

# Grapevine Airwaves / Saturday

Featured inside:

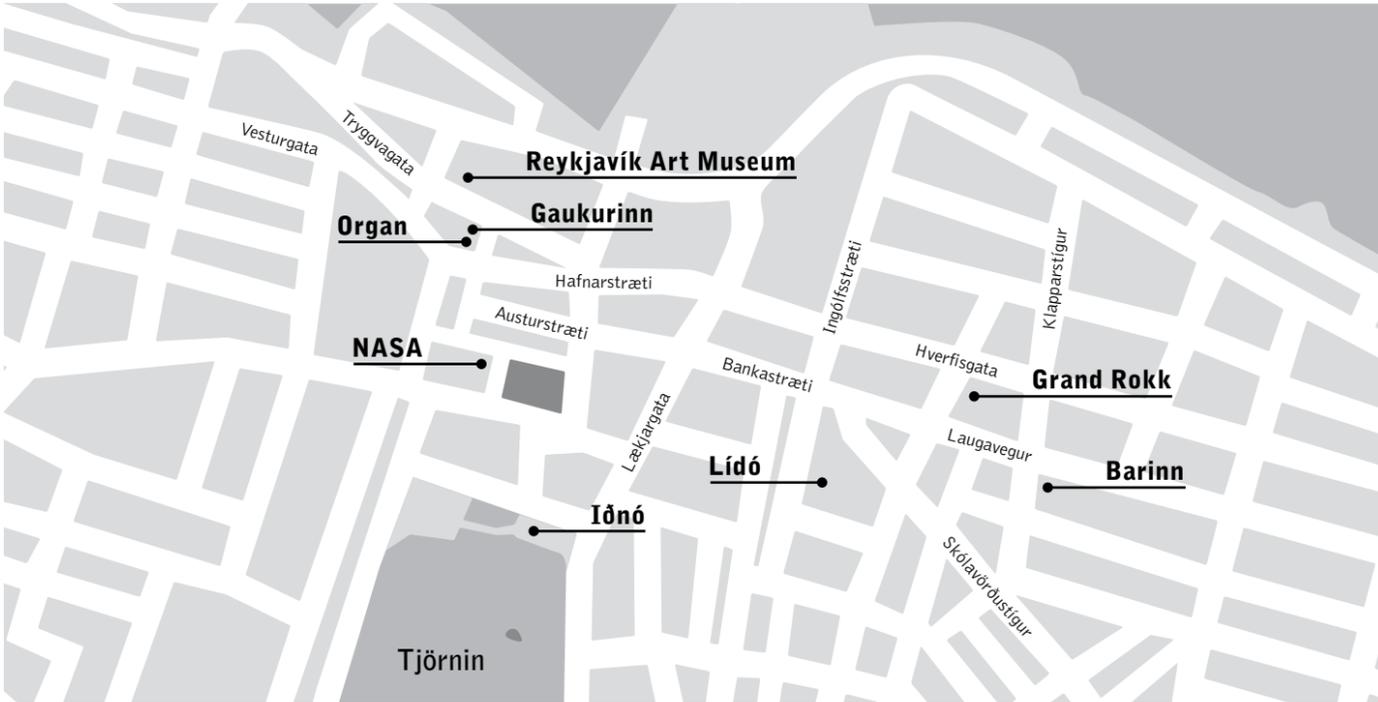
Chromeo  
Hjaltalín  
!!!

Dr. Spock  
and many more



Steed Lord by Jói Kjartans





# Saturday Schedule

## Reykjavik Art Museum

00:00 **Bloc Party** (UK)  
 23:00 **Annuals** (US)  
 22:15 **Hafdis Huld**  
 21:30 **Hjaltalín**  
 20:45 **Jónas Sigurdsson**  
 20:00 **Hraun**

## Iðnó

01:00 **Mammút**  
 00:00 **Lali Puna** (DE)  
 23:00 **Benni Hemm Hemm**  
 22:15 **Seabear**  
 21:30 **Ms John Soda** (DE)  
 20:45 **Tied & Tickle Trio** (DE)  
 20:00 **Borko**

## Grand Rokk

02:00 **Hooker Swing**  
 01:15 **Ég**  
 00:30 **Dýrðin**  
 23:45 **Noise**  
 23:00 **Hellvar**  
 22:15 **South Coast Killing Company**  
 21:30 **Stafrænn Hákon**  
 20:45 **Johnny & The Rest**  
 20:00 **Sickbirds**

## Gaukurinn

01:45 **Roxy Cottontail** (US)  
 01:00 **FM Belfast**  
 00:00 **Chromeo** (CA)  
 23:00 **Bonde do Role** (BR)  
 22:15 **Steed Lord**  
 21:30 **Ultra Mega Technobandið Stefán**  
 20:45 **The Musik Zoo**  
 20:00 **Bertel!**

## NASA

01:45 **Dr. Spock**  
 01:00 **Mínus**  
 00:00 **!!!** (US)  
 23:00 **Ra Ra Riot** (US)  
 22:15 **Mugison**  
 21:30 **Dikta**  
 20:45 **Lada Sport**  
 20:00 **Bob Justman**

## Organ

02:00 **Atomstation**  
 01:15 **Dimma**  
 00:30 **Sólstafir**  
 23:30 **Ourlives**  
 22:45 **Future Future**  
 22:00 **Strigaskór nr. 42**  
 21:15 **Perfect Disorder**  
 20:30 **Drep**  
 19:45 **Foreign Monkeys**

## Lidó

02:00 **Morðingjarnir**  
 01:15 **Radio LXMBRG** (SE)  
 00:30 **Snake And Jet's Amazing**  
**Bullit Band** (DK)  
 23:30 **Jeff Who?**  
 22:45 **Leaves**  
 22:00 **VilHelm**  
 21:15 **Kenya**  
 20:30 **Védis**

## Barinn / Airwaves Bar

03:00 **Margeir aka Jack Schidt**  
 01:00 **Asli**  
 22:30 **Óli ofur**  
 20:00 **Tim Pogo** (US)

## Barinn / Airwaves Club

03:00 **Moonbootica** (DE)  
 02:00 **President Bongo** (GusGus DJs)  
 00:45 **Patrick Chardronnet** (DE)  
 00:00 **Gossi**  
 23:15 **Stairplex** (FR)  
 22:30 **Johnny Sexual**  
 21:50 **Tonik**  
 21:10 **Biogen**  
 20:30 **Rafhans 021**

## Do not miss...

### Strigaskór nr. 42

Organ – 22:00

Nearly twenty years ago, Strigaskór nr. 42 rewrote Icelandic metal annals with their full frontal speed metal invasion. The band has been on hiatus since 1994, but the gathering is upon us at last. Dig up that old black long sleeve Slayer shirt and witness history repeated at Organ.

### Mugison

NASA – 22:15

It has been two years since the Golden Boy of Icelandic indie pop released Mugimama, Is This Monkey Music?, an album that won the heart and minds of critics and music fans alike. Mugison is now ready with a new album and this will be the first opportunity for many fans to hear what he has been up to.

### The Annuals (US)

Reykjavik Art Museum – 23:00

From Raleigh, North Carolina, the hotbed of cutting edge music, come The Annuals – as polished and sophisticated as southern hospitality. They have been known to seamlessly blend different styles, from electronica to folk to straight rock. The Annuals have a reputation for being a great live act; this is your chance to catch them in action.

### Bonde de Role (BR)

Gaukurinn – 23:00

Quite possibly the liveliest act to play this year's Airwaves. This Brazilian threesome (any double entendres you might think of are likely warranted) are guaranteed to create a dance frenzy with their funk-laden groove attack. Singing and shouting in Portuguese, if these kids don't get you moving, you're already dead.

### Mínus

NASA – 01:00

Veteran Icelandic rockers Mínus have recently gone through a line up change and are in the midst of reinventing their sound. Always a reliable live act, the band recently promised to reveal new material at this year's Airwaves. With nothing to lose and everything to gain, this should be one hell of a show.

### Radio LXMBRG (SE)

Lidó 01:15

Five Stockholmites follow up on their second LP, the eclectic Trivial Matters. Their sound combines Manchester in the early '80s with modern dance pop synths to create their own version of disco-punk, while mostly by-passing the Serge Gainsbourg theme of their debut album. Definitely one of the most exciting up and coming bands in Sweden.



**Andri** / Radio DJ, Reykjavik FM  
 I will begin with seeing Bob Justman at NASA, followed by the Musik Zoo at Gaukurinn. Then I'll spend the rest of the evening at NASA to see !!!, Mínus and Dr. Spock.



**Arnar Eggert** / Music Journalist  
 The unbelievable band, Ég, is not to be missed. The return of death metal legends Strigaskór nr. 42 will then get me metalized. Leaves are without a doubt one of THE best Icelandic bands around, and I'm looking forward to see them („Kingdom Come": song of the year).



**Biggi** / Editor, Monitor music magazine  
 I am excited to see !!!, Bloc Party and Chromeo, but that is not going to happen since they are all playing at the same time. But also, Annuals, Bonde de Role, Ra Ra Riot, Foreign Monkeys, Hjaltalín, and Musik Zoo.

## Masthead

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## Chromeo

“Hello, is this P-Thugg?” I receive confirmation through the phone that indeed, this is P-Thugg, who sounds like he’s out and about on serious gangster business in downtown Montreal.

*Canadian electro duo Chromeo – the urban riposte P-Thugg and the more sensibly named Dave 1 – are making the flight from one elegantly frozen land to another for Airwaves. The duo shot to worldwide recognition following a brace of highly commended albums (2004’s She’s In Control and 2007’s Fancy Footwork) and several international tours, all heavily reliant on their old school hip-hop roots and 80s electro youth. Still, that does not mean that news of Iceland, other than frozen water and Björk, has reached the Canadian ‘hood.*

**Have you been to Iceland before?**

*Where?*

**Iceland?**

*No.*

**OK, do you have any preconceptions about what Iceland is like?**

*It’s an icy land... cold.*

**Hmm, do you know any Icelandic music?**

*I only know Björk.*

**Any special plans for your festival appearance?**

*Not really, just a normal set I think.*

*That line of questioning did not exactly provide an insight to the life and soul of Chromeo, or any hint of what we might expect from their performance, so we swiftly move on to how the now internationally credible duo came to be, a subject we can have a slightly more in-depth conversation about. “It started in High School, we were about 14 or 15 years old and we started a band together, like a funk band, and we just stuck together all these years. Not only as Chromeo, we were just doing lots of different stuff like hip hop and so on.” And how would he sum up their brand of electro, given that they claim a vast array of hip hop influences but the end result doesn’t really sound like any sort of hip hop known to mankind? “To me it’s our interpretation of what they were doing back in the 80s, our interpretations of Prince and so on. We have our own take on it so it’s for our generation.”*

*Considering that they recently supported Bloc Party on tour and were chosen as an MTV artist of the week in early October, it’s certainly true that P-Thugg and Dave 1 have a handle on how to make a record that appeals to a current generation of open-minded festival-goers who might compare them to a smoothed-over Daft Punk minus the theatrics, a remixed Michael Jackson record from his early 80s pomp or a fully plugged-in band such as the UK’s Reverend And The Makers.*

*An interesting aspect of Chromeo’s material, highlighted by a recent Pitchfork review of their latest album, is that their songs are often deceptively honest. If the track is called Fancy Footwork, then it’s about some smooth dance moves and if a song, on first listen, has lyrics about a son falling for his mum and a daughter falling for her dad (Momma’s Boy), then this is indeed what it’s about, rather than being a metaphor about a more pressing world issue or some shady personal experience.*

**Is this a fair comment about Chromeo’s music?**

*Yes.*

*I should’ve really learnt my lesson on such questions after the first batch.*

*Beyond their music, when browsing any of the band’s current artwork it’s hard not to notice that ladies’ legs feature heavily, and what a pair they are thanks to some specially commissioned pins that double as synth stands. “We just got them made but we can’t bring them to Iceland, it’s too much stuff to bring.”*

**A crying shame, who’s legs are they?**

*I don’t know if the guy who made them moulded them after somebody...*

**You should find that lady.**

*Yeah.*

*There we go again, lets hope their live performance at Airwaves has a few more syllables.*

Words by Ben Murray

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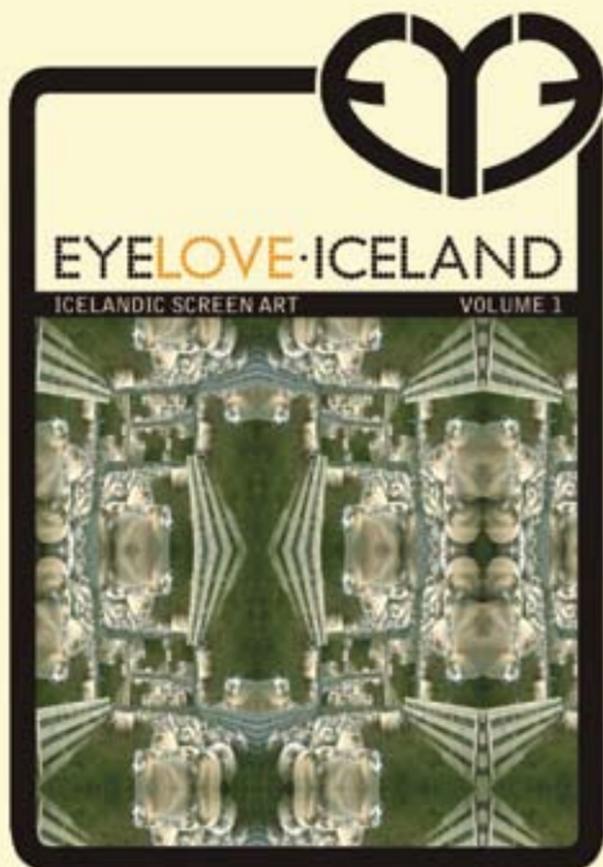
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## Interview



Photo by Gúndi

## Hjaltalín

Hjaltalín is undoubtedly the most diversely instrumental pop band in the Reykjavík scene, boasting a bassoon, clarinet, violin and cello above the typical. Grapevine sat down with Rebekka, Högni, Guðmundur and Hjörtur to discuss the ups and downs of a big-band collaboration.

**With the process of writing and composing, you often see a division in big groups like yours where some members are just "players" and others make up a core with more creative control. Would you say that applies to your band?**

*Rebekka:* It's mostly Högni that composes.

*Hjörtur:* And arranges for these classical instruments.

*Guðmundur:* And then we participate in some things like...

*Rebekka:* Like the form and development of the song, but he comes with a draft of a song and some arrangements and then we work together to...

*Högni:* Arrange parts and what comes where and so forth. It's also helpful to just sort of ignite something, to start somewhere.

*Guðmundur:* But it maybe explains the fact that we're so many in the band, why all our songs are hardly under six minutes in length, and contain no less than four or five chapters or something.

**You got a fantastic review from Don Bartlett in the Grapevine Airwaves issues last year when you played the National Theatre Basement. Do you think there are certain expectations now that you're expected to withstand?**

*Högni:* Yeah I don't know. I just, umm, we haven't really, I haven't maybe really prepared myself, yet.

**And how exactly does one prepare for such a thing?**

*Högni:* Well, it could be smart to prepare somehow. We've never done that really. You just sort of plough your way through somehow.

*Guðmundur:* Prepare ourselves for playing a big concert you mean?

*Högni:* Yeah, something like...

*Guðmundur:* Yeah, wearing something, getting costumes and the like. Are you talking about that, taking a sauna and...

*Högni:* Yeah don't you think?

*Guðmundur:* And eat together.

*Rebekka:* Then we would just be so calm.

*Högni:* It's also not good to be playing on a full stomach.

*Hjörtur:* There can of course be a certain difference between playing in some small place and this kind of concert, that you are more focused and somehow more self-conscious, which isn't necessarily better.

**In a bigger place?**

*Hjörtur:* Yeah, at least for me. And then of course it can't be so that you're too stiff.

*Högni:* But it can be good to be self-aware, also in bigger places everything becomes so bare and obvious that I think you do have to be conscious of playing well, and maybe just always.

**Do you practice that a lot? Maybe you have to with so many members. Do you often end up just having to throw things together at the last minute?**

*Hjörtur:* It's just a statistical principle that the more variables you have in a unit the more likely it is that someone will be delayed or absent.

*Guðmundur:* Woah! Who's in Economics? That's the statistical insight of the night.

*Högni:* Yeah I mean it's happened often that we haven't practiced in a long time and just thrown ourselves into a concert, but I think that also just holds the suspense, the excitement. If you're too well rehearsed you maybe just start to get careless.

*Rebekka:* But it can sometimes also be good.

*Högni:* I think it's good to rehearse a lot then somehow take a step back, and get some sort of perspective and then just do it. But also have the experience.

*Guðmundur:* You'll have to set this interview up with bullet-points.

Words by Valgerður Þóroddsdóttir

Hjaltalín play at Reykjavík Art Museum tonight at 21:30

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## Interview



!!!

“It is definitely in the top two,” answers !!!’s guitarist Mario Andreoni, when asked if every interview opens with a question about the band’s name.

“We were looking for something abstract and memorable,” Andreoni explains. The actual story of the !!! moniker has been told too many times to warrant another repetition here, but it is hard not to agree with Andreoni when he says: “I still think that when we get past the point where we always have to explain it, it will stand out. At the end of the day, I think it is better than any name out there.”

!!! is an eight-some of the dance-punk variety that has slowly but surely acquired a reputation as one of the most exciting indie rock acts around. Their unique musical concoction combines house music, funk, indie rock and post punk influences to create a conflicting layer of sound that will confuse you at first, until you give in, stop wondering and start enjoying.

The band emerged in 1996, from a little place called The Loft in Sacramento CA which !!! members frequented. “There were maybe 100–200 people who knew about the Loft,” Andreoni says. “Just about anybody who had a music act could perform there for the other people who went there in the early-mid nineties. We were all in bands that played there, so when we started this was our crowd, we knew everybody there and shared this niche, this clique of people, who wanted to see something different. There weren’t too many rules.” Andreoni explains.

“There are a lot of bands in Sacramento,” he continues, “but not too many that make it out of there. Probably the two biggest bands out of Sacramento are The Cake and The Deftones, two opposites really. There is no Sacramento sound, just people who form bands and happen to get lucky. The scene we came from doesn’t even exist anymore.”

!!!’s 2004 offering, *Louden Up Now*, was distributed in Europe by the respected Warp Records label, the pioneers of electronica and dance music. Their latest album, *Myth Takes*, is distributed by Warp worldwide. Andreoni says the band was pleasantly surprised by Warp’s interest. “Coincidentally, we had been listening almost exclusively to a Warp compilation CD on tour just before they contacted us, so it was a nice surprise when they called and asked to put our stuff out,” he explains. “We knew their place in music history, right from the mid-90s. When we were cutting our teeth in dance music, their bands influenced us a lot, as far as what we wanted to do as a band, to sort of play dance music with more traditional rock instruments.”

One of the band’s early successes was the 12” *Me and Giuliani Down* by the Schoolyard, an obvious wordplay on a Paul Simon classic (does anybody remember Spud Webb in the video?). On the band’s latest album, *Myth Takes*, song titles include *Bend Over Beethoven*, and *All My Heroes are Weirdoes* – two more obvious word plays on famous titles. Andreoni admits that the band tries to create such word play in their titles. “This is a conscious effort. A lot of the time these are just working titles. The song titles and lyrics are usually the last thing we do. We just end up like... when we talk about stuff, we try to build on what people are talking about, and it gets taken in another direction. Our singer has always been a great at this, just riff on something ordinary.”

!!!’s is known as a great live act. By design, their patent mix of dance music and rock n’ roll is all but destined to get the crowd moving, no matter which element they prefer. At any rate, the crossover potential is great. Andreoni says the band does not specifically work on their live routine. “The only thing we work on is the set list. Other than that, we just try to maintain people’s attention,” he says, but adds: “We just have fun playing together.”

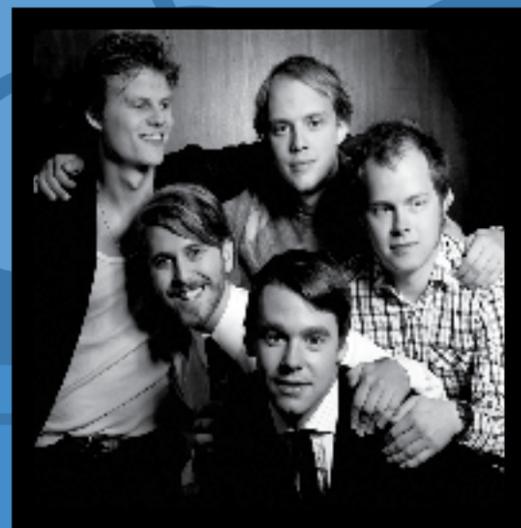
Words by Sveinn Birkir Björnsson

!!! plays NASA, tonight at 00:00

# Í KJALLARANUM



S • K Í F • A • N



14:40 For a minor reflection

15:30 Miri (IS)

16:00 Weapons (IS)

16:30 Sign (IS)

17:10 Lada Sport (IS)

17:50 Bloodgroup (IS)

18:30 Radio LXMBRG (SE)

19:10 Motion Boys (IS)

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## Dr. Spock

"The yellow glove was everything but satisfied when the pink glove took the charge and gave everyone the finger," Dr. Spock's singer Finni comments on the cover of 2007's EP 'The Incredible Tooth of Dr. Zoega'. "But I'm pretty sure the yellow one has won the power again."

It's hard to describe the noisy experimental prog-rock circus known as Dr. Spock but a band that uses a white Hummer as a tour-bus, wears rubber gloves in concerts and describes itself as a heavy-metal cabaret with a dash of surf-porn cartoon funk is everything but ordinary. The band counts six members, a mishmash of musicians from various bands that merge in some crazy uncontrollable outburst.

"The glove is a good example of the divine intervention that guides The Spock. Some force we don't control," legendary singer and Spock's spiritual guide Óttarr Proppé explains: "Finni just showed up with a yellow rubber glove in his pocket and all of a sudden the glove was on his hand onstage. How that happened is still a mystery to us". "The glove just took over," Finni adds, "and he isn't going anywhere."

The glove is just as an important part of Dr. Spock as are the six bizarre members. He's posed on covers and beer-bottles, got into fights in downtown Reykjavík, and had its clones handed out to the masses at Dr. Spock's awarded live shows. That's when the true spirit of The Spock really kicks in. The concerts are always a chaotic ceremony. They could even be described as a freak show (in a good way) seeing as how the members dress in pink spandex pants, leopard Speedos and jump around stage on of them showing off an enormous beer-gut. These events are not to be missed.

Dr. Spock's debut, 'Dr. Phil', was released in 2005. They brought lots of whiskey to the studio and recorded the album live in only 20 hours. Spock's fame rose to stardom, and to satisfy their growing fan-base they're back in the studio working on the second LP. This time, they're going do things differently says Finni: "Recording Dr. Phil live was a good concept for that particular album. Some of the songs were old and we just needed to get them out there, but now we want to try something different. We still want to get the sweat on the album, but also add some after-shave and Queen to the mix."

"When Dr. Phil was released, Dr. Spock was a different band. It was a band that just met randomly and had played concerts on and off for ten years," explains Óttarr and adds that they take things more seriously today. "The song-writing has developed and we use lots of time to maybe record choirs and other stuff for only one song," he says and continues: "And we've made some amazing discoveries. For example we went on boot-camp trips to the countryside this summer and found out that polka and speed-metal are exactly the same thing!"

Since keyboardist Tobbi joined the band a year ago, the sound has gone to a totally new level, they say, with choirs and weird instrumentations. "Tobbi's first move in the studio was to sit down in front of a grand piano. That was something we had never, ever considered before," Óttarr says.

"We don't want to be stuck in the same rut. On the EP, we proved that we can write "ordinary" songs," Finni continues: "The Spock is an on-going experimentation. In ten years, we'll probably be part of the 'cute-scene'," he adds jokingly.

Dr. Spock's members are involved in various other music projects that will keep them well occupied during Airwaves (for example Rass, Motion Boys and Ensími), but Finni and Óttarr say that Dr. Spock is and will always be Number One. "We will continue experimenting with The Spock and do just whatever feels right at the time. That will always be our mission," says Finni while encouraging all Icelandic housewives to put on the gloves and go see Dr. Spock rock the roof off NASA tonight.

Words by Steinunn Jakobsdóttir

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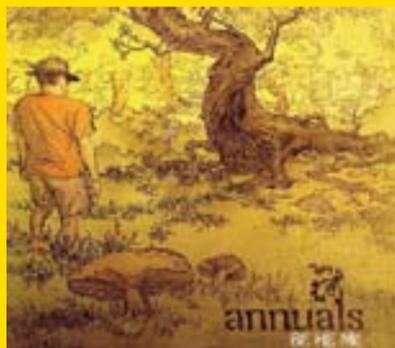


\*Tape sold separately

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ANNUALS - Be He Me  
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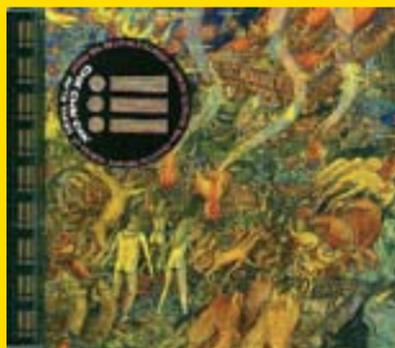
MAMMÚT - Mammút  
**ÍÐNO at 1 AM**



Ms JOHN SODA - Notes and the like  
**ÍÐNO at 9:30 PM**



CHROMEIO - Fancy Footwork  
**GAUKURINN at Midnight**



!!! - Myth Takes  
**NASA at Midnight**



MÍNUS - Great Northern Whalekill  
**NASA at 1 AM**



Dr. SPOCK - The Incredible Tooth  
**NASA at 1:45 AM**

Smekkleysa, Rokk og Rósir & Popp  
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2 PM Radio LXMBRG (SE)  
3 PM Bloodgroup  
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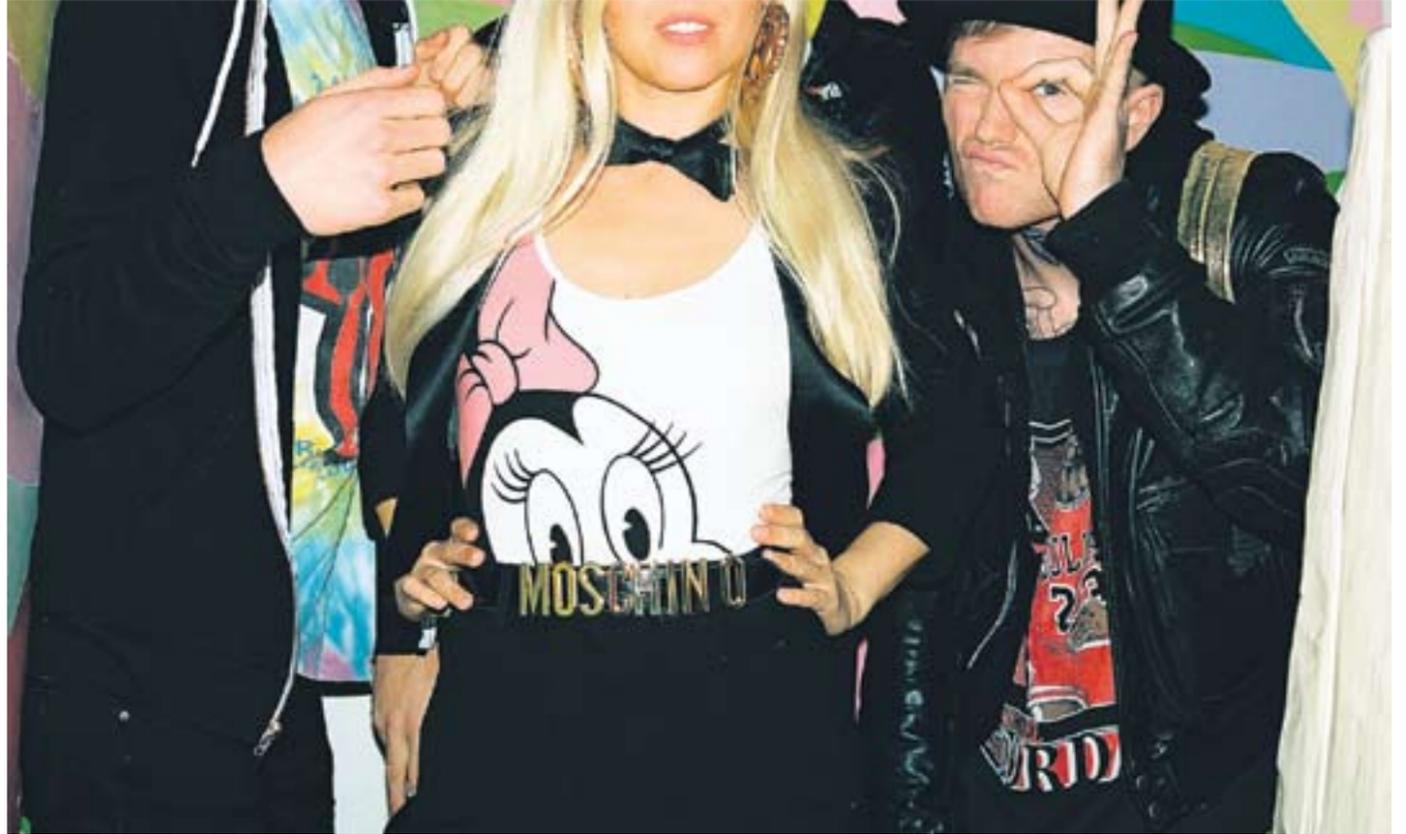


Photo by Jói Kjartans

## Steed Lord

Kali, M.E.G.A., Demo and A.C. Banana\$, a.k.a. Svala, Einar, Eðvarð and Erling, are a next-generation family-band. Three brothers, and one girlfriend. As well as recently designing a line for H&M, the electro-crunk-house foursome has gained a cult following abroad with their prolific Myspace page, which has received over 280,000 hits to date. And they have yet to release a thing..

**You've been getting decent press abroad, notably in magazines such as Bon, BPM, and Missbehave, but do you think you're better known for the "look" than the sound?**

*Svala:* We've always had an interest in clothes. We're clothes fanatics, and have been since we were kids, but the music is naturally just number one. The rest is just decoration.

*Einar:* I don't think it's changed a whole lot. The music and this style if you can call it that, just however we dress, it's all happening around the same time. I'm really inspired when I'm making music by the old rave stuff that we were into when we were like ten or twelve years old.

*Svala:* Yeah, I'm thirty so in '94, '93 I was a teenager.

*Einar:* We were actually at the raves back in the day... we're that old.

*Svala:* Of course you sort of carry that with you. It's just a sort of nostalgia. We design a lot of our own clothes and have an interest in that.

*Einar:* But we're just happy that there is action in the clubs again. In the mid-90's dance music was just... well there was so much of it that it just became worn-out.

*Svala:* It was horrible. And then it all went underground somehow.

*Einar:* Until quite recently. Like when we were playing in Amsterdam with some rave-punkers, where the kids dress, like, more insane than we do, we felt just like, woah! The scene is back! The same vibe that was in '95, '94 when you were 13 or 14 trying to get into some club. And the old breaks are back in the music. Although the beats are tighter and cooler, all this new dance music is just referencing this old rave-stuff.

*Svala:* You can't just reinvent the wheel and make completely new music. It's all been done before, somehow.

**But what is it then that you add? What is your input in this musical rehashing?**

*Svala:* We of course write everything from scratch, all the melodies are original, and we're not doing any cover songs, not any.

*Einar:* We're just inspired by all kinds of stuff. It's clichéd to say it but we're just as inspired by a mountain as we are by Grace Jones. There is some sound and some music and you make it and it's magic, an you have fun.

*Svala:* We can name some names like Michael Jackson, Quincy Jones, Herbie Hancock...

*Erling:* And then all the way into something completely different, west-coast hardcore gangster rap. That's how it mixes together and becomes so unique.

**What about a record? It's been rumoured to be on the horizon.**

*Einar:* We plan to release it in Iceland in February. First we're releasing an EP, abroad and here at home, and we're doing that first because we've never released anything, and it's time we did, just because we want to test it out, abroad and such.

*Svala:* It'll be nice also just to have the album in our hands. Just to be able to start writing new music, it's good to get it out there.

*Einar:* Yeah we have to get this out. We've been playing so much this year and it's been delayed a little bit. Everything is constantly changing and there's always something new, so that you're like "hey shit!" and your whole day changes.

*Erling:* Like what's happening right now.

*Einar:* (laughs) Yeah, and there's always something crazy fun going on, and the world is getting so ridiculously small. But the record, we plan to finish it in November after Airwaves and mix it before Christmas. But first the EP.

**And still no record deal?**

*Einar:* No, we plan to release it ourselves.

**But are you hoping for one?**

*Einar:* We're just checking things out.

*Svala:* We really want to do it ourselves and have our own label.

*Eðvarð:* We've been doing everything ourselves anyhow.

*Svala:* I've had a lot of experience because I was signed in the States with a big label and there was a lot of money and all that but in the end I didn't get to decide anything.

*Einar:* The music business has changed so incredibly much. Now you can release your music, you can sell it yourself and you just need a distribution partner, whom you pay some cost for selling your music. You don't need to go through a label. But if some great label comes around and wants to do something good for us then we'll totally go for it.

**This year you'll be playing Gaukurinn, which is a bit larger than (the late) Pravda where you played last year, but maybe not too big?**

*Erling:* The size of the club doesn't really matter at all. I like doing small clubs, where there's a good atmosphere and it's hot and people take off their shirts.

*Svala:* The second time we ever played together we played a concert in the Naked Ape.

*Einar:* Inside the store

*Svala:* And it was absolutely crazy. It was packed full of people and it was so hot and people just started getting undressed. It's totally fun playing for 2,000 people but sometimes it's harder to connect [with the crowd] when there's such a big space between you. People can actually touch you when you're in a small venue, you can just be with the people.

*Einar:* Yeah, sweating with the people. That's the real deal.

Words by Valgerður Þóroddsdóttir

# Live Reviews / Friday

Motion Boys by Gúndi



## Iðnó

Had it not been for Montreal's *Plants and Animals*, the performance of the night would have certainly been awarded to the sound guy at Iðnó Friday night. The poor gentleman was tasked with managing transitions between a chamber pop group, an eighteen piece big band, and a five piece hip-hop group, and impossibly he managed to keep the sound gorgeous for most of the evening.

Part of the magic of *Airwaves* is stumbling upon a gem you've never heard before, and *Plants and Animals* provided that in spades. The Canadian quintet delivered an astonishing set of shape-shifting post-rock punctuated by the stunning "New Kind of Love" which began as a hushed 3 part harmony and finished with a cathartic climax worthy of the *Flaming Lips*. They closed the set by dropping the traditional folk song "Sinner Man" into the middle of their original piece "Guru", an East-African inspired work that channels the hard-charging guitar lines of the late Malian legend Ali Farka Toure.

The rest of the evening was energetic and well received. The elegant chamber pop of *Rökkurró* somehow made a cello and an accordion harmonise gorgeously, and the funky *Samúel J. Samúelsson Big Band* had the uber-cool Icelandic crowd actually letting down their guard and dancing. Singer *Daníel Ágúst's* "Vampire bit Liberace" look didn't mesh well with the mood of *Esja's* music, but it's hard to knock his vocals, which at their best conjured up visions of classic-era Michael Stipe.

The hip-hop portion of the evening came with mixed results. For all of their apparent talent, the 3 MC's of *Forgotten Lore* came off as a bit homogenous, a shortcoming amplified by a sound mix that drowned out the beats in a sea of bass. Canada's *Buck 65* took the opposite approach, dialling down the volume, and opening up the mix for the audience to hear the nimble beats percolating beneath his charismatic rhymes. If you closed your eyes during "Heather Nights" you would have supposed a jazz combo was backing the MC, rather than a Macbook.

*Samuelsson* sent 70 percent of his big band home and brought the rest of them back to the stage, sans the sharp black suits they sported earlier, to finish out the night with the tight funk of *Jag-úar*. The six-piece proved to be a perfect injection of energy to the enthusiastic late night crowd. Don Barteltt



Esja by Rúnar





## Gaukurinn

Playing the opening slot of a show is like getting naked with someone for the first time: no one really wants to go first, but it's the only way to get shit going. *Weapons* had the dubious honour of kicking things off at the nearly empty Gaukurinn. The trio's pedestrian hard rock offered spindly riffs and catchy melodies, but their barrage of power chords would benefit from more variety. *Sudden Weather Change*, however, led by a youthful ball of energy called Logi Höskuldsson, was the evening's biggest surprise and completely stole the show. Their Pavement-influenced indie rock was discordant, pretty, sloppy, tight, and spirited all at once, and the crowd enthusiastically sang along with almost every tune they churned out.

*Jan Mayen* created a murderous wall of sound that would make Phil Spector proud, simultaneously invoking the spirits of *The Fall*, *The Stooges*, and *Granddaddy*. Unexpected tempo changes, intense instrumental passages, and the addition of some sort of antiquated analogue synthesiser to their last song surely left a few blisters on their fingers. Up next, local hardcore stalwarts *Reykjavík!* had the most unusual intro of the night, and perhaps the entire festival, when a diminutive female in a red dress took the stage and proceeded to howl out death-metal screeches about "fucking and sucking". The tone was now appropriately set for their obscenely loud and chaotically muddled punk, which turned into an onstage party when the testosterone-fuelled members of *Ultra Mega Technobandið Stefán* bum-rushed the stage to sing along, accidentally unplugging guitars in the process.

*Deerhoof*, the main attraction of the night, delivered a technical, quirky and entertaining set to the rapt audience. The trio allotted equal time to zestful bursts of fury and cutesy stuffed animal sound effects; they practically don't even play rock any more, instead creating a proficient blend of prog and free jazz. *Jakobínarína* brought an entirely different vibe to the night with their androgynous bowl haircuts and new-wave dance-rock. Swift, smart, slick pop nuggets were delivered with a lilting wink and a knowing sway that would have made their champion, Mr. Fricke, proud. When *Adapt* hit the stage, it appeared that Gaukurinn was emptying out, but their speed metal dirges proved to be a draw for the hardcore diehards. Frontman Birkir's incredible vocal histrionics left a happy ringing in everyone's ears (and probably a scratch in his throat) – a fitting end to a night that showcased the incredible diversity of modern rock. Jonah Flicker

Reykjavík! by Rúnar



**TUBORG**  
LOUD & CLEAR



Motion Boys by Gúndi



múm by Rúnar



Receptors by Gúndi

## NASA

The crowds came and went like clouds on Friday at NASA, which felt like five or six different clubs in the course of one weathered night. The bill got off to a stirring start with Mr. Silla & Mongoose, a small group that sounded more monumental than their use of a ukulele might suggest. Mr. Silla herself (she's a woman, as well as a member of Múm) commanded the stage with a voice that simmered with mystery and soul, while Mongoose laid out little pointillist bits of melody by way of laptop and guitar. Together they were hazy, laconic, strange—like a lounge band in a *Star Wars* movie if only the *Star Wars* movies had more style.

The tempo changed drastically with Bloodgroup, an antic group that danced in place to songs that mixed thick clubby beats and new-wave darkness. Skakkamanage quieted down with shambling indie-pop that was more homey and human (na-na-na vocals, sham-bolic harmonica, finger-snap breakdowns), before Prinzhorn Dance School swerved into something more like a serious formalist exercise. Possessed of the same bleak English mind that fired at the start of old post-punk, Prinzhorn played brutal rock songs about radiators and shopping while stripping away everything but the essentials: a bounding bass-line, a few isolated notes of guitar, and measured rhythms built from little more than series of thudding kicks and spacious hits of snare.

The studious mood turned more showy and ecstatic when Motion Boys bounded out to a crowd that amassed in full just before they went on. And not by coincidence: the locals craning for an angle couldn't have been more enraptured by Birgir Ísleifur, a frontman who writhed through old Morrissey stage moves with a new-wave lean. He was in-the-moment but also slightly out of time—not unlike Gus-Gus, who kept the crowd moving with dance music that dated back to the rave-era '90s more than the present day. Their set worked, but it didn't do much to account for changes in the weather. Andy Battaglia

## RVK Art Museum Barinn

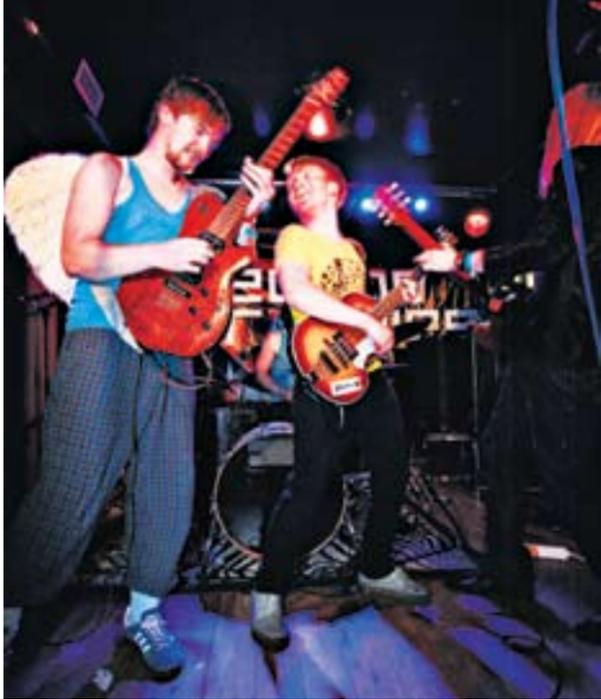
Tonight, I wanted magic. Tonight, I got magic. I also got myself a whole new crush. His name is Kevin Barnes. But, let's start at the beginning, with the wilfully fluctuating balladry of Kalli. He sings of having no stars left in his sky, and stuff that rhymes with that (use your imaginations, kids.) Quite a gathering swells for Sweden's Loney, Dear, whose frontman doesn't sing so much as catapult his vocals into the atmosphere; one second they're panicked, the next, serene.

Now, here's where things grow blurry; not with intoxicants, but with the euphoria of Denmark's Trentemøller. Suspended screens are splattered with broken images; shifting collages of hands, diamonds, horror movie heroines and Marilyn Monroe stutter across our view. Hearts, minds and eyes all synchronise as Anders' singular breed of hard-wired, split-circuited hypnotism slings itself around the room; and whilst this stuff is metallic, mechanical and monochrome, there's an incredibly human physicality to it that feels as strong, as barbaric and as uplifting as the throb of your own blood. Let's get basic: if it doesn't make you want to do bad things to badder people, then you don't have a pulmonary system.

Although múm — an Icelandic seven-piece fronted by two fearsome girl-sprites — charm with their fairy dances, night-time thuds and Romany inflections, they lack the seductive guile we've been craving post-Trentemøller; sultriness, meanwhile, is something the aforementioned of Montreal have in spades. Every one of this eclectic jamboree's songs is a dynamo wound to the point of extinction, combining dark, chocolaty pop with bejewelled guitars and the enflamed performance of a frontman who looks like he's trying to crawl out of his own skin — at the same time as having never felt quite so right in it. His vocals hiccup with release whilst he cavorts on the edge of panic; then, mid-set, he reappears in a golden, expressionless mask for their last remaining riots of flamboyant, buoyant noise. The crowd's response to 'Heimdalsgate like a Promethean Curse' is joyous. It's ridiculous. It's epiphanic. Lauren Strain

Half of the problem with electronic night was that there were too many electronics — that is, technical difficulties plagued nearly every set and the big beats from Barinn downstairs didn't exactly make for the year's best mash-ups with Barinn upstairs. Case in point with the obviously talented \70j, whose Album Leaf meets Squarepusher experimental glitch-pop didn't cooperate with four-on-the-floor gobble-dygook down below. It's unfortunately dull watching a gorgeous act like his, witnessing someone breathe in and out while their hands are cocked over a sound board in the nipple tweaking position for a half an hour. Another knob-twiddler, Plúseinn, roared through an ultra-short set, half of which was an excellent play on Feist's "My Moon My Man." Electro-pop crew Enkidu, fronted by Þórður Hermannsson, also only managed a tragic 20 minutes of tunes after computer malfunctions. Sadly, Hermannsson hardly utilised the arsenal of a string section, keyboards, guitars and horns backing him.

Where these other men excelled in subtlety, Jezebel retorted in a sloshy, puerile, ambisexual combo of butt-rock, gangsta rap and glam. The predominantly male fans, bedazzled in glitter, were a fine mirror to the handful of dudes on stage, all of who vied to be lead singer. Van of Two, as evidenced by the crowd, makes exceptional lounge music to talk over. American songsmith Receptors flaunted the many splendours of Nintendo Gameboy video game music, extracting arching, crunchy grooves with the wave of his wand (a stylus). The medium obviously has its limitations, but this nerd-fest also included a mind-melting version of Kraftwerk's "Hall of Mirrors." The evening's best came from Faroe Island weirdo duo The Ghost, who performed their ninth show ever to a pleasantly surprised crowd. Fey frontman Filip Mortensen is a skinny hurricane, a guy who can lick his hand and slap his own ass, sing like a lady and botch a back spin on the floor and come out all the more fabulous. Katie Hasty



Miri by Skari



Shogun by Gúndi



of Montreal by Leó Stefánsson

## Organ

Generally, when a band's guitarist takes to the stage donning a pair of angel wings it's a safe bet that what will follow will be a bit precious, a bit delicate and, well, angelic. So it was a shock when the first song from Icelandic instrumental quartet Miri gradually opened into churning oceans of sound. The group's set at Organ Friday night was majestic, full of creamy guitars and startling soft-loud dynamics. Their songs arrive at their crescendos the way an inventor arrives at an idea, in sudden bursts of joy and inspiration.

Miri were the strongest of two young bands on the bill. The second was the Scottish group Theatre Fall, who blended racing riffs with neon synth lines and pouting vocals to terrific effect. They were like a punk band playing inside a Pac-Man machine.

Retron used keyboards, too, but for drastically different purposes. They layered staccato synths beneath screaming symphonic metal, resulting not so much in songs as a series of billion-decibel overtures.

And how best to follow such formidable fretwork? With a mild acoustic duo, naturally. Sickbirds (filling in for ET Tumason, who cancelled) offered a brief set of pastoral folk that was pleasant but forgettable.

Singapore Sling would have been a more apt transition. They were blaring and blistering too, but where Retron favours drastic dynamics, Singapore Sling were experts in thundering monotony. Occasionally, their grinding guitar patterns proved hypnotic; more often, they were merely punishing.

The night was rounded out by Búdrýgindi, who excelled when they stuck to hardcore but floundered when they tried for funk, and Thundercats, who dabbled in new wave. Thundercats' chief asset is their use of shivery vocals. Even when they were dabbling with middling dancefloor electrogoth, the whispery singing kept them sounding heavenly. Perhaps they should have asked to borrow Miri's wings. J. Edward Keyes

## Grand Rokk

Picture this: a long-haired singer lets out an ear-shredding howl while making a pained face that suggests he's just taken a knife to the gut. Nearby, a black-clad girl flails around, punches the air and knocks into the handful of other people in the bar, dancing not so much with herself as 'at' the rest of us. It was that kind of night, mostly. The guitar-drunk Hoffman and the streamrolling Bootlegs were highlights in an otherwise underwhelming heavy-metal showcase.

Tassar, a group of middle-agers that included a guitarist in a kilt and sneakers, brandished an Iron Maiden-style assault, with the singer showing off an impressive set of pipes. Tassar's sound was conventional, but the band was more enjoyable than Gordon Riots and Shogun, two young-looking acts who trafficked in plodding, very heavy death-metal. Gordon Riot's assault was so brutal that, during their set, a beer glass set atop an amplifier actually shattered.

Hoffman drew thirty or so spectators, easily the night's largest crowd. The band hails from the Westman Islands – the part of Iceland where, apparently, they teach you how to play guitars like Archers of Loaf. Their pained, almost emo tunes were so-so, but their action-packed guitar assault was pretty sweet – dense, well-modulated, invigorating. Bootlegs, Iceland's longest-running thrash-metal band, were fun to watch as they ploughed through speedy grooves and meaty riffs with precision and expertise.

Five long-haired dudes wearing facial hair and torn jeans, Severed Crotch look they might be friends with Otto the Busdriver. Their songs unfolded like free jazz – most tunes were mishmashes of spider-y riffs, growling vocals, and shifting time-signatures. One native pronounced the set "mindblowing," but "hard to follow" seemed more appropriate. By the time Envy of Nona played a set of decent, tightly-wound emo-punk, Grand Rokk was again nearly empty. Sadly, at no point in the evening did a double-guitar make an appearance. Christian Hoard

## Off-venue

Mál og Menning: The young Retro Stefson brought sunshine to the Mál og Menning book store, with their mix of bossa nova and surf, sung in Spanish, Icelandic and French. Their teenage blush and excitement was a pure joy.

Two guitars, two men – not your first description of the hip electro act of Montreal. As it turns out, it worked on two acoustic guitars, late afternoon, surrounded by books and a capacity crowd. of Montreal frontman, Kevin Barnes, together with guitarist Bryan Poole, served the happy crowd with Fleetwood Mac and Bowie covers alongside with their hits "Heimdalsgate Like a Promethean Curse", "Du og meg" and "Suffer for Fashion". It's easy when you know how. Sari Peltonen

Rokk og Rósir: Your Airwaves guide categorises the music of U.S duo Best Friends as "retarded anti-pop," though it would be more accurate to just call it bratty karaoke from orange-headed degenerates. If the enemy gang in A Clockwork Orange channelled their violence into synth-punk, this is what you'd end up with. The two high energy singers bounce and jump off the walls, flailing their arms in every direction and sometimes running into the crowd. They shout in identical nasally pop-punk goo-goos and gaa-gaas to a background of loud and razory keyboards and cheap blips and blips.

Slow Club played a rounded set of sweet, whistly folk. Guitarist/vocalist Charles reeled out clucking and chordy acoustic bits, while the adorable drummer/vocalist Rebecca added skipping shuffle beats and piped in with intricate (and shouted) harmonies. Slow Club's verbosity was apparent but impressively unpretentious, and it seemed to be in perfect accordance with their often shill harmonies. The rawness of Rokk og Rósir's soundsystem added to the barely-polite feel of the set, fortunately working to the charming little duo's advantage. Chandler Fredrick



**TUBORG**  
LOUD & CLEAR

## Lídó

A lido in England is a kind of municipal swimming pool – the kind of place where you don't swallow the water – and last night's festival program at Lídó slapped together an engaging mix of styles, from the easily digestible to the aural equivalent of something annoying, black and curly that gets stuck in your throat for a while and just won't go away no matter how much beer you drink.

If Travis grew balls like a celibate sperm whale then they'd begin to write songs like the evening's first performer, Iceland's *Sverrir Bergman*. An impressive set of vocals and a competent band threw the next group, *Fabúla*, a minor challenge that they almost met with a series of pleasantly dull, parent-friendly compositions which slotted echoes of Damien Rice (even down to the gravity-adding cello accompaniment) together with a voice that had a suggestion, particularly on songs such as 'Skateboard', of Kate Bush's vocal gymnastics. Unlike the coal-haired beauty fronting *Fabúla*, Lay Low might not be able to blast the ice out of the older audience's Diet Pepsi at will, but she is rightly known as the princess of Icelandic blues and with *Benny Crespo's Gang* she's an integral part of something best described as loud electro rock created by boys (and, of course, one girl) with their toys and a whole battery of satisfying cannon shots let off by a drummer who is either very angry or gloriously talented. It's probably a combination of the two.

With the venue buzzing after *Benny Crespo's Gang* and the middle of the room thick with bodies, *Pétur Ben* then proved his reputation as a troubadour par excellence, with a short but dynamic performance culminating in 'Something Radical' and a cover of The Doors' 'Break On Through' that he smoothed out in typically impressive style. Throughout the virtuoso strummer's set the legendary Siggí Baldursson demonstrated, in contrast to the previous band, that a great stick-wielder doesn't always have to treat his kit with the level of brutality you'd use if you wanted it dead before dawn, but any sort of brutality would have been a welcome change to the next two bands, *The Tremolo Beer Guts* and *Heavy Trash*. Playing, respectively, a repetitive mix of acid surf movie soundtrack and quiffed-up, self-important rockabilly, they did little to goad the audience into anything greater than mild disinterest. Ben H. Murray



Top: Benny Crespo's Gang by Skari. Bottom: Heavy Trash by Skari





## Late Night

*Grand Rokk: Dark Harvest kicked off with their guitarist displaying his The addition of a saxophone from the growling singer created their own kind of jazz-metal sludge. dexterity to the point that no one could argue about his ability to find the g-spot. Their set was based on tight, riff-metal, played to a handful of enthusiastic metal heads. Cliff Clavin followed with their branded Queens of the Stone Age grunge rock. The crowd grew bigger and their sound went down well with the drunken crowd. Páll Hilmarsson*

*Gaukurinn: Long on theatrics, sadly short on spectators, Æla gave Gaukurinn a lesson in cross-dressing and punk. Æla songs are short and chaotic bursts of bass-driven madness with shrieking guitars and howling vocals. Something you should see. Sveinn Birkir Björnsson*

*Barinn: Frost drew a devoted audience nodding to the beat of the bass like a bunch of Lemmings, totally drowning in the pleasant but rarely progressive melodies. Mental Overdrive rather seemed like a virtual overdrive, focussing totally on rhythm that deaf people would jump for joy for. The crowd, too, did enjoy it, shaking and grooving to the endlessly same beats and thankfully changing sound effects and -layers on top. Julika Huether*

*NASA: Ghostigital's Einar Orn looked like a something of a car mechanic with a geeky electronic music hobby. The wizard behind Ghostigital, Icelandic multi-instrumentalist 'Curver', stoically toyed with heavy, undulating beats and filtered them with what seemed to be a fleet of distortion pedals. Curver even filtered Einar's voice, so that his smooth rapping was ultimately processed into an insectual buzzing. Chandler Fredrick*

*Organ: With a techno crispness, Diva De La Rosa's high and drifty voice brought the energetic crowd, almost as fabulously dressed as she was, to a well deserved groove. Nilfisk ended their hiatus from the Reykjavik scene with a ridiculously solid set that proved them to be of a different calibre than the rest of the scene's youthful crop. Playing no-nonsense rock reminiscent of, but less congested than, Foo Fighters, they were by far the night's highlight. Valgerður Þóroddsdóttir*

*Lídó: Computerclub will remember Airwaves as one of the more challenging shows they've played. Their drummer was arrested in Scotland on his way to the festival. Downsized to a trio, they did quite well, and when a random patron took the drummer's place in the last song, the crowd really showed their appreciation. The Viking Giant Show closed the night. Fronted by singer Heiðar, the Vikings delivered their alternative-country in confidence and got the few remaining souls to show their skills on the dance floor. Steinunn Jakobsdóttir*

Bloodgroup by Skari



**TUBORG**  
LOUD & CLEAR



**Clockwise from top-left:**

*Benny Crespo's Gang by Rúnar, good times at NASA by Leó Stefánsson, Prinzhorn Dance School by Rúnar, Loney, Dear by Skari, of Montreal by Árni Torfason, and Jan Mayen by Árni Torfason.*



**TUBORG**  
LOUD & CLEAR



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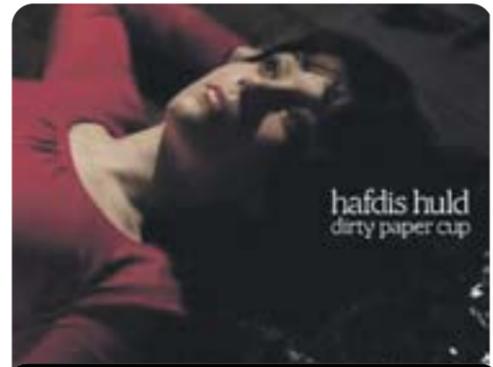
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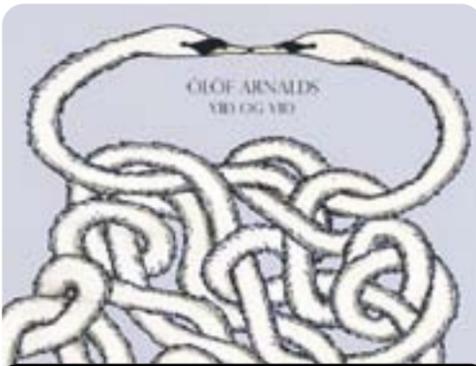
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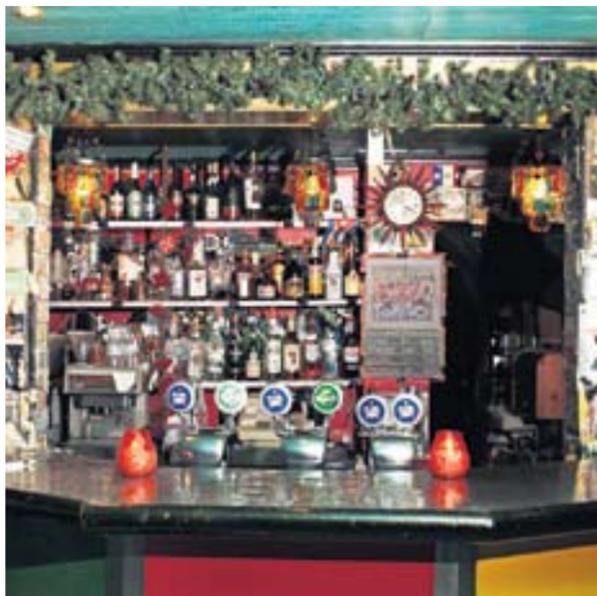
## Eating



**Grái kötturinn**  
Hverfisgata 16a

A small and cosy basement café frequented by those who want to treat themselves to a hearty breakfast while reading the news or one of the many books that line the shelves inside. Food is served from early morning until midday and the Truck, an American style breakfast with eggs and bacon, pancakes with syrup, fried potatoes, tomatoes and toast, comes highly recommended. Finish off with a strong cup of coffee and you'll be good to go for hours.

## Drinking



**Sirkus**  
Klapparástígur 30

This packed haunt of artists, musicians, trendsters and other party-people oozes character and one-of-a-kind style. At Sirkus, a mishmash of good music and frisky crowds are key elements for a great party. Although the bar is small in size it will probably offer the biggest late-night drinking fiestas you'll find downtown as well as some of the more intimate concerts. Check the Airwaves off-venue programme for details. Open from midday until way late.

## Shopping



**Trilogia**  
Laugavegur 7

A favourite among fashionistas with some money to spend, fashion boutique Trilogia prides itself on stocking a nice selection of stylish designs where casual yet elegant daywear is mixed with feminine and fashionable evening dresses. Brands such as Alexander McQueen, Chloe, Robert Cary Williams, Antipodium, Erotokritos, Pepa Delight and Preen accompany a variety of designer jewellery and accessories to compliment the look.



**Fiskmarkaðurinn**  
Aðalstræti 12

Fiskmarkaðurinn opened its doors two months ago and had within days established a name as one of the more exciting fine-dining restaurants in the centre. Run and co-owned by member of the national team of chefs, Hrefna Rósa Sætran, great thought has been put in every single detail, from the interiors to the Asian inspired menu, to guarantee a laid-back evening of gourmet dining. The Japanese fusion menu features classic sushi and sashimi and exotic meat, veggie and fish dishes.



**Kaffibarinn**  
Bergstaðastræti 1

A popular coffee place among a very mixed crowd on weekdays, Kaffibarinn turns into a vibrant late-night hot-spot on weekends when its two floors fill up with hipsters eager to have some serious fun on the dance floor. DJ's play everything from electro, funk to hip-hop and the party doesn't wind down until morning. This is a great place for drinks every time of the day but try to show up early to avoid the never-ending queue on weekends.



**Laugavegur 28**  
Laugavegur 28

Local fashion moguls have transformed a whole building on Laugavegur into a one-of-a-kind shopping destination that combines music with clothing, art and household items in five separate stores. The building houses second-hand shops Elvis and Rokk & Rósir, record shop Smekkleysa, gallery Crush and fashion/gift-shop Pop, which boasts a nice selection of funky clothes and cool items for the home. This place is a one-stop-shop for local design, Icelandic CDs, vintage clothing and interior accessories.

Photos by GAS



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**Katrín Ólína Pétursdóttir** Product Designer

*Katrín Ólína Pétursdóttir graduated as a product designer from the E.S.D.I. in Paris. Her work has been commissioned, produced and published by the National Gallery in Oslo, Print Magazine, Die Gestalten Verlag, Rosenthal, Fornarina, Mr. Teruo Kurasaki, Dupont Corian(R), Montreux Jazz Festival, 100% Design Tokyo, among others. She has her own company, KatrinOlina Ltd, based in Hong Kong.*

**What will you exhibit at Brum?**

*My mini collection of limited edition products: silk scarves, hand painted porcelain dishes, and fashion accessories. Also some other products I have made with companies such as Rosenthal.*

**What is the idea behind it?**

*The idea of the gift and keeping the global economy going!*

**How would you describe your design in general?**

*A graphic fantasy world easily applicable to different materials, sizes and situations. Essentially it is an illustrated intuitive soul journey that hopefully others can relate to.*

**What influences your design?**

*The world and my emotional barometer...*

**What meaning has Brum for Icelandic design?**

*It is yet to be seen, but it is an excellent attempt to promote Icelandic design. Art directors Brynhildur and Finna are highly original and will for sure make the project outstanding.*

**Are you going to Airwaves?**

*Yes of course. I would like to see Lali Puna, Trentemøller, Jenny Wilson, Ms John Soda and some Icelandic music like Valgeir Sigurðsson etc...*



**Gunnar Vilhjálmsson** Graphic Designer

*Graphic designer Gunnar Vilhjálmsson graduated from the Iceland Academy of the Arts in 2003 and currently works as a freelance designer and art director for Rafskinna DVD magazine. He has participated in numerous group exhibitions in Europe and some recent projects include catalogue/book design for The Icelandic Love Corporation, in collaboration with Lóa Auðunsdóttir, ongoing design of promotional material for Reykjavik Art Museum, and Imagine peace press material for Yoko Ono's Peace Tower on Viðey island.*

**What will you exhibit at Brum?**

*I'm hoping to sell some of my display typefaces. Some will be available on CD, and at least one as a stamp set. Some will be cheap and some will be expensive. I'll also have a type specimen poster. A type specimen poster shows the typeface in use and lists the available glyphs in it.*

**What is the idea behind it?**

*There are different ideas in all of the typefaces. One of them is called 'Everyday', which refers to the nature of the forms, who look like their striving to be perfect but with naive result, a little bit like the everyday – a kind of wannabe Helvetica or Akzidenz Grotesk.*

*'Yeah!' is the name of another type, and there I was trying to draw a typeface in as short time as I could. It is very expressive, and illegible, but it took only 20 minutes to draw.*

*'Shush Regular', is a display version of the Pig-pen cipher, which was used in the 17th century as a replacement alphabet for Masonic communication. So there are different kinds of ideas behind the projects, some more conceptual than others.*

**How would you describe your design in general?**

*Post-modern??? Or maybe Naive-modern? This is the first time I've been asked for a description...*



Photos by GAS

**Hrafnhildur Guðrúnardóttir** Fashion Designer

*Hrafnhildur Guðrúnardóttir graduated from the Iceland Academy of the Arts in 2004 as a fashion designer. She has worked on various projects ever since as a designer and stylist. For the past few years, Hrafnhildur has toured extensively with GusGus as their personal stylist.*

**What will you exhibit at Brum?**

*Handmade women's bags.*

**What is the idea behind the design?**

*The bags were developed out of earlier work, which was inspired by Nineteenth-century circus-life and the mystique which surrounded that world.*

**How would you describe your design in general?**

*Something old. Something new.*

**What influences your design?**

*Everything from human anatomy to food, from food to different cultures. Whatever fascinates me at any given moment.*

**What meaning has Brum for Icelandic design?**

*It gives Icelandic designers an opportunity to present their work and the public a chance to see what is happening within the design scene in Iceland.*

**Tips to foreign Airwaves guests: What is a must-do or must-see in Reykjavík**

*Go swimming in Vesturbæjarlaug and then have a delicious „gley-mér ei” hamburger at Vitabar. And of course check out BRUM.*

As part of the exhibition and trade show 'Home and Design', the Brum design shop is dedicated to Icelandic contemporary design and stocks unique items by approximately 30 local designers. Laugardalshöll Hall, October 19 - 21.

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# Flightseeing

There are numerous ways to explore Iceland's natural wonders, but to view the wilderness from the air is probably the most comfortable and panoramic journey of them all. No sore feet or traffic-jammed highways will ruin the fun of admiring the rugged outdoors, not to mention the chance you'll get to capture unique photographs of the natural beauty some 4000 feet above the ground.

The company Eagle Air, located at Reykjavík Airport, offers various daily air trips around Iceland. On a fair-weathered afternoon, a Grapevine photographer and journalist climbed on board the company's tiny single engine aircraft for a one-and-a-half hour tour that would lead us around the southwest part of Iceland.

The aircraft had room for only seven passengers so claustrophobics (me included) might see it as the transportation of hell. As the plane climbed higher up in the sky and the view over Reykjavík became more picturesque, I tried to calm my nerves by searching for the roof of my home. Thankfully, the small space soon became the last thing on my mind.

In a matter of minutes we flew over Þingvellir national park, where Alþingi, the oldest parliament in the world, was established in 930. After we passed Lake Laugavatn, we circled above the geothermal hot-spring area in Haukadalur valley waiting for the geyser Strokkur to erupt. It finally did, somewhat unimpressively though. More admirable was the spectacular Gullfoss waterfall, and with Langjökull glacier on the left side and the majestic volcano Hekla ahead, it reminded me how powerful nature truly is. We passed Háifoss waterfall before flying over the yellow mountains of Landmannalaugar highland area and muddy Mýrdalsjökull glacier.

The beautiful Þórsmörk valley, nestling between two glaciers, was our final destination before turning back to Reykjavík. The pilot flew the plane safely over the south coast, giving us an incredible view of the grassy lowlands and the numerous farms on the way, which from my seat looked like tiny Monopoly houses.

Much too soon, the capital appeared in the distance and we landed smoothly at the airport again. With barely a cloud in the sky and a scenic bird's-eye view of the incredible contrasts in the country's landscape, featuring small craters, glacial rivers, volcanoes, hot springs, steep mountains, lava fields and grassy valleys, the flightseeing tour was worth every claustrophobic minute.

Eagle Air, Reykjavík Airport, Tel.: 562 4200  
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Reykjavik seen from above. Photo by GAS



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Reykjavík City Museum

Experience Viking-Age Reykjavík at the new Settlement Exhibition. The focus of the exhibition is an excavated longhouse site which dates from the 10th century AD. It includes relics of human habitation from about 871, the oldest such site found in Iceland.

Multimedia techniques bring Reykjavík's past to life, providing visitors with insights into how people lived in the Viking Age, and what the Reykjavík environment looked like to the first settlers.

**Important announcement:**

**Bloc Party,  
Grizzly Bear  
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\*not Kate Moss but some tourist who visited us last August

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**Mo** / Vice Magazine, Denmark  
*What I like about the festival is that everybody comes to Reykjavik to meet – the media, the music label people, the musicians. My favourite band so far is FM Belfast, but I am much more in for the partying.*



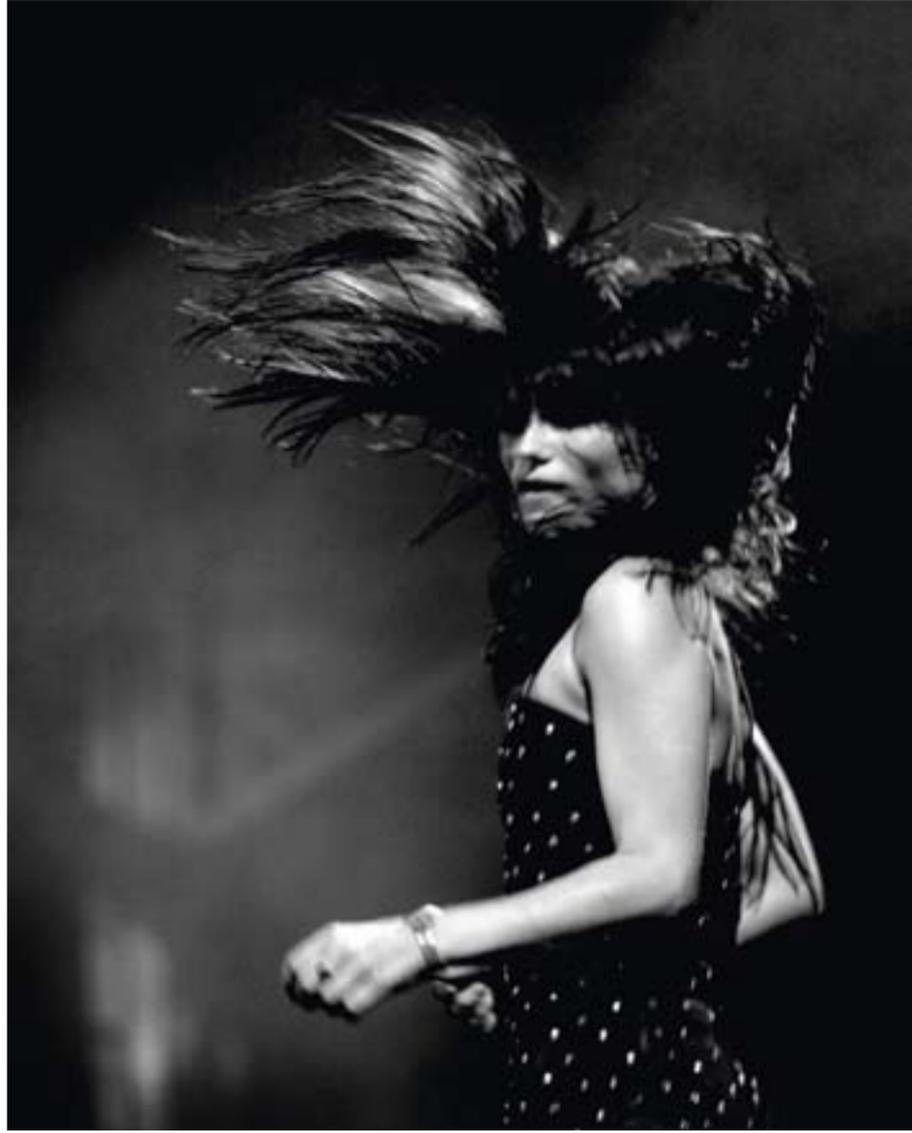
**Vegard** / Musician and truck driver, Norway  
*Airwaves is a new experience for me, because there are very special bands. Best Friends had a good energy you could dance to and I am looking forward to see Jakobínarína.*



**Máni** / Student, Iceland  
*Airwaves is the best festival in Iceland. I saw Trentemøller's gig. It was really powerful and symbolic, and the graphics took that up perfectly.*



**Emil** / Barman, Iceland  
*The festival is culturally very good, it is healthy to listen to good music and it's a good advertisement for the Icelandic nation. It's hard to choose one band over another; it's good to see the diversity.*



Swan Lee at Roskilde Festival in 2004. Photo by Árni Torfason

## Live: on Camera

Iceland Airwaves isn't only an annual celebration of all true music nerds but also the year's highlight among the many concert photographers around.

Árni Torfason is one of them, and his solo exhibition, currently on display at gallery Fótógrafi, is definitely worth checking out.

The exhibition features one-off on-stage moments captured at various concerts in Iceland and abroad. Árni, who works for the daily newspaper Morgunblaðið, says he has always been particularly interested in concert photography and since 2002 has shot numerous up-and-coming local acts to world-famous international musicians. "The idea behind the exhibition was to present the diversity of live concert photography. Sometimes I feel like photographers are all stuck in the same style, no matter what band is playing. It has for example been pretty popular to set the time to half-a-second, move the camera around and then flash in the end" he explains and points out that some photographers don't seem to understand that such photos don't always fit the mood.

"It wouldn't make much sense when photographing Nick Cave playing the piano," he adds. All the photos displayed are also for sale. The price ranges from 15,000 ISK to 50,000 ISK, depending on size and the bands posing.

Árni has been a dedicated Airwaves photographer for years and in addition to the exhibition, he recently published a book that features his Airwaves highlights for the past five festivals. "I looked through my pictures and selected some of my favourites. I also chose photos that I thought would describe the festival the best," he says. You can buy the book at Fótógrafi, the Naked Ape shop and the Airwaves Information Centre, located at café Hressó. The exhibition is open until November 3. SJ

Fótógrafi,  
 Skólavörðustígur 4a



**Carolin** / Student, Germany  
*I quite like the festival, but it's annoying to stand in line all the time, sometimes it is just impossible to get in and you miss out on the good gigs. I most liked Sam Amidon for the beautiful string arrangements.*



**Carol and Pauline** / Lawyer and executive, USA  
*NASA is the best venue out of five we've been to. Mr. Silla and Mongoose and Bloodgroup were especially good. Actually, our 16-year old children wanted to be here, but now we're here instead while they are at school.*



**Sara** / Artist, UK & Iceland  
*It's not what I expected, it's a really good atmosphere, it totally engulfs you, and people are so welcoming and just having lots of fun. I liked Mr. Silla and Mongoose, because it gave me goosebumps.*

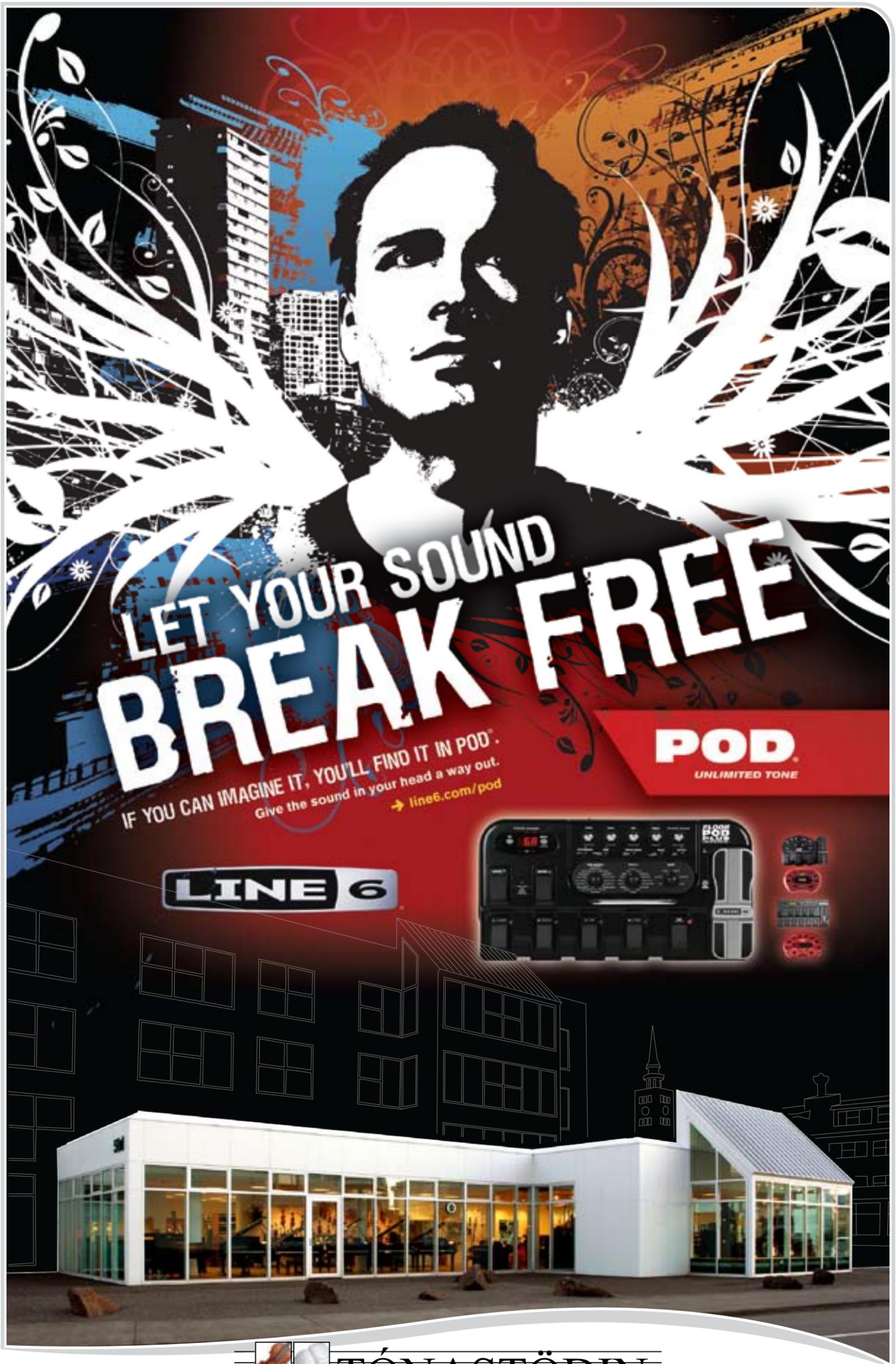


**Mayu** / Music lover, Japan  
*I liked Hafdis Huld, she is so pretty, and Mum, who played a very nice concert. For me, coming to the festival is a dream come true, because I love Björk and Icelandic music.*

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Pants: *Ann Demeulemeester from Liborius*  
Suspenders: *Ann Demeulemeester from Liborius*  
Hat and shoes: *Elvis*

Photographer: *GAS*  
Stylist / Art Director: *Raven – Hrafnhildur Hólmgeirsdóttir*  
Make up: *Fríða María using Mac.*  
Hair: *Tóta Hárhönnun using Aveda and Fríða María using Bumble and Bumble*

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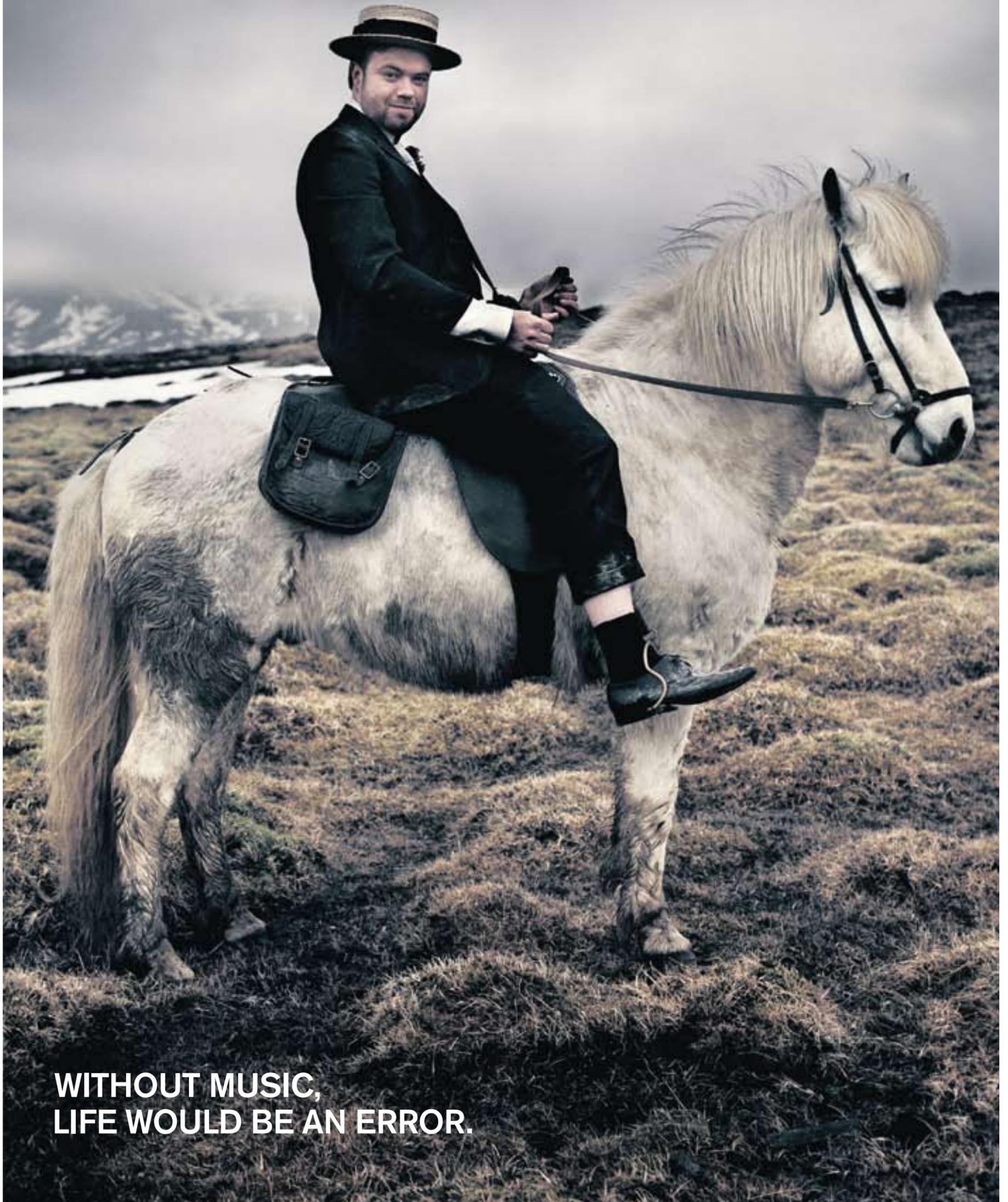
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