Other Elding adventures

**EL-07 Viðey ferry**  
on Saturdays and Sundays from 1 September to 14 May

**EL-08 Imagine Peace Tours**  
Daily at 20:00 from 9 October to 8 December

**EL-09 Lennon Tribute in Viðeyjarstofa Restaurant**  
9 October, 21 October, 4 November and 18 November



[elding.is](http://elding.is)



## Iceland's Newest Inhabitants

International Day at the University of Reykjavik

October 6, 11:30-13:30

University of Reykjavik, Menntavegur 1, 101 Reykjavik

Free

In the words of Mark Twain, "...broad, wholesome, charitable views of men and things cannot be acquired by vegetating in one little corner of the earth all one's lifetime."

Let's face it, if you're proficient enough in English to understand these words, and you're reading an Icelandic newspaper, you've been exposed to international culture. Embrace it! The University of Reykjavik is holding their highly successful International Day once again, and this time it's jam packed with even more culture, more cuisine, more presentations, more art and more music. Sample the finest that the world has to offer, from Nuuk to Nairobi, right here in Reykjavik.

conflicts and cross currents? The exhibition explores the exciting new art produced in this period and atmosphere on the cultural scene as a new art began to emerge in the first half of the century.

Runs until November 7

**Jóhannes S. Kjarval - Key Works**  
Reykjavik Art Museum draws on its extensive collection of works by Jóhannes S. Kjarval for ongoing exhibitions at Kjarvalsstaðir. The exhibition in the Kjarval Gallery features key works from the museum's collection.

Runs until January 15, 2012

**Reykjavik City Museum**  
**Reykjavik 871 +/- 2 (The Settlement Exhibition)**

Archaeological findings from ruins of one of the first houses in Iceland and other excavations in the city centre, open daily 10:00-17:00, 600 ISK per adult, 300 ISK for children (children under 12, free) and 450 ISK per person in groups (10+)

On permanent view

**Reykjavik Maritime Museum**

**Japan After The Flood**  
Photos of the damage caused by the March 2011 tsunami taken by Egill and Yoko Arai Thordarson

Runs until October 7

**From Poverty to Abundance**

Photos documenting Icelandic fishermen at the turn of the 20th century

On permanent view

**The History of Sailing**

Iceland's maritime history and the growth of the Reykjavik Harbour

On permanent view

**The Coast Guard Vessel Óðinn**

Display of vessel that took part in all three Cod Wars

On permanent view

**Baiting Bright Fishhooks**

Exhibition about the Little Fishing Book by Jón Sigurðsson, containing guidelines to fishing equipment and processing.

Runs until December 31

**The Call of Sagas**

A exhibition from Finland about a adventurous voyage in an open boat from Finland to Iceland, honoring the old viking shipping routes.

Ongoing

**The Watercolours of Ólafur Thora-cius**

Ólafur Þór worked with the Icelandic Coast Guard for many years as a mapmaker. He is now retired and paints

## Art | Venue finder

### ART67

Laugavegur 67 | **F6**  
Mon - Fri 12 - 18 / Sat  
12 - 16

### Artótek

Tryggvagata 15 | **D2**  
Mon 10-21, Tue-Thu 10-19, Fri 11-19, Sat and  
Sun 13-17

[www.sim.is/Index/Islenka/Artotek](http://www.sim.is/Index/Islenka/Artotek)

### ASÍ Art Museum

Freyrugata 41 | **G4**  
Tue-Sun 13-17

### Árbæjarsafn

Kistuhylur 4

### The Culture House

Hverfisgata 15 | **E4**

Open daily 11-17

[www.thjodmenning.is](http://www.thjodmenning.is)

### Dwarf Gallery

Grundarstígur 21 | **H6**

Opening Hours: Fri and Sat 18-20

[www.this.is/birta/dwarfgallery/dwarfgallery1.html](http://www.this.is/birta/dwarfgallery/dwarfgallery1.html)

### The Einar Jónsson

Eiriksgata | **G4**

Tue-Sun 14-17

[www.skulptur.is](http://www.skulptur.is)

### Gallery Ágúst

Baldursgata 12 | **F4**

Wed-Sat 12-17

[www.galleriagust.is](http://www.galleriagust.is)

### Gallery Fold

Rauðarástígur 14-16 | **G7**  
Mon-Fri 10-18 / Sat 11-16 / Sun 14-16

### Gallery Kaolin

Ingólfsstræti 8 | **E3**

### Gallery Kling & Bang

Hverfisgata 42 | **E5**

Thurs-Sun from 14-18

[this.is/klingogbang/](http://this.is/klingogbang/)

### Gerðuberg Cultural Centre

Gerðuberg 3-5

Mon-Thu 11-17 / Wed 11-21 / Thu-Fri 11-17 /

Sat-Sun 13-16

[www.gerduberg.is](http://www.gerduberg.is)

### Hitt Húsið

- Gallery Tukt

Pósthússtræti 3-5 | **E3**

[www.hittusid.is](http://www.hittusid.is)

### i8 Gallery

Tryggvagata 16 | **D2**

Tue-Fri 11-17 / Sat 13-17 and by appointment.

[www.i8.is](http://www.i8.is)

### Living Art Museum

Skúlagata 28 | **F6**  
Wed, Fri-Sun 13-17 / Thu 13-22. [www.nylo.is](http://www.nylo.is)

### Hafnarborg

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See further instruction on [www.drive.is](http://www.drive.is)



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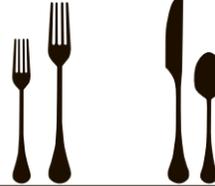
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## Shiny HaPPy People

### Happ

Austurstræti 22, 101 Reykjavík



**What We Think:** Cool new ideas and fresh ingredients, needs more focus and polish. A great choice even if you're not into raw food.

**Flavour:** Raw food and veggie, the best thing was the roasted lamb. Go figure.

**Ambiance:** Lunch, night with the girlfriends, dinner with the missus/mister

**Service:** Wait staff could afford to lighten up a little, but very knowledgeable and professional.

Happ is full of new ideas and fresh talent, but seems to stretch out in all directions, embracing every ideology and theme, some less compatible than others. This problem starts at the front door. The stylised Happ sign (also spelled as HaPP or "hagg" according to the logo) rests on an attractive faux Danish colonial built after the previous one burned down. The house carries an old-timey charm that doesn't quite meld with the coloured dots on the windows, and made me uncertain of what to expect. The interior greets you with an elegant design but one that seems to fluctuate between a modern health food place and the colonial mood set by the house.

The menu compounds this by seemingly trying to appeal to raw foodies, local-vores, vegans, vegetarians and carnivores young and old, with food that's organic, free-range, sustainable, seasonal, Icelandic, Thai, Italian and, you would think, colour-coded and alphabetised should you require it. The selection and the spirit in which it is done are commendable, but they will need to project a clear image of what Happ is all about. And right now it is a little cluttered.

Happ are offering some excellent courses, and I would hate to see people dismiss it out of hand based on a misconstrued notion of what the place is about. Probably they could solve a lot of this by prominently displaying their menus. In any case, if you go there with an open mind you might just risk having it blown.

To drink we were content with the Villa Lucia but Happ offer a small selection of some very attractive choices like a Darioush Cabernet and Chardonnay and the Chilean Morandé.

For first course, wifey received a heaping portion of roasted beet salad with sweet potatoes, roasted nuts and plain feta with a honey-orange sauce (1.250 ISK). Roasted beets and chevré tossed with a good vinaigrette are my life-force, and anything that approaches that is going to get in my good graces. A tasty and moderately priced starter, which is offered as an even bigger serving on their lunch menu along with a selection of other tasty salads.

I had the raw food ravioli (1.550 ISK), which consisted of tapenade sandwiched between thin, mustardy slices of turnip accompanied with a rucola pesto and a basil cream. I am not a raw food enthusiast, and the dish didn't particularly excite me, but it compares well with the other raw food I've tried. I will give points for creativity.

The fillet of lamb they blessed me with for main course is a whole other story.

The lamb (3.650 ISK) came in a savoury sauce of liquorice root and port, with roasted parsnips and sweet potatoes and a rhubarb and red onion jam on the side. That damn lamb was godlike genius and that liquorice sauce should be on tap in every home. Dense but perfectly cooked and the only complaint I have is that the onion-rhubarb jam felt a little Gerber-like to me...but wifey loved it so what do I know. And I loved the simple deep-dish plates they served it on (mental note: steal them next time).

Wifey had the chicken breast in coconut milk with spicy noodles and mango sauce (2.900 ISK). I would not order chicken breast, and the description didn't sound that interesting, but I was pleasantly surprised by that too. The chicken breast was neither dry nor flavourless, and the sauce was fresh and tangy. A well-balanced dish, far better than the chicken breast you usually get in Reykjavík.

We got a mixed tasting platter of the desserts. a) A deliciously moist banana bread b) a raw food agave and avocado chocolate mousse that was as good as a vegan mousse is likely to get, but left me pining for eggs and dairy c) a lacklustre raw-food date-blackcurrant truffle which also could have benefited from some dairy d) mango ice cream and a vanilla-macadamia mousse on a bed of lukewarm mixed fruit which made for an enticing mix of flavours although I would have preferred the fruit cold. 🍷

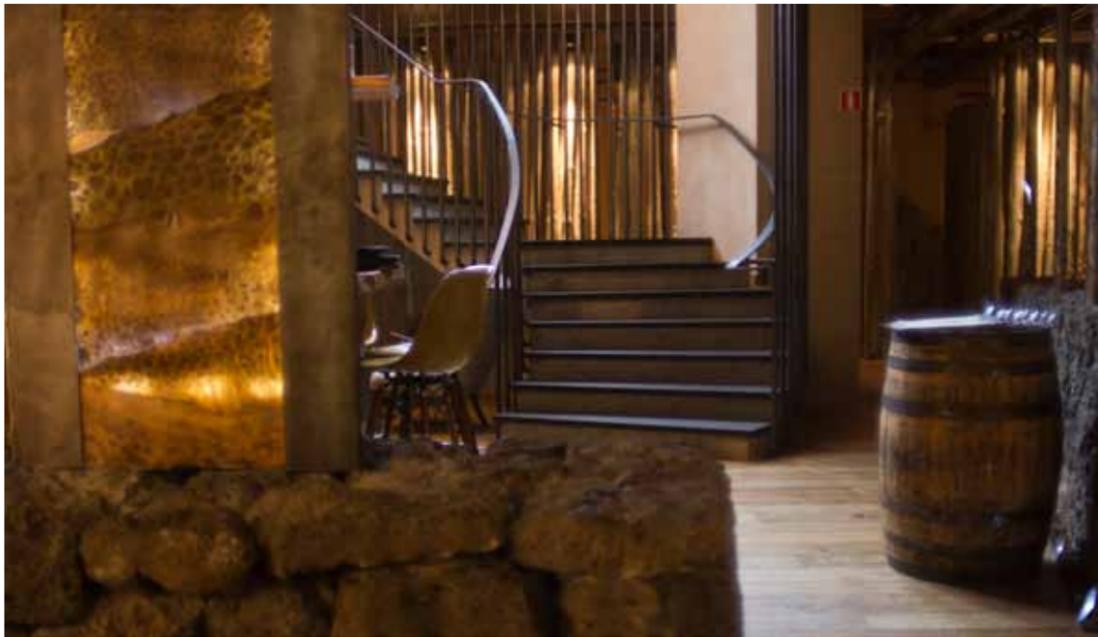
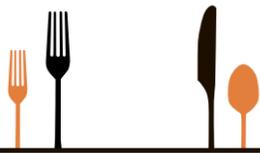
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# REVIEWS



## THE NEW KID ON THE BUTCHER'S BLOCK

### Grillmarkaðurinn

Lækjargata 2a, 101 Reykjavík



**What We Think:** Sometimes get carried away with the frills and the tourist angle but mostly an excellent and business-like approach to local flame-licked meat and fish.

**Flavour:** Meat meets meat

**Ambiance:** Soft-lighting, fancy, business or romance

**Service:** Very professional, unobtrusive but always around the corner. And brought an English menu for the lady without being prompted

Grillmarkaðurinn is the new contender in the Icelandic steakhouse circuit. It is tucked behind the restaurant Happ, and shares one facet of Happ's food philosophy with an emphasis on high-quality, locally procured produce.

But Grillmarkaðurinn is a steakhouse as fundamental in its devotion to the charring of flesh as Happ is to the roasting of beets (and sometimes flesh). This is a place where things that go moo and baa meet fire and are magically turned into tasty meat. If Grillmarkaðurinn had a mascot it would be Luke Skywalker half-dressed in that yak thing from 'Empire Strikes Back.'

Some friends had found the decorations overwrought. Although Grillmarkaðurinn does veer dangerously close to a tumble down the rococo rabbit hole with the bludgeoningly obvious references to Icelandic nature (basalt columns, fish skin dividers, sod roof

retaining walls) I found myself liking it. If anything, the layered design is perfect for a first date you're unsure about, a business meeting you're indifferent to or relatives who you can only stand to be in close proximity to for 45 minutes at a time—the decorations give the eye a place to wander. Anyway, in this kind of lighting even a pile of rocks looks great.

The prices are on the steep side. You can expect to pay something in the region of 10–13 thousand ISK per person. And considering how hard reservations were to come by, I find the Icelandic recession hard to swallow. Maybe they threw all their eggs at the house of parliament and were forced to eat out. But Grillmarkaðurinn buys its fish and meat directly from local farms and fishermen that employ sustainable practices and in many cases have tracked down ridiculously specific stock (like lambs reared on angelica) seemingly simply for the novelty value. Add that to the generous servings and the \$50 steak seems a lot more reasonable.

First course. Wifey ordered the coal-grilled mini burger trifecta of puffin, mink whale and lobster, respectively (2.490 ISK). Although I'm not sure if "burger" is the appropriate name when none of the meat has been ground, couldn't we call it a slider or a sandwich? The whale and puffin tasted surprisingly samey but all the cuts were perfectly rare and melted in the mouth like a venison sorbet.

I ordered the lobster rolls (2.950 ISK), which came without a bun and weren't really lobster rolls at all. That being said, the flakey, deep-fried langoustine with fish roe and a mason jar of mussel sauce didn't disappoint. Although I think Icelandic restaurants have made their point with the mason jars.

She had the steak and potatoes (4.990 ISK). No steakhouse is, or should be, complete without them. You can dress it up a little but do not dare touch the essentials. A nice solid slab of medium rare rib eye with roasted or fried spuds, a hearty sauce with some lettuce in the corner fighting a losing battle. I'm happy to report that Grillmarkaðurinn does this very well. No complaints at all, other than the small pile of kosher salt mixed with volcanic ash from Eyjafjallajökull in such an insanely touristic stunt that I feared my lamb would come with smoked Björks in creamed Sigur Róses.

That fear was ungrounded but the lamb did come grounded in creamed celeriac and a rich rosemary sauce, along with pickled onions (4.390). Perfectly cooked and none of the gamey flavour that some associate with lamb fat. But I couldn't really taste any angelica either.

With bits of grass-fed meat trying to squeeze its way between my ribs, I had no intention of topping that off with a dessert. But, alas, the job isn't all booze and cushy meals, sometimes one must throw oneself on the syrupy sword for a worthy cause.

Not that the desserts really repaid such devotion. We ordered the "Potluck" tasting platter that is a random selection of 3–4 dishes from the dessert menu (1.890 ISK). The chocolate bubble encasing a coffee ice cream which the waitress collapsed with a stream of hot caramel sauce was a neat trick but all the dishes seemed to be lathered in the same caramel sauce or toffee crumbles and it all tasted quite similar. But I was glad to see the pineapple pudding making a come back. 🍍

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**L**ook. We'll come right out and say it. Björk Guðmundsdóttir is a genius, an innovator and a visionary. Her new record, 'Biophilia' is a feat; it marks her best work in at least a decade and everything surrounding it—apps, graphics, concepts, music schools (!)—reeks of the future in such an inspiring and novel way that it makes all other musicians look sorta bad, really. You are much more interested in reading what she has to say about things, so this intro will end now. And if you want more, you may read a far longer version of this conversation on our fancy Airwaves website.

I've been listening to 'Biophilia' for a few days now, and the apps, educational aspect and concept were just explained to me by your assistant. I am stunned. All I can think of asking is: what is this? What did you do? WTF?

I've found the simplest way to describe the project is by talking about the touchscreen aspect. Whenever I make an album, I am never quite sure what I am doing, then when I'm done I sit down and try to make a little sense. And it wasn't until after I had done a fair number of interviews post-the Manchester

It's changing how we interact with a computer...

Yes, that's really it. That's what the project is about in short. I was mapping how I think about music theory, how I write songs, and how that could transfer to that new process; because I have never been able to write songs like a troubadour with a piano or a guitar [retches]. The idea was a little along the lines of: "If I were making my version of an acoustic guitar to write music with like a folk singer, what would I put in that? What do I put on the touchscreen? And I immediately thought of nature and its structures, I started tapping into that..."

Wait, I want to back up. Learning music theory and music, I felt it was too academic. You didn't get to experiment and find your voice and your style. It wasn't about the individual so much as mass-training conveyor belts of kids into playing for the symphony orchestra. "If you practice for several hours a day for fifteen years, you might be in the symphony" was sort of the carrot. That's cool and great, I love watching classical performers and I admire them, but for kids who love music, there are a lot of other things that are important. Like composing music. The pictures that young kids

*"I always assumed I'd be a music teacher when I grew up. Then this whole pop music adventure happened and I've really liked that."*

performances that I had simplified the idea and concept enough to talk about it properly. And I found the key point was the touch screen.

I had used touchscreens on the 'Volta' tour, in the form of the Reactable and Lemur devices, and when I started this new project in 2008 I wanted to continue using them for writing music. So I thought: "How would you write music on such a device?" This led me to mapping how I view my songs in terms of structure, and that sent me right back to my time studying music in grade school, what I liked and disliked about that education. And how I thought about writing music. This was my mental process.

Then, the touchscreen has brought along some revolutions.

draw, you want to hang each and every one of them on the wall, because they are all brilliant. And I thought: "If kids could write music like they draw those pictures, without being brilliant violin players or whatever..."

#### RHYTHM IS IMPORTANT

Indeed, your assistant just showed me a clip of children in Manchester [where Björk had her first 'Biophilia' event] playing music through your apps... were you making the instrument, or machine, you've always needed?

Yes, a little. I was being selfish, really, making the sort of discipline or course I would have liked to study in grade school, the one I never got to attend. "Why moan about missing it, why not create one now?" I thought. Maybe it's a way for more intuitive songwriting? I have written a lot of melodies while walking outside, thinking of rhythms. Rhythm has always been important to me; when in The Sugarcubes and Kukl I often worked with Sigtryggur [Baldursson, drummer of both bands, extraordinaire in his own right]—we'd

Words

Haukur S. Magnússon

Photography

Emma Birkett

Continues on page 8

# The Grapevine's Comprehensive Guide To Airwaves

*How to do it all and not go broke!*

By Rebecca Louder

**You've made it through harassing airport security, scrutinising border guards and cramped, smelly planes and here you are. Congratulations! Welcome to Reykjavík. Is it your first time doing this festival? Oh man. You're probably going to need some help. And don't tell me you are here with friends and they have done it before because you are going to lose them at some point amidst all the partying fun and you'll need our help! So take it now! We care about you having the best time and not leaving penniless.**

## FILLING UP YOUR TUMMY

Food prices have taken the biggest hit in post-crash Iceland so eating is where your pocket will get dented the hardest. Your best bet for some decently priced, body-friendly food is to hit up the Bónus supermarket (Laugavegur 59, Hallaveiðargstígur) as soon as you get here. Grab

lots of yummy, protein-rich on-the-paw snacks like trail mix, skyr shakes and bananas and you'll be set to keep your energy up in the day. Also get some grilled cheese sandwich fixings for late nights.

The daytime is okay for finding cheap sustenance. For morning through mid-day healthy snacks we recommend the new one-man show in town Litli bóndabærinn (Laugavegur 41) for delectable, organic, veggie-friendly lunch foods and killer coffee. You won't shell out more than 1.200 ISK here to be full to the gills. If you're in need of something greasier, the good folks at Prikid will be doing their 'Rock'n'Bacon' breakfast every day and, as always, have a great daily burger deal for 1.000 ISK.

After dark it's a whole other ball game. Your options for cheap food basically get widdled down to pylsur. The most popular Icelandic hot-dog stand in town, Bæjarins Bestu on Tryggvagata,

slings them out for 300 ISK a pop and 170 ISK for a Coke. Not a bad boost while you're running between Faktory and Hafnarhús! Then on Lækjatorg you will find a bunch of food trucks offering up standard burger fare and sticky-sweet waffles in whipped cream. Worst case, you'll end up at the 10-11 on Austurstræti at 4:00 in the morning buying a styrofoam burger and soda!

## GETTING BOOZED UP

Let's get one thing clear right off the bat: there is really no such thing as "cheap" booze over here. This is a small island and import taxes are high on deliciously decadent items like alcohol, so prepare to always pay at least a fingernail. But here's the best you can do.

If you were flying in from abroad, you better have taken full advantage of the Airport Duty Free, not just for yourself but for all potential friends you're going to make here. Getting to an after-party empty is a bit gauche. But you're a long way from Keflavik now, so we won't berate you.

Alternatively, once you get into town, hit up the Vinbúð (liquor store) on Austurstræti as soon as you can (on your grocery shopping excursion, perhaps?). There you can stock up on as much pre- and post-show libations at the best prices available in town. Beer in bars is always cheaper so we suggest going for wine and harder stuff if you're into that whole scene.

Luckily, a lot of places have nice drink specials in the early evenings—especially at the off-venues! They want to

lure you in, see. Check out some great unofficial programming and happy hours at places like Barbara (Laugavegur 22), KEX Hostel (Skúlagata 28), Dillon (Laugavegur 30), Hemmi & Valdi (Laugavegur 21) and The Laundromat Café (Austurstræti 9). The modus operandi goes as such: the earlier you start, the less you'll pay. Flasks are also super helpful but you didn't hear that from us. And seriously: pre-drink.

## DOING THE HORIZONTAL MAMBO

You are all grown up by now and know who you are and how you like to operate when it comes to nuding up with another person—or persons! But you are in a new place with new social customs so you might be feeling a bit shy. All we can say is: don't be!

While concerts can sometimes be an awkward place to meet potential mates, there are some pretty sure-fire spots to go on the prowl. Bakkus on Tryggvagata, nestled between four of the festival's venues, is a two-floor madhouse where people from all walks of life gather for wild antics and often get what they were coming for if they play their cards right. The classic and incomparable Kaffibarinn (Bergstaðastræti) has also been known through its lengthy existence as a place that has helped conceive a few babies.

If long-haired, leathery rocker types are your thing, head over to Bar 11 (Hverfisgata 18) where there's a regular crowd of gruff hotties. For those into a more refined type, suited up and fancily

dressed, check out Næsti bar (Ingólfstræti 1A) where there's a 'classy' crowd, dim lighting and nice cocktails. If you're looking for a same-sex hook-up environment, the city's one and only queer club Barbara is your safest bet. The music is fun and the kids are way cute.

You should also keep in mind that, unlike a lot of other cities, everyone goes everywhere regardless of orientation so don't expect places to just be straight or gay. If someone hits on you and it's not your cup of tea, just be nice and respectful and move along. And vice-versa if the unwanted attention is coming your way! Remember kids: NO GLOVE, NO LOVE.

## THE MORNING AFTER

Surviving the endless hangovers the festival provides is the key to your Airwaves success. If you've forgotten to bring aspirin along with you, hit up the pharmacy for some Treo, Alka-Seltzer-like pain-killer tablets with a caffeine kick and drop on in some OJ. Then get yourself to Sundöllin pool (Barónstígur 45A), sit in the hot tub for a while and be amazed at how your hangover has disappeared. Top it all off with a killer burger at Vitabar (Bergþórugata 21) and a quick nap and you'll be rearing to go.

If all else fails, do as the Icelanders do and start drinking again! HAVE A GREAT FUCKING TIME! WOO!

## The REYKJAVÍK GRAPEVINE AIRWAVES REVIEWS

[www.airwaves.grapevine.is](http://www.airwaves.grapevine.is)

WE HAVE MADE A FANCY NEW WEBSITE! YOU NEED TO GO THERE RIGHT NOW! THE ADDRESS IS [WWW.AIRWAVES.GRAPEVINE.IS](http://WWW.AIRWAVES.GRAPEVINE.IS)

Here's the deal. We got so excited about effing Airwaves that we conducted a whole bunch of goddamn interviews and wrote a shitload of articles we can't even begin to fit in this supplement! Are we bad at planning? YES! Are we awesome at making stuff? YES! So we figure, INTERNET HAS NO WORDCOUNT! So we're publishing all that stuff on our fancy Airwaves site, AND MORE!

Go to [WWW.AIRWAVES.GRAPEVINE.IS](http://WWW.AIRWAVES.GRAPEVINE.IS) right now for articles, interviews, op-eds, photos, videos, festival tips, trix and rumours as well as REVIEWS OF EVERY GODDAMN ICELAND AIRWAVES SHOW!

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GUYS SO GUESS WHAT! We are running a special fancy Airwaves contest for all you fancy readers out there! We will award THREE prizes! Here they are, in order of awesomeness

- 1) A GIFTCARD TO THE AWESOME [FONTANA NATURAL STEAMBATHS](#) FOR SIX AN ICELANDIC GOURMET FEAST FOR TWO AT [TAPAS BAR](#) A TRIP TO YOKO ONO'S PEACE TOWER FROM [ELDING WHALE WATCHING](#) A GOODIE BAG FROM [KIMI RECORDS](#) A GOODIE BAG FROM [RECORD RECORDS](#) A FANCY [GRAPEVINE TEE](#) A FANCY [GRAPEVINE STICKER](#) A PERSONALISED LETTER FROM THE EDITOR ABOUT HOW AWESOME YOU ARE A BEER AT THE [GRAPEVINE OFFICE](#) A DOUBLE-MASSIVE UPSIDE DOWN HIGH FIVE
- 2) A GIFTCARD TO THE AWESOME [FONTANA NATURAL STEAMBATHS](#) FOR TWO A GOODIE BAG FROM [KIMI RECORDS](#)

- 3) A GOODIE BAG FROM [RECORD RECORDS](#) A FANCY [GRAPEVINE TEE](#) A FANCY [GRAPEVINE STICKER](#) A PERSONALISED LETTER FROM THE EDITOR ABOUT HOW AWESOME YOU ARE A BEER AT THE [GRAPEVINE OFFICE](#) A DOUBLE HIGH FIVE

## WHAT DO I NEED TO DO TO WIN THESE AWESOME PRIZES?

Write us your BEST GODDAMN AIRWAVES STORY. Send it to [letters@grapevine.is](mailto:letters@grapevine.is). If you don't have a story, write your BEST GODDAMN AIRWAVES FANTASY. The cutoff date is Airwaves Thursday, 3pm. We will totally rate them according to how awesome they are, and then publish them on our website and then print them. You're now our intellectual property. YUM!

## Iceland Airwaves 2011 Venues

### Gaukur á Stöng

Tryggvagata 22



Here's a venue with a great story! Gaukur á Stöng existed in its current location many years ago, being one of the original Airwaves venues and known for some of the most memorable shows of the '80s, '90s and early 2000s. It shut down and re-opened under different names several times until very suddenly, one month ago, it was re-incarnated to its rightly given moniker! We expect it to be as crazy and awesome as always, where you can pound booze back and watch the show from the smokers' patio.

### Glaumbar

Tryggvagata 20



Another bar that went away and came back again, Glaumbar spent a year moonlighting under the name Risið, and was a big spot during the last Reykjavík Jazz Festival. Now this second-floor club is back in full force under its original name to host shows in a stylish and wonderfully danceable environment—even Julian Assange has been known to bust a move here!

### Faktory

Smíðjustígur 6



Since getting a big, colourful revamp before the last Airwaves (from its old incarnation as Grand Rokk), Faktory has established itself as one of the funnest and best-sounding venues in town. It is mid-sized but packs in tightly, well separated by the staircase for the dancers in the front and drinkers in the back, where drink prices won't break the bank. It's totally versatile sound-wise so you can go real hard or very quiet in here. Anything goes!

### Amsterdam

Hafnarstræti 5



Probably not the first place that comes to mind where Airwaves is concerned, this unlikely bar comes pre-warmed by a crowd of hard-drinking, hard-partying regulars. Between the beers and the VLT machines, you can expect a gritty, rocking experience in a dive-bar atmosphere that still boasts good hygiene standards. Plus, it's caddy-corner to three other venues so you are in good proximity to party hard.

### Reykjavík Art Museum

Tryggvagata 17



Once a year, the Reykjavík Art Museum is transformed into a concert venue like no other. The stark, white prison-like hall that inspires thoughts of madness has led to some of the craziest shows and wildest dancing the festival has seen. The cavernous size and great atmosphere make it easy to move around, find your friends and have a blast while feeling all fancy-pants.

**Martin & Co.**  
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mikið úrval hljóðfæra  
og nótnahefta fyrir allar  
tegundir tónlistar  
og leggur áherslu á góða  
og persónulega þjónustu.

Hjá okkur færðu  
faglega þjónustu,  
byggða á þekkingu og  
áratuga reynslu.



HD-28VE



**TÓNASTÖÐIN**

Allt fyrir tónlistarmanninn

Eating | By Daniel Bjarnason

## The Young Composer's Guide To Reykjavík Dining

Thursday 20:00

Harpa Eldborg



I have a few favourite places for dining in Reykjavík, and I have listed a lot of them below. The ones I have listed all have in common the fact that they all get their ingredients straight from various farmers (and fishermen) around the country, and—believe it or not—this is a fairly new concept with restaurants in Iceland (but then again, dining in Reykjavík has changed drastically over the last few years). So on the below places' menus, you will frequently find explana-

tions as to where a particular piece of fish or fowl came from and who farmed it. This is a good thing

### Grillmarkaðurinn

Go with a group of people. Or sit alone at the bar and watch the grill, which is frequently on fire. Always packed on the weekend, so you'll need to book ahead.

### Fiskmarkaðurinn

Similar to the Grillmarkaðurinn (with

some of the same owners), i.e. fun modern cuisine. For here, I would definitely recommend the lunch sushi offer. That's only available on weekdays, though (I think).

### Fiskifélagið

Another great fish place that belongs to the 'New Scandinavian Cuisine' tradition (whatever that actually means).

### Hótel Holt

This one is a classic, with a beautiful interior and an amazing selection of paintings by some of Iceland's best artists. More conservative than the above choices, but definitely worth a visit. Also Reykjavík's best place for happy hour!

For pizza, I recommend **Eldsmiðjan**. Raw-foodies should go to **Gló** or **Happ**. For coffee, go to **Kaffismiðjan**.

Swag | By Axel Björnsson

## "STOP WASTING YOUR TIME LISTENING TO A BUNCH OF CRAP" WE, THE DANDELION SEEDS, ARE HERE TO SAVE YOU

GARAGE ROCKERS, PSYCH HEADS AND WILD ROCK 'N' ROLL FANS: OUR TIME HAS COME! Soon people will notice that this is the shit. Yeah, I'm talking about the retro—the revival of the old and simple. Old and catchy.

When did music start being so boring? I'm not so sure. Of course there has always been bad and good music. But in this case, we're talking about rock 'n' roll rather than other genres. It started in the '50s with Elvis Presley, Fats Domino, Eddie Cochran and all those fellas. Heavily influenced by the Mississippi Delta and gospel music.

Later peopl like Link Wray and Bo Diddley made it badder, rougher, like a

dash of whiskey had been added to the cocktail of what was already known as rock 'n roll. Then we have the 'British Invasion', with The Beatles and The Rolling Stones, added more perfection to rock 'n roll worldwide.

This is when we come to the top of the hill. When rock 'n roll started transforming from its '50s incarnation and being heard like never before. I'm talking about the time when musicians started taking ACID. In the mid '60s, everyone was dropping LSD. The Beatles, The Rolling Stones, The Byrds, The 13th Floor Elevators and all these major bands were tripping out. It's not a rumour. It is a fact.

You might ask yourself, how is possible that this one little chemical would change music history forever? It's not really about the dope. It's about the vibe.

That's what my band, The Dandelion Seeds, is all about. GETTING WILD! Bringing our audience to a whole other dimension. Making you dance like you've never had a chance to with today's pathetic modern music. Stop wasting your time listening to bunch of crap! Allow yourself the PLEASURE of seeing The Dandelion Seeds at Iceland Airwaves. The REVOLUTION has begun.

## A CLOSER LOOK AT BEDROOM COMMUNITY

### 'Everything, Everywhere, All The Time'

Along with the rest of tasteful folks everywhere, us at Grapevine have been closely following the Bedroom Community collective (which comprises, at its core, messrs. Valgeir Sigurðsson, Ben Frost and Nico Muhly—all super internationally acclaimed for all sorts of genius stuff) ever since it first reared its head in 2006. In the five years the community has been active it has blessed us with some pretty darn great music and some very memorable live performances.

And now they have a film out!

And you can see that film at some special Airwaves screenings, in Bíó Paradís!

Fancy that!

The film, entitled 'Everything, Everywhere, All The Time', was made by long-time BC collaborator Pierre-Alain Giraud. The idea was initially to docu-

ment 'The Whale Watching Tour', a massive trek that the aforementioned Nico, Ben and Valgeir along with the wonderful Sam Amidon made across Europe in 2010. However, what emerged from the cutting room is described as "much more than a 'band on the road' kind of film." Instead, it is described as more of an "in-depth look at the vision behind Bedroom Community, the collaboration between the artists and the heart of the label, the Greenhouse studios."

Actually, a 'band on the road' type film about those guys would have made for a pretty great watch in and of itself. However, these added dimensions ensure 'Everything, Everywhere, All The Time' a must-see status for fans of forward thinking, great music everywhere.

Catch screenings at Bíó Paradís on Airwaves Wednesday, Thursday, Friday and Saturday at 16:00.

### Iceland Airwaves 2011 Venues

#### NASA

Austurvöllur



As the all-time topper for the big party shows, this huge nightclub-style venue packs up quickly and tightly but never quite to the point of insanity. There are balconies on each side of the room and space in the back for those who don't want to get sucked into the vortex of people up front so it's suitable for everyone's enjoyment. The bathrooms can get crazy though...

#### Harpa

by the harbour



The newly built-and-inaugurated Harpa Concert and Conference Hall celebrates its first year as an Airwaves venue by providing four host rooms. The Harpa bar is pretty damn swanky with some excellent bartenders, but expect to shell out quite a few krónur. It's also seated so don't expect to do too much dancing here.

#### Iðnó

Vonarstræti 3



One of two grand old historical theatres by the pond in the festival circuit, this charming venue is decked out in swanky 19th Century décor and holds a super fancy restaurant where the MPs from Parliament next door like to lunch. It's got a great capacity and wonderful sound quality, giving a unique character to whatever act plays in it. It can be a bit of a tight squeeze to navigate once the place fills up, especially to the small bar, but it's a real experience in concert refinement.

#### Fríkirkjan

Fríkirkjuvegur 5



Sitting comfortable and beautiful along the edge of Tjörnin pond, this lovely white church provides the festival a prime location for showcasing acoustic music. Regardless of your religion, this space is undeniably majestic when one hears the acoustics it was built for. Don't expect to buy any drinks here (although you might find some "blood" lying around...) but that doesn't really matter. Seeing a show here isn't about getting boozed up anyway.

#### Tjarnarbíó

Tjarnargötu 12



On the other side of Parliament from Iðnó, Tjarnarbíó is the second of the old-timey theatres hosting shows. This former movie theatre went largely empty and unused for a ridiculously long time until its great facilities and stage were finally put back to use mostly for theatre and dance productions. It occasionally has some sound issues that they are working on improving since re-opening, but overall it has a lovely, unpretentious retro charm.



# Experience Airwaves

# 12 Tónar

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Kl. 17.30 Hamlette Hok

**Thursday 13 October:**

Kl. 17.15 Þórir

Kl. 18.00 O-Yama

**Friday 14 October:**

Kl. 17.30 Mógil

Kl. 18.00 Helgi Hrafn Jónsson

Lists | You should take notice of by Rebecca Louder

## Listen Up! Get Excited!

Twelve terrific Airwaves bands totally worth checking out



This is such a marvelous time of the year! The weather starts to turn crappy and that yummy influx of summer tourist currency dwindles down, and we find ourselves revved up for the biggest, most talked about party of the year—Iceland Airwaves! It's a whirlwind week of non-stop shows, pre-parties and after-parties and making amazing single-serving and long-lasting friendships.

Not to mention the chance to discover tons of new music, something the festival has prided itself on presenting since 1999. This year's festival is particularly packed with over 250 acts playing and time is never on your side. Luckily for you, it is not only our job but our duty to scope these bands out to find out who's hot and who's just lukewarm. Here are my personal ten picks of super-exciting lesser-known acts to check out. See you there!



### ACTIVE CHILD (US) 1

Defying the norms of standard electropop fare, Pat Grossi, the man behind Active Child, is reinvigorating the genre with a sense of novelty. This dashing American's songs are absolutely breathtaking, combining serene church-like quality, 8-bit samples, lush melodic layering and intense sexuality. Not to mention his voice, the impeccable leftover of a stint as a choir boy. He uses organic instruments in his live shows—he plays the harp!—and it should be a truly rapturous experience. Recommended listening: 'Hanging On'

### BÁRUJÁRN 2

Bringing a darker edge to the surf-punk sound, these psych rockers have been playing around the city for a couple of years but have mostly stayed under wraps. Their live show is a hot gritty dance party, often featuring their go-go dancing friends onstage and inciting audience members to do the same. They are also tirelessly working to release their first LP as soon as they can so there are probably big things up ahead for them. Psychobilly lovers and death-punk aficionados be advised! Recommended listening: 'Skuggasörf'

### DE STAAT (NL) 3

This band's sound is like a science experiment. Combining the elemental danciness of LCD Soundsystem, the testosterock grit of Queens of the Stone Age and tongue-in-cheek hotness of Electric Six in a beaker and boiled over a Bunsen burner. The results were successful—the mixture exploded into red and gold smoke! It's basic, raw, dirty and fun and with opening slots for Iggy Pop

and The Stranglers under their belt, this band definitely has the seal of approval. Recommended listening: 'Sweatshop'

### DREAM CENTRAL STATION 4

The long-time brainchild of former Singapore Sling and Jakóbínarína member Hashi, this appropriately named act is a sludgy, shoegazey dream. He teamed up with Elsa María Blöndal of The Go-Go Darkness to make a super-cool, Jesus & Mary Chain-reminiscent breed of rock that is almost more fun to just stand around looking bored than dancing to, but you might not resist the latter. Too bad you can't smoke inside though, because this is music made for cigarettes. Recommended listening: 'Feel'

### GANG RELATED 5

Channelling the sweetness of a '60s pop combo through the DIY teenage dreariness of the early '90s, these kids are one of the most promising new bands to have recently hit the stage. With members from well-known local bands Dáðadringir and Morðingjarnir, they already hold clout and a fan base but are conquering new territory with their cute, high school love/angst tunes. Loads of reverb, loads of clapping along, take the boy or girl of your dreams and win their heart. Recommended listening: 'Dumb'

### JOHN GRANT (US) 6

As they often say, only love can break your heart. Former Czars frontman John Grant knows this all too well and over the past few years was broken so hard he almost didn't put the pieces back. Luckily, he overcame substance abuse and accepted himself as a gay man by composing a gutting, beautiful album in the league of songwriter extraordinaire Harry Nilsson. The lyrics are sometimes odd and quirky, but reflect deep personality and stunning self-realisation. Recommended listening: 'Marz'

### MI-GU (JP) 7

This artsy Japanese duo is the electric intersection of cutesy and scary. Like Dollar store Halloween decorations. Their hyper-weirdo groove magic could fit perfectly in one of those creepy Hall Of Mirrors at a carnival and their simple, silly English-language lyrics are the stuff of awesome kids' books. The two are also members of Yoko Ono's Plastic Ono Band, which pretty much guarantees a high level of live freakiness. Recommended listening: 'Spider'

### MURMANSK (FI) 8

Goth rock purists will want to let down

their scepticism for a second, because the second-coming of Patricia Morrison has been located and she is fronting for Murmansk. Bringing back the grandiose, pitch-black wall of sound that was blasting up the Batcave in the 80s, this band are hard, howling and full of sexy sorrow. This is certainly not for the faint of heart. Recommended listening: 'Moth'

### THORUNN ANTONIA 9

You may never have heard of her, but she is no spring chicken in the big musical world. She's worked with Danish bigwigs Junior Senior and sang for Fields, but can most notably be heard singing as Nico on Beck's Velvet Underground cover album. She's now made a new album with electro-party master Berndsen that delivers deliciously dance-perfect Italo Disco. Sally Shapiro had her chance, now it's time for Thorunn! Recommended listening: 'Too Late'

### VERONICA FALLS (UK) 10

Like the Mamas & Papas on speed (so, y'know, mid-tempo) and stuck on the shores of England instead of California, this 60s-style rock group is ultra-gloomy and so much the better. Smiling is for suckers, right? Well maybe not, but giving your cheek-muscles a break is no reason to relax on your feet or ears. So wipe that grin off your face and get addicted to their dark, deathly swoons. Recommended listening: "Bad Feeling"

### SÓLEY 11

While her Seabear bandmate went off and did his thang as Sin Fang ('Bous', formerly) Sóley was not sitting around twiddling her thumbs. She cracked her knuckles, tickled the ivories and put together a killer collection of creepy little lullabies for a hit EP in summer 2010. She just released a full-length album of similar fare, ripe with fantastic storybook imagery and gentle yet somehow ominous production. Recommended listening: 'Pretty Face'

### ÚLFUR 12

He's gone by many names—Klive, Bittroid, Dataplex—and plays bass for hardcore hotties Swords Of Chaos and some random guy named Jónsi. But he's finally taking his own name to do what he does best: hyper-subversive experimental dreamscapes utilising both synthetic and natural field recordings. Most of all, his modernised take on musique concrète creates grand, primal sensations allowing one to close their eyes and get lost in their urges. Recommended listening: Unreleased! Go find out for yourself.



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# Draumaverslun tónlistarmannsins

Hvort sem þú ert byrjandi eða atvinnutónlistarmaður þá finnur þú eflaust það sem þig vantar í elstu og stærstu hljóðfæraverslun landsins. Við bjóðum ótrúlegt úrval frá fremstu framleiðendum í heimi.



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# BJÖRK

often make the bases for songs by ourselves, with rhythm and vocals. It's an unusual approach to songwriting, voice and beats—usually songs start out with chord progressions—but I never related to that method. Thus, when acid house and the whole electro movement came along, it was only natural that I'd jump right in. It had rhythm and voice, my favourite elements.

**So you started out working within the confines of rock music because that was all that was available, and then given the chance jumped off into more rhythmic territories?**

Yes, that was kind of it. And I don't think I was alone. I think it's maybe a larger group than people realise, folks that were into the whole indie scene; its philosophy and style and spirit, but not necessarily the music. People that jumped into acid house and electro when that kicked in. It has more of a feminine structure—I am not being essentialist about gender; men contain feminine qualities and vice versa—punk is more macho and electro is more connected to things like world music, rhythm, flow and feeling.

**THE FRUSTRATED MUSIC TEACHER**  
Through the '90s, you played a large role in introducing the electro revolution to Icelanders. And through 'Biophilia' and especially its educational aspect, you can be thought of as introducing new techniques and ideas to people. Are you maybe sort of a missionary? Are you trying to 'spread words'?

Well [laughs], I am frustrated music teacher, that's for certain. I wouldn't take credit for "introducing Icelanders to electro"—there were so many great people working at doing that. I tried to help out when I could, and my position granted me some chances to do that.

But I have always had a soft spot for frustrated teachers. Like David Attenborough or Ási [head of Smekkleyst records, Icelandic alt.godfather] when he had his radio shows introducing new and exotic music to Icelanders. I was all ears. And I am. I like to listen when people talk. I am curious in nature, and when people show me what they've been up to, and what they know, I often get fascinated and I want to tell the world about it.

I always assumed I'd be a music teacher when I grew up. Then this whole pop music adventure happened and I've really liked that. But I still joke about it with my friends, that year I planned on moving to a small island and teaching kids to play the recorder flute. That's still my retirement plan. So it's a joke, but not a joke, y'know?

This is one of the reasons I was very excited to be able to weave an educational aspect into the 'Biophilia' concept. The thought just occurred to me when we started programming, I got so excited. "Wow! I can weave my old pipe dream of teaching music into my next album!" I had never thought of that! It was a moment of truth; initially I had just planned the touchscreen aspect to work with writing the album, all the rest came later. In 2008 I had no idea that the technology would be so widespread.

**BJÖRKCORP, R&D DEPARTMENT (AKA "JAMES MERRY")**

You basically developed instruments to write this album. This is no mean feat. Do you have a 'research & development' department or what? How does it work? Hahaha, my 'research and development' department consists of James [Merry, Björk's assistant], he is a one-man team... I usually don't employ assistants, I like keeping it real, making my own phone calls and such. I had gone three years without one. I was a year into the 'Biophilia' project when I

decided I wanted someone on the job, and not a usual assistant, but someone to specifically do research. James used to work for Damien Hirst, but wanted a job where he could travel. You could say he got what he wished for [sinister laugh], as making 'Biophilia' certainly took us all over the world.

Making an album in this manner was incredibly fun. 'Volta' and the accompanying tour, for me, was a sort of grand finale for me. I thought: "I'm going to take ten brass girls on tour and flags and play all the festivals and

*"'Volta' and the accompanying tour, for me, was a sort of grand finale for me. I thought: 'I'm going to take ten brass girls on tour and flags and play all the festivals and play all the old hits that work at festivals and go out with a big bang!'"*

all the old hits that work at festivals and go out with a big bang!" I sensed that I would dig a hole after all that and start from the beginning. At the same time as 'Volta' ended, my contract with Universal was up, and I found myself in a similar place that Radiohead were in four years ago, when they released their album on-line and people could pay as they world. I was all PHEW! I was off the grid, all the companies were sending me offers and I was refusing them all, because I knew something good would come of this.

It was liberating.

**You were on your own, no demands, nothing...**

Yes. Initially for this project it was just me and James and my sound guy-slash-programmer Damian Taylor doing all kinds of everything. I intentionally hired no help, I wanted to keep it that close and also I had no money to fund it, I could just scrape together for the next studio session. After a year of working like that, I realised I had grown very embedded in the environmental and political battle here at home... that and other reasons led me to just renting a house in Puerto Rico, we spent a year there; we created instruments and read five hundred million books and watched a billion DVDs. Everyone thought we were mad. It was scary, but at the same time very exciting.

**"...AN INSANE HEADFUCK"**

We finished that phase and then there was phase where I was working with Oddný [Eir Ævarsdóttir, author] at home, trying to encourage and facilitate green companies and startups. Kreppa came along, along with mass unemployment and I got the idea that my album project could be job creating; maybe I could get one of those half-finished buildings and make it into a music museum for kids, where every room would teach them about different aspects of music and theory and intertwine that with lessons about the natural world.

There would have been, like, a lighting room where you could learn about arpeggios and play around with lighting. Then a pendulum room where you learn about bass lines and counterpoints... I was thinking of ten rooms, to fit each song.

I met with some people and started seriously investigating this, before I determined that it just wasn't right. It felt self-indulgent in the middle of a crisis. The idea was to try and give something back to my community, a well-meaning project and all, but there is a thin line...

So by then National Geographic contacted me and we decided to try and

make a 3D movie. I called up Michel Gondry and he was into it, then Sjón and I sat down and wrote a script... or actually he listened to me talk for a billion years before writing an amalgam of my thoughts and his own. But then it turned out that financing a motion picture is an insane headfuck that can take something like a decade to accomplish, and since making a movie wasn't a particular ambition, we dropped it.

The goal was always more along the lines of creating something that could help kids understand and engage with

music and the natural world anyway, I have no dreams of being a filmmaker. And oddly enough the iPad showed up around this point in the process. We had ten songs and had written programmes for each, so in fact the final lap—transforming the project to iPad—was the easiest.

**RADICAL ACTIVIST/PASSIVE GARDENER**

**I am curious about the songwriting process, and how it integrates with the programmes you made. You have a 'lightning song', and a 'moon' or 'cycle' song, and a 'pendulum song' and this is all clearly portrayed in the apps, but how did it come to be? Was the music a result of research? Or did you connect the ideas with the melodies later on?**

This project is different from my other ones. I was in the mood to connect. 'Volta' was all about getting on the soapbox, posturing, complaining loudly and pointing out stuff I thought was wrong and evil. Fighting for nature: "you are all corrupt!", "Declare independence!" and so on. I was a radical activist yelling at people.

This time around was the opposite. I deflated and went into 'passive gardener' mode. No more macho posturing, more research, planting seeds and tending to them, growing things. No two songs have the same root or were made the same way.

To name an example, the song 'Moon' was made after we got the idea to create a pendulum programme; a double pendulum moves a little like one envisions a bassline and a counterpoint... that was the idea anyway. We wrote a programme to work with and then [long-time Björk collaborator] Sjón had a poem called 'Solstice', which is about cycles, the Earth's ever-revolving axis... and Christmas. Which in turn is connected to the movement of the pendulum. It fit. This is how things evolved a little, differently with each song but along these lines. There was no one method employed.

**BACK TO SCHOOL!**

**The unifying factor maybe being 'research' or the educational aspect?**

Yes, I wanted to go back to school. So in the process of making this we met with a lot of scientists, and we read a lot of books and watched documentaries and thought about a lot of different ideas and theories. It was a good process. After screaming about how everything sucks and needs improvement on 'Volta', I felt it was imperative to try and find solutions, to research new methods of doing things and presenting them to the world. Beating on pots and pans can

# BJÖRK



be important, but only to a certain point. Eventually, you'll have to try and think of solutions and how you would like things to be, instead of just shouting that you don't like their current state.

**This relates do with what you've been trying to do with the whole 'Green startup' enterprise over the last two years. When we interviewed you last year, you placed a big emphasis on us printing a list of 'green startup ideas' alongside the conversation...**

Yes, getting involved with nature conservation and the like had an emotional effect on me. The three months Oddný and I spent every waking hour thinking about new ideas and ways of doing things, after protesting for two years, I was left with the feeling that none of the old systems were working anymore. That it was time to propose something new.

The time for finger pointing was through, at some point you need to be the change you wish for. To practice what you preach.

And when I saw people all around me going bankrupt, losing their homes, their pensions, everything... I felt I simply couldn't make a comfortable little record of music. Something more was called for.

**BJÖRK'S TOYS**

**I read an interview with you in an issue SPIN magazine from sometime around 1995 the other day, where you said you had always been into these geeky, professor-like guys, naming David Attenborough as an example of someone you'd crush on. And now you're actually working with David on the 'Biophilia' project... is this your dream project come true, finally?**

Well [giggles]... yes, I have always been into geeks and nerds and professor type characters, people that could tell me about nature and the cosmos and the universe... David is one of my muses for sure. So dream project... It's a little like that [joyous laughter]. I am very excited about all of this. Working on this, I was all holed up with James and Damian for what felt like a million years, and now

it's coming out and becoming public, taking on a new life. It is exciting.

Writing music on the touchscreen, making new things to create with, imagining how an instrument would sound and then creating and programming it, I feel like a kid in a toy store. And I really look forward to when the promotional aspect of 'Biophilia' is behind me, so I can get back to playing with all these new toys.

It's funny, sometimes the dream is stronger than reality... writing for an instrument that doesn't exist can be a turn on; then when it's actually been realised, when it exists, working on it might be exciting. Right now I am curious how that will work out, whether I will retain the joy of working with these tools. I am looking forward to sitting down with all these people I've met and gotten to know in the process, talking and creating more. I want to create ten more apps in the next three years. Maybe I'll make a song and release it three months later. Since I am not contractually bound to a record label now, the possibilities are limitless. I am very much looking forward to working further in that environment.

**I have been listening to 'Biophilia' a lot, and as I got acquainted with the apps, the educational aspect and everything else I started thinking of the project as a very optimistic, even hopeful, one. I jotted down 'techno-optimism' in my notebook; for some reason it feels like we as a culture have been focusing on the negative aspects of technology for a long time, whereas 'Biophilia' evokes a belief that a better world may be reached through technology... Am I totally delusional here?**

People tend to forget that technology is something that we humans created. It is a tool. And it is a tool that you can use for good purposes, or bad ones. The problem has been—in terms of music, say—that the business guys have mostly been in charge of how the new technology is used and implemented, instead of, say, people that want to create music, or listen to it... I believe this is true for other fields.

# Spútnik

"...a true second hand heaven"

Airwaves opening hours

**WED: 10-20**

18:00 - 20:00: DJ Gay Latino Man

**THU: 10-20**

18:00 - 20:00: DJ Housekell

**FRI: 10-20**

18:00 - 20:00: Sykur Live Set + DJ's

**SAT: 10-20**

18:00 - 20:00: DJ Klaus

**SUN: 12-18**

Laugavegur 28b, 101 Reykjavík



Spútnik is a true second hand heaven in downtown Reykjavik, that has for over 25 years specialized in vintage clothing for both men and women. Spútnik is known for a hip and cool atmosphere and a trendy staff that are glad to help you pick out the perfect party outfit for Iceland Airwaves.

# NOSTALGÍA

"...some eye catching party pieces"

Laugavegur 32, 101 Reykjavík

Airwaves opening hours



**WED: 10-20**

**THU: 10-20**

**FRI: 10-20**

**SAT: 10-20**

**SUN: 12-18**

Nostalgía is a beautiful and unique vintage store where every vintage lover can surely get lost treasure hunting. Every item is carefully handpicked and whether looking for some eye catching party pieces, couture designer clothing or some outstanding jewelry, Nostalgía is the place to visit.

# FATAMARKAÐUR!

SECOND HAND CLOTHES MARKET

Spútnik

Laugavegur 118, 101 Reykjavík

"...friendly place for the wallet!"

Are you a second hand freak that loves to scan the flea markets for some great cheap vintage finds? Then the Spútnik clothing market is the place for you! The market is situated in a big basement across the street from the main bus terminal and is a funky place to visit, not to mention that it is a very friendly place for the wallet!

Airwaves opening hours

**WED: 12-18**

**THU: 12-18**

**FRI: 12-18**

**SAT: 12-18**

**SUN: 12-18**



Interview | by Rebecca Louder

## Diaper-Crapping Dreams Come True

### Interview with John Grant



Where did your interest in Iceland begin?

In '88 I was in my late teens and I was listening to the Sugarcubes. I loved 'Life's Too Good'. I went to live in Germany and one of my fellow students showed us a slideshow about Iceland and then it was a done deal. I thought it was the most amazing thing I'd ever seen. Then I fell in love with GusGus and I still love everything those guys do.

One thing I wanted to say, and this is probably really strange, but I thought that Iceland definitely doesn't need me because you have GusGus, Sigur Rós and Björk. You've got it covered! Why would you need anything else? I think I've never really formulated that thought or said it out loud but I think I've always sort of felt that way. The standard there is so high.

Nonetheless, the music scene here is actually pretty massive. People are constantly forming new bands and starting new projects and they love bringing foreign acts in.

People want lots of choices. Nobody would be interested in listening to just Björk for the rest of their lives, because you would miss out on so many other flavours. Although I will say that if I were stranded on a desert island, GusGus would be one of my top picks. If I had all of their albums on a desert island with me, I'd be in pretty good spirits.

You could have a pretty great dance party, anyway!

Absolutely! But all this to say, it's ridiculous to think that way. I was surprised when I started getting messages on Facebook from people in Iceland, because I didn't know that people were listening to my music there and it was really exciting for me. When I found out I was playing this festival, I almost crapped my diaper.

Sat 00:10

Harpa Norðurljós

After the break up of the band he lead for a long time, The Czars', musician John Grant has spent the past few years gathering himself together by moving to New York City, learning a fifth language and composing a stunning album of grand, classic, Harry Nilsson-esque novellas. We caught up with him on the eve of his Airwaves performance to find out why he's so excited to play here.

Hey John, how are you?

Not bad. We went to Dartmore National Park today which is down here in the south of England and it's basically a giant moor. It's absolutely breathtaking. But—I bet it's not as breathtaking as Iceland!

You sound excited to come here!

I am so excited to go there. I have been dying to come there since about 1988. I just want to go take a walk out in the middle of nowhere and feel the wind and look at the countryside. I want to go for some long walks and see some moody, melancholy landscapes. I think Iceland is probably going to be really dramatic for me. I've wanted to get there for nearly 25 years.

It's interesting that you mention the melancholy of the Icelandic countryside, because there is a lot of melancholy in your album too.

Absolutely. I grew up listening to a lot of classical music, a lot of stuff from the '70s, a lot of ABBA and there's definitely a lot of beautiful minor melodies. At the same time I was playing a lot of Chopin and Rachmaninoff when I was growing up, and some of the slower ragtimes from Joseph Lamb and Scott Joplin. I think Iceland is going to fit in really nicely with who I am.

Party | by Rebecca Louder

## The Best Party You Weren't At!

Airwaves veterans share their best memories



Once a festival gets to its 13th year, you better believe it's made a lasting impression on people. And a festival like Airwaves in a city like Reykjavík? Well, that really spells out a recipe for one kind of memory: the parties. Oh my goshes all the parties. Within the big picture party of the festival are all the sub-parties – pre-partying at off-venues, full on crowd experience partying, all-of-a-sudden parties that happen when you are walking down Laugavegur, eating breakfast at Prikid when you haven't gone to sleep from the afterparty parties... you get the idea! In that spirit, we decided to ask some people in town who have been Airwavesing for years – some of them since year one, 1999! – to find out what their favourite memory that they can barely remember.

**Porsteinn Stephensen, Iceland Airwaves founder, CEO, TITAN**

"I'm happy to say that there are many great parties to be remembered from the first eleven years of Iceland Airwaves. The first three years, most of them seemed to take place in the club Thomsen, which for a long time was the home of Reykjavík's underground. For some reason these parties seem to get mixed one with another but believe me they were all great.

In 2001, we did a great party on board of one the whale-watching boats. GusGus performed, the Aftur sisters decorated the boat, the booze was free... The guys who operated the boat charged us nothing, which was very

convenient as we had nothing, The Rapture were there, Sparta and many other cool people. 2001 was in a way the year the festival born in its current form, and this was just a fantastic year freezing cold, sunny and amazing in every way. Happy days. Since then there have been many great parties, but that one was special."

**Lóa Hjalmtýsdóttir, FM Belfast singer**

"I remember that Airwaves 2005 was great. My favourite show that year was CottonPlúseinn at Nasa. Most party moments I remember from 2005 were the usual mayhem parties at Sirkús. I also very much enjoyed the parties that were held at the studio we shared with lots of lovely bands at Smíðjustigur during Airwaves 2008. Last year I have to choose a party we had in the basement of Havarí after a Prins Póló show and the loud street party outside of Bakkus on Sunday night after our show with Dan Deacon."

**Bart Cameron, former Grapevine editor, musician (The Foghorns)**

"In all my time writing about, performing at, and editing magazines dedicated to Iceland Airwaves, I attended one party during the actual festival. As an editor, I gave my invites to journalists as perks, or I was working. The one party I attended was a Vice Magazine party. It was singularly void of intellect, art, and humanity, and I considered spontaneously dying in protest. For me, the concerts and working with writers were

my big interests."

**Ólafur Arnalds, musician**

"The Whitest Boy Alive, 2006 I think. It was on a Thursday, so venues only had a license to 1am. By 1:20am the cops were there but they kept playing. By 1:40, they took the electricity off the PA but they just turned their amps up even louder instead and kept playing. In the end it seemed the police and club managers decided not to attempt to do anything as it would probably just have caused a riot. The band ended up playing for almost 3 hours with a non-stop dance-party the whole time."

**Eldar Ástþórsson, former Iceland Airwaves manager, currently with CCP**

"Oh that's a hard one. Impossible, really. There have been so many memorable moments, parties and shows at the festival throughout the years. FM Belfast playing the now-burnt down Astró club in 2006 is something I won't forget, maybe not the best of shows but there was a certain vibe in the air and it set the tone for a fantastic festival that year. The GusGus instrumental show in 2003 was epic, at the club Spotlight, where the 101 Hotel swimming pool is now. Looking back on some of the best international shows, The Rapture in 2002, The Kills in 2003, Ratatat in 2004 after and !!! in 2008 all have legendary status in my mind. True party atmosphere, festival highlights for sure. The list can go on and on..."

Interview | by Rebecca Louder

## Big Man On A Little Planet

Interview with Sean Lennon



Although he's been to Iceland every year for the past five years, and although he's played concerts here almost every time, this is the first year that Sean Lennon is lining up his annual Iceland excursion with Airwaves. To make the most of it, he's bringing along all three of his projects, which makes him the single international artist playing in the most bands of the festival.

How do you manage playing in three bands at the same festival?

That has yet to be seen. I have done a show like that at SXSW, where I played in four or five projects in an evening and it does take a bit of multi-tasking. Luckily they are all on the same stage and we share equipment and a lot of the music is improvised in Consortium Musicum, so I don't have to worry about that before we start.

It must get a little hectic though...

It does. Sometimes I wish we lived on a bigger planet, because then there would be more hours in the day.

I think a lot of people feel that way sometimes. Music projects are a lot like children and you're not supposed to pick a favourite but do you have one you're most excited about right now?

I am excited about all of them equally, and in different ways, I guess in the same way a parent might say to their children. To be able to work with my mom is such an honour and I'm such a big fan of hers. To be able to produce for her is such a big privilege for me. Then The Ghost Of A Saber Tooth Tiger is my main project with my girlfriend, and the thing I am focusing on the most these days. But Consortium is also really a treat because I get to improvise with one of my favourite musicians in

the world, Greg Saunier from Deerhoof, and it's sort of a cathartic release that I wouldn't otherwise get.

Since you've been here so often and know it quite well here, do you have anything you do regularly when you visit?

I have a bunch of Icelandic friends that I like to see and I tend to do a lot of weird extreme hiking and nature exploration. There are a lot of weird caves and glaciers to be explored. They are all in the middle of nowhere. You have to hire these services that make sure you don't freeze to death.

I'm really looking forward to coming. We're really excited that we were able to make Airwaves coincide with the Imagine Peace trip because for years I've been saying, "This is crazy! We're leaving two days before this big festival!" I always just felt like if we

could merge the two, my whole birthday experience of Iceland would be perfect. So this year I'm thinking that it's moving towards a better system.

How familiar are you with the Icelandic music scene? Are there any local bands you're looking forward to seeing?

There are so many bands in Iceland that it's hard to keep track. I definitely am more aware of Icelandic music than I am, say, of other countries. At the same time, I'm not young enough to keep up with everything that's happening. When I was younger I used to really persevere to know what the newest, hippest, coolest bands were all the time. Now I don't really have the time to dedicate to it anymore. I mean, I used to go to five shows a week if I wasn't on tour. Now my friends basically have to bribe me to leave the house.

# ICELAND AIRWAVES CHILL OUT



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KYNNISFERÐIR



Interview | by Bob Cluness

# Valdimar, *The Creator!*

Reykjavik's erstwhile guitarist Valdimar Jóhannsson breaks out into production of all kinds...



Now you may have noticed that Iceland's favourite pleasure rockers, Reykjavik!, have just released 'Hellbound Heart,' the first track from their at-the-time-of-writing untitled third LP. But their guitarist Valdimar Jóhannsson, the man behind those fresh hooks and fist pumping harmonies has been a busy man lately. Along with recording with Reykjavik!, he's produced the second album from noise artist AMFJ, 'Bæn,' is working on the debut album from Lazyblood, the side project he runs with his partner, dancer Erna Ómarsdóttir, as well as producing music for dance pieces such as 'We Saw Monsters.'

On top of that, he's also become a dad for the first time!

We braved the smell of used nappies to find out how he does it.

**I notice a lot of harmonising in your new tunes, which is sort of new for you guys. How did that happen?**

Bóas and I sat and discussed it for a long time; we wanted to do proper vocalisations. Lots of backing vocals and overdubs. You know, a lot of '90s "Aaaaaa, Ohhhhhh" type sounds.

**With your last album, 'THE BLOOD,' your working description was 'Slayer.' With this album, what was the direction you wanted to take?**

I think at the back of all our heads we all wanted to make the same album. We're massive fans of the band Ride, and for a long time in our youth we would hang out and listen to their albums forever and ever. We all just wanted to make a Ride album basically! I think we got closer to that with this album than the previous ones.

I do though think that now's the time for us to be making an album like this, an album with us putting more

thought, into it. With 'The Blood,' we wanted to take the energy and make a LOUD album. Which we did. I admit that I find it difficult to listen to it for a long time. I can only take it in ten minute chunks.

**You've stated Ride, The Lemonheads and Deftones as reference albums in your production. What elements from those albums were you hoping to incorporate into yours?**

With Ride, for obvious reason, the vocals and overall sound that they had. The track 'Leave Them All Behind' is just amazing. With the Lemonheads, I've always liked the drum sounds in the early albums, when there wasn't so much acoustic guitar. And Deftones? Well, it's Deftones isn't it? 'White Pony' is their best album in my opinion.

**Now, you've branched out, producing AMFJ's latest album, 'Bæn.' How did that go down?**

Well it was a very different experience for me as it was my first proper glimpse into noise music. I thought when he came to me with the rough tracks, it sounded quite interesting. With those tracks, I would look for the really interesting pieces, and accentuate those. We also did a lot of experimentation, in making a new sound.

**It sounds very different from his first album, a lot more rhythm and structure.**

Yeah, and he was also really easy to work with. Normally when you show an idea to an artist, they'll be a bit 'Meh, I don't know,' because it's their music, their baby. But with AMFJ, I'd come to him with an idea on a track and he was always like 'Right! Yeah! Let's go for that!' Like on the track 'Retoría,' where

we doubled up his usual affected vocals with just his bare voice. I really liked the idea of having a dry, rasping vocal underneath because I like the way his voice is. He's the Icelandic noise preacher man, like the Icelandic priests when they're toning.

**So what's happening with Lazyblood at the moment?**

I should be done mixing the Lazyblood album by December so it should be out sometime in the new year. Then I'll be mixing the EP Lazyblood did with Reykjavik!, 'The Tickling Death Machine,' which we'll be doing next January. We're looking to take that show to Japan and Australia next year.

**You're also now a dad. Congratulations! A chip off the old block?**

Cheers. Yeah, he did his first crowd surfing when he was six months old, in his mother's belly! And he was a week late when we went to the recent HAM album release concert and Erna's waters just about broke!

**Crikey! Does the fact that most of the members of the band are now fathers change how you all put your music together?**

Nah, I don't think so. Actually we've always been child friendly. We've played gigs for kids and they've loved it! They love the energy. You don't have to make 'kid' music for kids. Kids just love proper music. You don't have to have silly lyrics or a stupid voice for them to like it.

**So there's you're not becoming Pol-lapönk just yet?**

[laughs] No, not yet.

Off-venue | by Steinþór Helgi Arnsteinsson

## WHAT ARE WE DOING AT I8 AND HAVE WE GONE 'EFFING MAD'?



My name is Steinþór. I live with two other nice chaps, Atli Bollason and Aron Steinn Ásbjarnarson, at Ingólfsstræti 8, 101 Reykjavík. That's why our quarters are often referred to as "i8" (not to be confused with the i8 Gallery although the gallery was initially located at Ingólfsstræti 8, hence the name. That was long before we moved here, and it was based on the floor below us).

Our flat is pretty neat. It has three bedrooms, one living room, a kitchen and of course a bathroom—only it doesn't have a bath, only a shower, and a toilet. Frankly, this apartment couldn't be more central in terms of Reykjavík nightlife. Ok, maybe the public toilets at Bankastræti núll are more central, but they've now been filled with concrete.

Therefore, the demand for some kind of get together at our place, or an afterparty as most of us will call it, at 4 or 5 or 6 in the morning during weekends—and sometime weekdays—is towering. And often, we will surrender to these demands, as we take great pleasure in filling our apartment with joviality, happiness and good spirits. That's why the idea of creating some kind of eccentric happening during the most joyful weekend of the annual calendar came to us naturally.

We decided to create a house party, with live acts in our living room. The preparation only took two days, we just contacted our favourite bands, asked our neighbours for permission and wound up with a pretty exuberant programme. The music will bleed nicely into the streets, other rooms of the apartment and the afternoon. The theme is sort of that we are having a party, except there's a live act, not just music coming from the stereo. We want people to enjoy the company of others,

not just the music. Sitting on a bed, drinking brewskis and telling the story about that weird fellow you met in the queue the night before, while the music resonates through the hallway from the living room is, in our opinion, the most optimal of circumstances.

So, are we mad? We just love having fun, that's all. No, that's an understatement; we fucking love it!

### PROGRAMME

**Friday 16:00-20:30**

Berdsen  
Hermigervill  
Oculus  
President Bongo (GusGus) w/ Högni  
Egilsson & Earth  
Rabbi Bananas  
Snorri Helgason  
Sykur  
Thórunn Antonía

**Saturday 15:00-20:30**

Fallegir menn  
Hjaltalín  
Kippi Kaninus  
Kreativmootor (ee)  
Lím Drím Tím  
Nonnimal  
Rich Aucoin (ca)  
Thulebasen (dk)  
Æla  
+ Owen Pallett (ca), Glasser (us)  
and more

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Wednesday, October 12, 2011 <b>YACHT</b> • Hresso • 7:00 pm	Thursday, October 13, 2011 <b>Caged Animals</b> Idno • 10:30 pm	Thursday, October 13, 2011 <b>YACHT</b> NASA • Midnight
Friday, October 14, 2011 <b>Caged Animals</b> • Hresso • 4:00 pm	Friday, October 14, 2011 <b>Young Magic</b> NASA • 9:40 pm	Saturday, October 15, 2011 <b>Young Magic</b> • Reykjavik Downtown Hostel • 7:00 pm

• OFF VENUE



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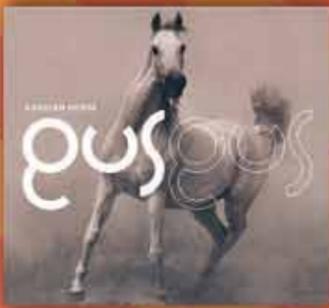
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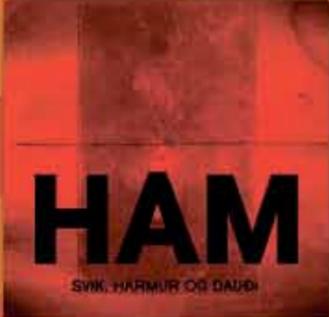
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Ham - Svik Harmur og Dauði



Mazes - A Thousand Heys



Mugison - Haglél



Austra - Feel it Break



John Grant - Queen of Denmark



Of Monsters & Men - My Head is an Animal



Beach House - Teen Dream

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Behind us | by Bob Cluness

# The Airwaves Engine That Quietly Toils For Thee...

Behind every great festival, there are those who beaver away unnoticed to make sure your Airwaves experience is unforgettable.

We all know that Iceland Airwaves is a really cool festival with dozens of acts, playing in numerous

venues over five nights. Honestly, if you can't enjoy yourself during this event, then there is something seriously wrong with you.

But amongst all the music, partying and fun times, spare a moment to consider the legions of

people who will be working all hours of the day and night through Airwaves, making sure that everything runs smoothly and disaster-free. They comprise the real engine that makes things happen, often mostly unnoticed by festivalgoers.

We went out to speak to some of the people who will be working during the festival, to find out what they do, whether they will get to see any acts, and if their advice to festivalgoers.

## THE PR PERSON



Hi my name is Kamilla Ingibergsdóttir and I'm in charge of PR and marketing for Iceland Airwaves. It's the first year that I've been in charge, but I've worked on the festival for several years now. So far we've done an absolute ton of work in the run up to the start. We're a small team running a large festival so we're under a fair amount of pressure. It's fun, but I seriously can't understand how I can get so many e-mails in a day! In the first couple of days of the festival, I'll be heading up the media centre, meeting and greeting all the media and industry people who will be coming over. I'll also be spending a lot of time with the journalists, going with the on press trips and meeting them at shows. All this will carry on well into the night. I am trying to organise myself so I will be able to get some time to see some shows. I'm really looking forward to seeing Active Child. Also Young Magic and Matthew Hemerlein, as well as all the local acts. I would say to festivalgoers to plan well but don't get too stuck on it, go to some of the off-venue places, and wear good shoes.

## THE BARTENDER



Hi my name is Ari Schröder and I'm a bartender and owner of Café Amsterdam. Through Airwaves I'll be tending to the bar and ensuring that everything here goes according to plan. Right now we're making sure that we have enough staff to prepare for long days. During Airwaves we'll be opening up the bar at noon for soundchecks, then we'll be working all the way until the bar shuts which will be at 4:30 am during the weekend. I'd say that we get more people during Airwaves. Lots of foreign tourists and locals that are not our usual regulars. Last year, the place was packed most nights from opening to closing. You're kept very busy, but the time passes very fast. You barely notice it. I am interested in seeing a few of the foreign bands playing this year, but the Sunday night here is going to be very special. Q4U are playing and that's something I would like to see. They were big when I was fifteen years old. For first time festivalgoers, I would say you have to plan your weekend well. Most gigs during Airwaves will run on schedule. Also if you're seeing a big act, be prepared to get to the venue early. The queues for Robyn last year were huge and you knew none of them were going to get in.

## THE SOUND AND LIGHTS ENGINEER



Hi my name is Eiríkur Rosberg. I'm the manager of [Airwaves venue] Gaukur á stöng, but I also work for Extón, a sound and light engineering company that provides equipment for various venues. This year for Airwaves, we're supplying equipment for Harpa, Faktory, lónó and Tjarnabíó. My main role is checking the packing lists for what each venue needs, then making sure that the equipment gets delivered to the venues and that they're set up. This will be my second Airwaves working for Extón, but my fourth in total work as a bar tender. Right now we're making sure that all our equipment from the amplifiers and speakers, to cables and drum kits are all working correctly. Nothing is worse than a gig failing because an amp or speaker has blown. The main advantage to working during Airwaves is that you get to meet a lot of really interesting people. And not only do you get paid for doing your job you get to see loads of great bands. Of course the hours are tiring, and there are hardly any breaks. The longest you get is probably good enough for a cigarette. There are a few artists that I would love to see, but I'm going to be working so much, both at Extón and Gaukurinn, I probably won't get much of a chance. But in the past, I'd say that Lights On The Highway and GusGus have been the best acts I've seen perform. The best advice I would give to festivalgoers is to be organised. The venue managers will be tough on starting times, so there will be very few delays.

## THE DOORMAN



Hi my name is Kári Kjartansson, and I supervise the bouncers at Gaukurinn, Glaubar and Prikið during Iceland Airwaves. I have been doing this job for two years. Right now my preparation for the festival will really start on the October 3, where we will be going over the schedules and meeting with the venue managers. Actually this will be the first time I will be working and experiencing Iceland Airwaves. In the past I ran another company, which meant that I never had the time to go. But it will be different from our usual nights. The security will be more like that of a rock concert instead of a club night, and we will be dealing with a lot more people coming and going from the venues, as well as more non-Icelanders and tourists. But we're not expecting any major problems or trouble compared to a normal Saturday night. I haven't had a chance yet to see the line up so I'm not sure who's playing or who I want to see, but I have doormen who work for me who actually want to work on Airwaves nights so they can see the acts playing. What advice I would give to festivalgoers? Be polite, and have a lot of fun.

## THE OFF-VENUE ORGANISER



Hi, my name is Gylfi Blöndal. By day I work for gogoyoko.com, the free music streaming service and online music store, but during Airwaves I'll be curating the off-venue programme at Bar 11, which conveniently is the bar located in the same building as gogoyoko's offices. In terms of preparation, we're planning the usual sound, light, backline and the general logistics of hosting 25 bands over four days with the proprietor at Bar 11. We started planning over two months ago so things are running quite smoothly so far. During Airwaves I'll be getting up quite early to meet people and preparing for the shows of the day. I also have some responsibility musically as I'm playing with Mr. Silla and Borko, so my days will be spent mostly juggling my tasks, resulting in lack of sleep and weight loss. I would say that the off schedule venues are more laid back, fluid and, dare I say, fun! Bands tend to prepare so much for their official festival shows that when they get to Bar 11, they just wing it and surprise the crowd with a unique performance. The good thing about working during Airwaves is that you meet all the people who come here to enjoy the music. The disadvantage is that with such a busy schedule I don't get to see half of the shows on my wish-list, which includes Suuns, Liturgy, Beach House, Zun Zun Egui, John Grant, Dungen, Glasser, The Twilight Sad and 22-Pistepirkko. My Advice to festivalgoers? Drink plenty of water.

# THINK PINK

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### 22 PISTEPIRKKO

Thursday 13th October 22.10

TJARNARBÍO

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### ZEBRA & SNAKE

Friday 14th October 00.10

Amsterdam

[soundcloud.com/zebraandsnake](http://soundcloud.com/zebraandsnake)

### MURMANSK

Saturday 15th October 21.40

GAUKUR Á STÖNG

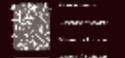
[myspace.com/murmansktheband](http://myspace.com/murmansktheband)

### K-X-P

Saturday 15th October 01.20

GAUKUR Á STÖNG

[soundcloud.com/k-x-p](http://soundcloud.com/k-x-p)



Interviews | by Bowen Staines

## We Used To Be Birds, But Now We're Monsters... And Men.



Of Monsters And Men recently released their stellar debut album, 'My Head Is An Animal', songs from which you can catch playing in nearly every coffee shop and radio station in Reykjavík, for damn good reason. The album is comprised of youthful, catchy pop murmurs, reminiscent of Edward Sharpe and Mumford & Sons—performed by some really flippin' talented people. We caught up with lead singer, Nanna Bryndís Hilmarsdóttir, to chat about Airwaves and plans for the band.

**Obviously your recent album, 'My Head Is An Animal', has been very well received so far. What's next? Any plans to do a tour soon?**

Well, we're very interested in touring, but as of right now, we don't have anything planned. We're just kind of looking into all options and trying to make as many plans as we can. But yes, we definitely into the idea!

**Airwaves is right around the corner. Is there a particular act you're looking forward to seeing at the festival this year?**

Definitely looking forward to Beach House, that's probably the main one. But I think it's more the whole experience that I'm most looking forward to. This will be my third year playing, twice with Of Monsters And Men, once by myself, and I think that when we're not playing, I'll just try and see as many different acts as I can.

**What have you noticed change the most about Airwaves in recent years? Obviously it's gotten much bigger, but has your view of the festival changed as it grows in popularity?**

It's gotten bigger, for sure. More bands, more tourists, more people looking to discover new music. Personally, I think Airwaves has grown a lot more interesting to me over the years. It's like Christmas, I spend most of my time looking forward to this week; it's definitely the high point of my year!

**Of Monsters And Men are playing several shows this year, including an off-venue at KEX and three on-venue performances as well. Given the choice between playing an on-venue or an off-venue show, which do you enjoy more? Does your performance change at all? Last Airwaves, we played twice, but this year, we'll be doing six shows: three off-venue shows, and three on-venue. I don't think I have a favourite, though. I love just running around all the off-venue shows, being sociable and hearing new music. Our performances are much more intimate because of this, but on the other hand, playing an on-venue means that it's YOUR night, you know?**

**Wed 00:10**

NASA

**Fri 00:10**

Glaumbar

**Sat 23:20**

Harpa Norðurljós

## Sykur, From Candynavia



With a brand new sound, line-up, and album on the way, Sykur ("Sugar") have experimented, tweaked, and mastered the circuits whence they came. We caught up.

**You guys have played Airwaves several times before. Has anything changed for you as a band since last year?**

Yes, we were mostly experimenting with new sounds last year, trying to find out what worked, and what didn't. This year, we've got a completely new sound, and we're going to be playing a ton of songs from our upcoming album, 'Mesopotamia'. The album will be out on the October 25, and for digital download on the October 19.

**Tell us a little bit about your new singer, Agnes.**

We've been working with her for about half a year. And that's about all I know about her. No, kidding—she's got a great stage presence, which is something we were lacking before. She has this natural ability to draw huge amounts of energy from the crowd.

**How were your recent shows in London?**

We played three times in London, and it was really great. We played this festival with a lot of Nordic music, and at this awesome place called The Barfly. A ton of really famous bands have played there over the years, and the crowd was really energetic and enthusiastic. London was really fun. But man, everything is SO expensive there!

**What are you looking forward to about Airwaves this year and what advice would you give to a first-time festival-goer?**

I'm really looking forward to seeing SBTRKT from the UK. I actually think we're playing NASA the same night as them. My best advice for someone who's coming to Airwaves for the first time: pick a place, and stay there. You won't have to wait in any lines and the weather outside will probably be crap like usual. Hope to see you!

**Wed 22:30**

NASA

**Sat 02:30**

NASA

## Reggae in Reykjavík? Looks like less is, more or less, more.



Answering popular demand within Reykjavík's budding reggae scene, Ojba Rasta are a ten piece that's dead-set on facilitating the spread of their niche, convincing Sinéad O'Connor to return to her reggae roots, and promising foreign bands anything they can dream. Most definitely. They also rocked Grapevine's annual summer this year to an extent that SOME people are still attempting recovery. Band-member Teitur gave us the low-down on the dubby pressure drop.

**Fill us in on the history of Ojba Rasta. How long have you been playing?**

Although Ojba Rasta has been a band for two years, we've had constant line-up changes, and actually have a total of ten people in our band now. We played Airwaves last year, that was good.

**What's the scoop with the RVK Sound-system?**

Basically, the RVK Soundsystem is a collective for DJs who enjoy dub and reggae music. It's basically a close-knit group of friends who get together, throw concerts and play their favourite tunes at the moment. They recently celebrated their two-year anniversary, I think. They have an event during Airwaves on Wednesday, at Faktóry, and we're playing there the same night too.

**So, it sounds like a reggae scene is finally developing in Iceland?**

Most definitely. Reggae has always been popular here, but it's almost impossible to hear it on the radio for whatever reason. People like it, but nobody plays it. So to help answer the big demand, we started helping put together these reggae nights.

**Do you have any tips for someone new to the festival, or possibly has never even been to Iceland before this?**

That's easy. You can always cut the line by finding someone that's in a foreign band outside the venue, and promising them anything they could dream of. I could go into more detail, but I'll just say don't plan your evening too much, and do everything that comes your way. Most definitely.

**Wed 00:00**

Faktóry main

Off-venue | Liveproject at [www.liveproject.me](http://www.liveproject.me)

## Live And In Technicolor™!

Do you often wish that life had instant replay? You know those moments where you just saw something so cool that you wish you could just instantly share it with the whole world? So does everyone! That is pretty much how the Live Project came to be, putting together an interactive real-time photo and video sharing site for big events such as the Reykjavík Fashion Festival and Roskilde. Now the site is turning its attention to Airwaves, hooking up the intertubes for you to snap and

post your media of the festival while it happens. They are kicking the whole thing off with a big live karaoke party at Kex Hostel with Retro Stefson too, so you can go double-live. So go out there, party hard and upload that shit! We wanna see what we're missing!

**Where:** Kex Hostel, Skúlagata 28

**When:** Live Karaoke Party on October 12, 20:00 / Upload at [www.liveproject.me](http://www.liveproject.me)

**How much:** Free!



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Photo by Marino Thorlacius

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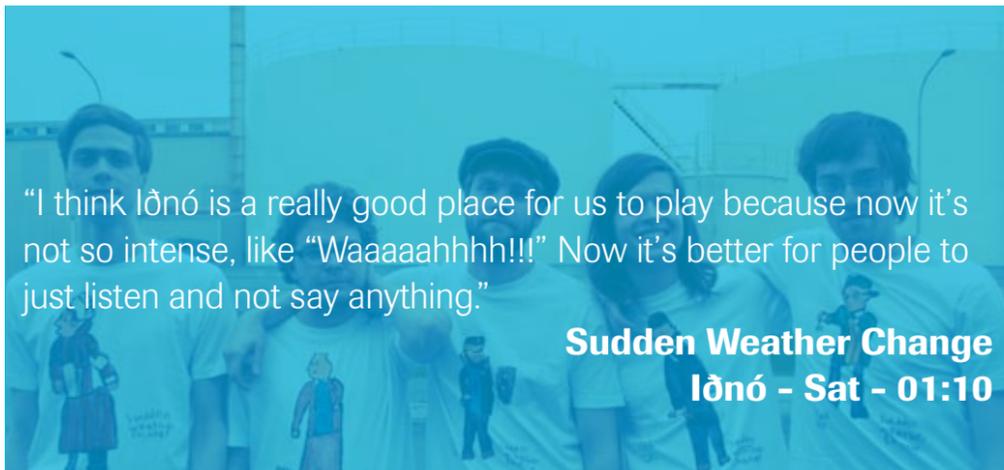
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**Sudden Weather Change**  
Iðnó - Sat - 01:10



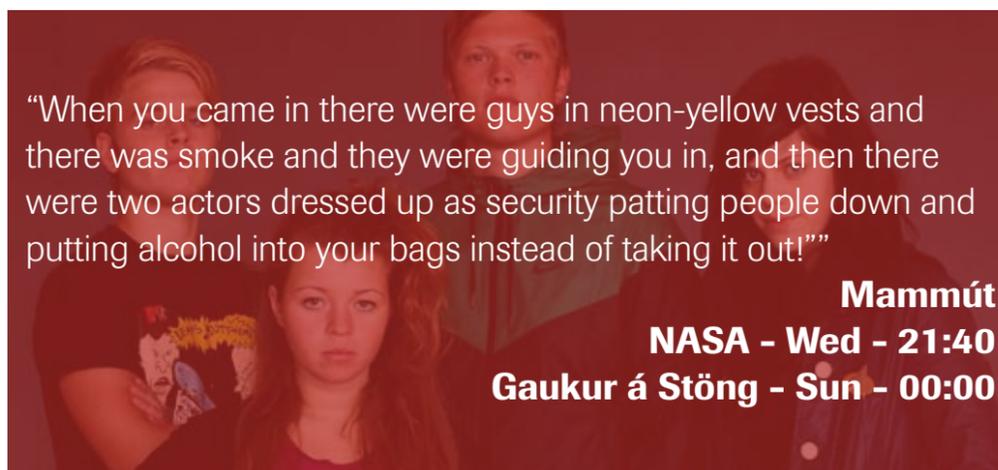
"Did they turn down Slayer this year?"

**Úlfur**  
Iðnó - Fri - 20:00



"I actually just cleared out four Dollaramas in Montreal of this amazing confetti they carry, so there's gonna be lots of confetti."

**Rich Aucoin**  
NASA - Sun - 00:00



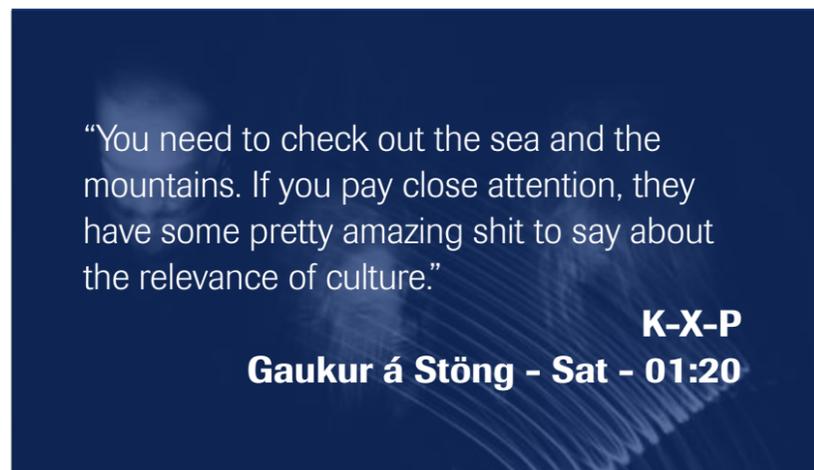
"When you came in there were guys in neon-yellow vests and there was smoke and they were guiding you in, and then there were two actors dressed up as security patting people down and putting alcohol into your bags instead of taking it out!"

**Mammút**  
NASA - Wed - 21:40  
Gaukur á Stöng - Sun - 00:00



"The sight of 40 or even 50-something year old punks playing their thirty year old stuff should normally rival any freak show. However, we have recently been headlining gigs in Reykjavík and getting serious rave reviews, so we would think it's definitely worth the while to check us out."

**Q4U**  
Amsterdam - Sun - 23:00



"You need to check out the sea and the mountains. If you pay close attention, they have some pretty amazing shit to say about the relevance of culture."

**K-X-P**  
Gaukur á Stöng - Sat - 01:20



"Hopefully working hard and focusing on the musical aspect will keep on being sufficient to make sure more people check us out and start liking us. Stadiums and heroin scandals are imminent."

**Gang Related**  
Amsterdam - Fri - 19:10



"I would have to say sex and pussy. I watched the guitar player from the band Love/Hate with his shirt off in a music video and I thought to myself this guy probably gets laid."

**Helgi Valur and the Shemales**  
Tjarnarbíó - Sat - 19:30

## Books | A look at 'Reykjavík Rocks' by Bowen Staines

### If NYC Is The City That Never Sleeps, Reykjavík Is The City That Just Woke Up

With Airwaves just around the corner, it's almost impossible not to notice the massive influx of tourists that have, in one way or another, heard what Iceland is all about, and come to widen their cultural awareness. Whether it's their first or tenth time visiting the island of oil drum-symphonies, kokteilsósa, and Honda CRV's, they're about to discover one thing—Reykjavík does, indeed, rock.

Author Hallgrímur Helgason ('101 Reykjavík') provides a lot of the writing for the latest English-language publication that assumes to portray his home city, 'Reykjavík Rocks.' The coffee-table style tome is an enjoyable speed read for the

Ice-interested and local alike, featuring snippets of useful and humorous facts, set against 96 pages of vibrant full-colour photos. And it's not difficult to understand what all the fuss is about, for at a glance you can catch up on especially important subjects like: Iceland is beautiful, Icelandic women are beautiful, Icelandic men are alright, Iceland is not Greenland, and that you're more likely to have a blurry religious experience from too much Hlöllabátar than being attacked by a sheep. But, you know, anything could happen—and that's the point.

Reykjavík's colourful man in charge, Jón Gnarr, is represented in the form of

his 'Welcome To Reykjavík' column which we ran last year: "The odds of you being in Reykjavík are not great. The greatest part of mankind is elsewhere. It is scientifically proven." Indeed, as the book suggests, you can take a person out of Breiðholt (but you cannot take Breiðholt out of a person)—and in reference to Reykjavík's latest architectural addition that graces the old harbour, Hallgrímur jokes: "While our economy was burning, we were busy building a concert hall." Never mind the money, Reykjavík's got the music.

'Reykjavík Rocks' is an entertaining read, and lively pictorial passage into contemporary Icelandic culture. If you

find yourself interested in learning more about how many Icelanders speak English better than their native tongue (nothing to talk about, really), "ash-farting" (the latest competitive sport to emerge from Iceland's glaciers and volcanoes), Airwaves weekend as a necessary means of reproduction (it is suggested that more than half of the Icelandic population was conceived on Sunday mornings between 3 and 6), and how it's important for each Icelander to consult [www.islendingabok.is](http://www.islendingabok.is) before committing to a serious relationship—be sure to give 'Reykjavík Rocks' a glance.



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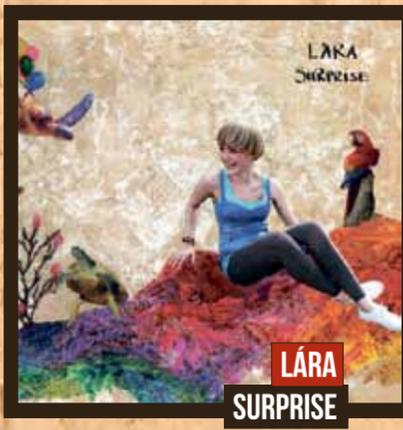
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13:00 GUS GUS  
15:00 For a Minor  
Reflection  
17:00 Just Another  
Snake Cult  
18:30 Samaris  
20:30 Retro Stefson

## THURSDAY

October 13

Live Broadcast on  
KEXP.ORG

13:00 Jóhann  
Jóhannsson  
15:00 Mammút  
17:00 Mugison  
18:30 Lay Low  
20:30 Of Monsters  
and Men

## FRIDAY

October 14

Live Broadcast on  
KEXP.ORG

13:00 Other lives  
(US)  
15:00 The Twilight  
Sad (UK)  
17:00 Hjaltalín  
18:30 John Grant  
(US)  
20:30 Caged Animals  
(US) with REYKA  
VODKA

## SATURDAY

October 15

13:00 Dungen (SE)  
14:30 Hellvar  
16:00 Dad rocks!  
(DK)  
17:00 Sudden  
Weather Change  
18:30 Kippi Kaninus  
20:30 Reykjavík!

## SUNDAY

October 16

13:00 FBi Radio  
Special w/Rainbow  
Chan (AUS) & Oliver  
Tank (AUS)  
14:30 Miri  
16:00 Nolo  
17:00 Cheek  
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18:30 Snorri  
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20:30 Borko



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