

# Utopopia

Studentmagasinet for  
Norges Arktiske Universitet  
Nr.12- 39. Årgang  
November

## NYHETER

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> UiT Stomper Røyken

## UTROP

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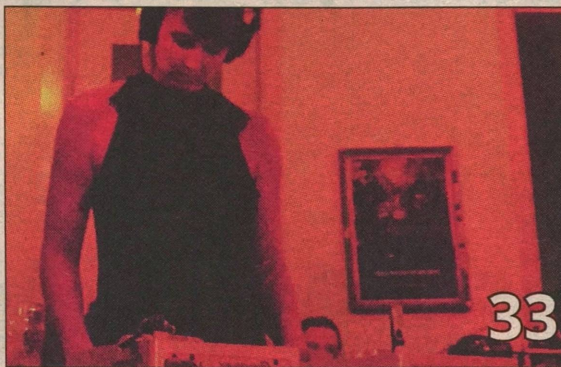
- > Bings Spalte
- > Jusshjelpa
- > World Reference

## KULTUR

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- > Insomnia Festival
- > Reviews





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# BILDESPELIAL: LYS I MØRKETID

MØRKET FALLER OVER OSS NÅ SOM VI GÅR INN I VINTERHALVÅRET. HIMMELEN LYSES OPP I GRØNN FARGEDANS, OG BYEN STRÅLER I SIN PRAKT...



FOTO: Carl Ballantine



FOTO: Carl Ballantine



FOTO: Varvara Alekseeva



FOTO: Kelly Then

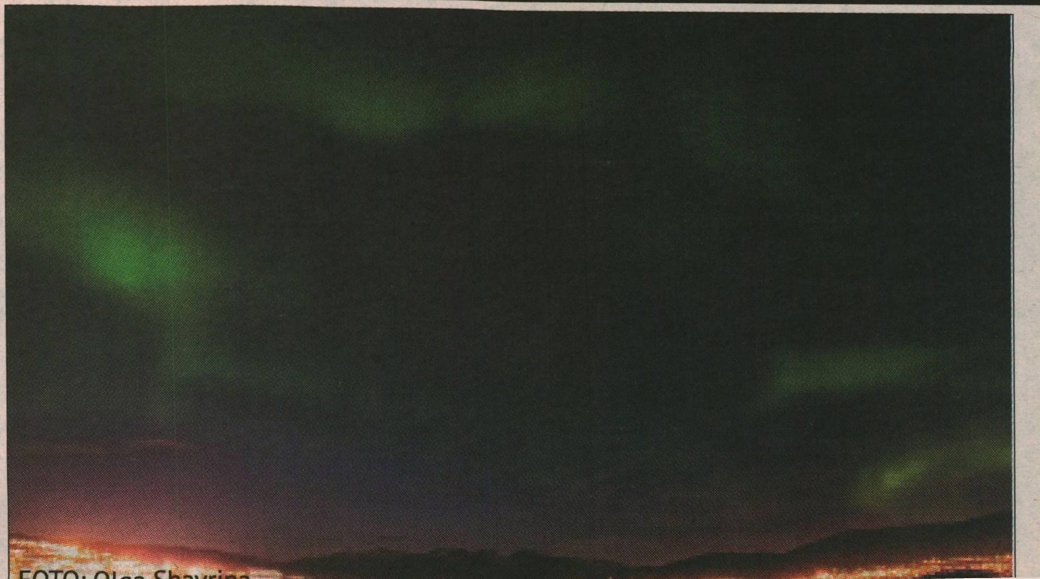


FOTO: Oleg Shvyrin





## LEDERKOMMENTAR

TEKST: Lars Erik Bugge Lyngås

## SOLIDARITET I VINTERMØRKET

Viktigheten av å stå sammen kan på ingen måte overdrives. Enten det er som studentorganisasjoner som føler seg feilbehandlet, eller som studenter når universitetet vil utestenge studenter fra institusjoner som det kanskje er vanskelig å samarbeide med. Det å stå sammen, være solidariske, går ut på mye mer enn å bare gi en støttende stemme i en diskusjon, eller irritert hoderisting når noe går en imot. I denne utgaven av Utopia kan du blant annet lese om angsten og dens rolle i samfunnet, i Bings spalte. Et annet solidaritetstema finnes i World reference, som tar for seg den pågående konflikten i Israel og Palestina.

Uansett hvem man stiller seg bak i en konflikt, vil det stå noen på andre siden. Det er dessverre altfor lett å glemme at man strengt tatt burde forsøke å se ting fra den siden også.

Hold varmen med hverandre, det trengs - for winter is coming.

## NYHETER

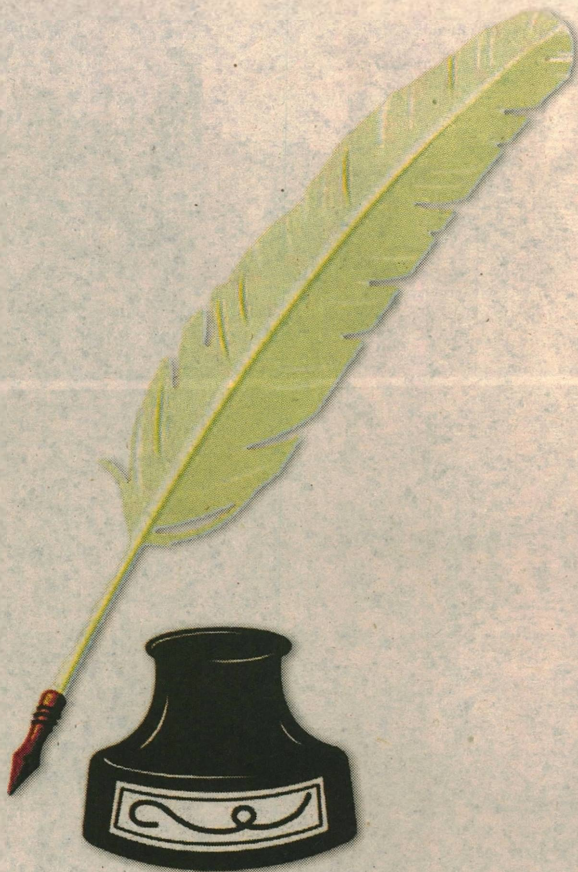
## Utopia for...

10 år siden

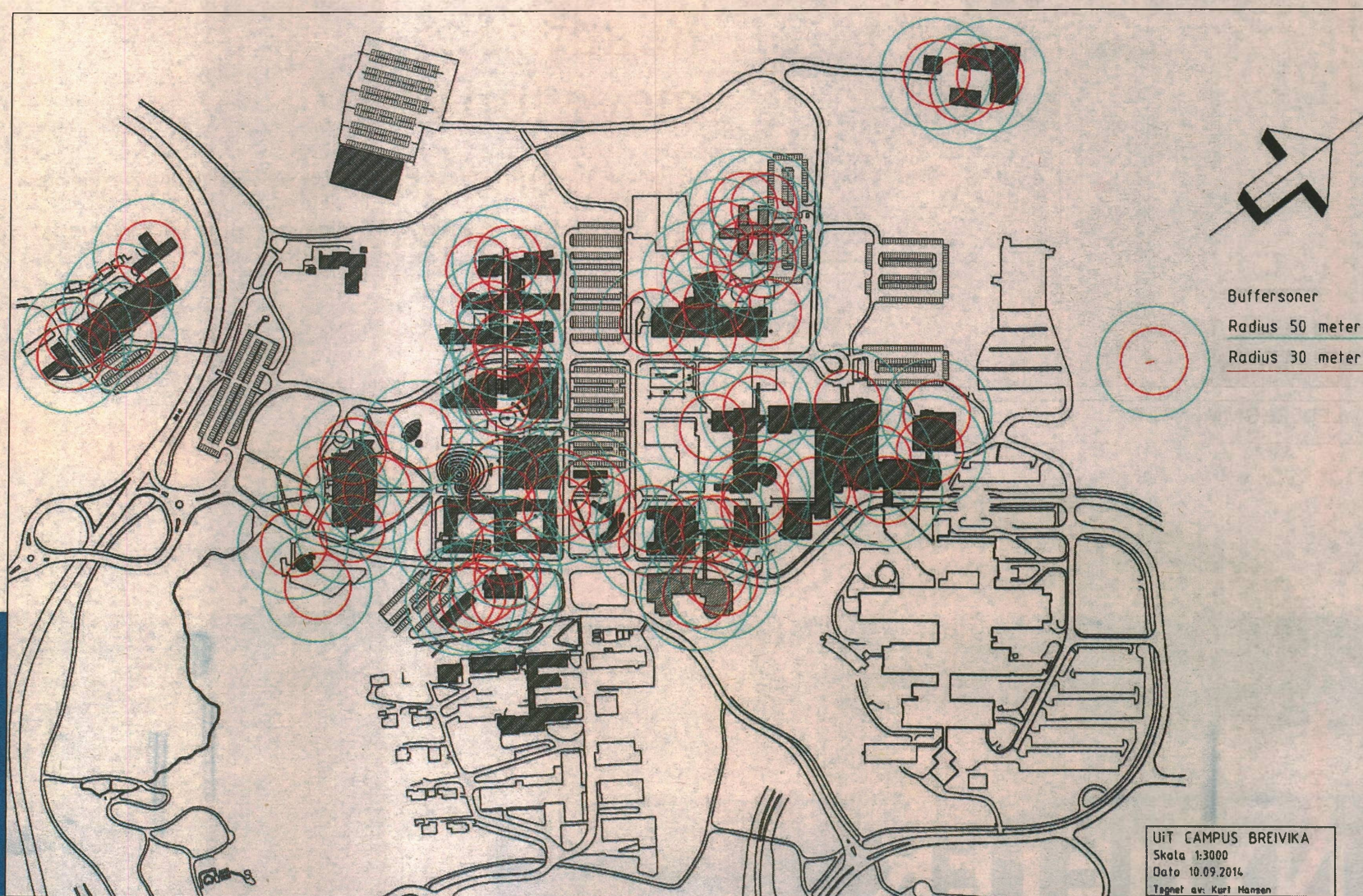
2004: Utopia forteller om den skitne valgkampen til studentstyret, hvor skittkastingen mellom Sosialistisk Studentlag (SSL) og Det liberale selskab (DLS) nådde uante høyder. Utopia kan blant annet nevne at daværende ledere i DLS føler seg motarbeidet og svertet av pressen og politiske motstandere i sammenheng med sitt forslag om kulturkurs for internasjonale studenter, mens SSL på sin side stiller seg uforstående til kritikken, men beklager hakekors-grafitti på DLS plakater.

35 år siden

1979: Utopia beretter om en ny og spennende bevegelse i musikkverdenen, nemlig punken. Skribenten mener at Punkrocken er kommet for å bli, og håper den kan ha innflytelse på politikk og samfunn. Oppgjøret mot gammelmannsveldet innen rock er på høy tid, og band som Sex Pistols og The Clash spås en stor fremtid.







# UiT stumper røyken

## RØYKFRITT CAMPUS

TEKST: Maria Zaikova, Christian Nilsen

FOTO: Kurt Hansen

Universitetet i Tromsø er først ute av breddeuniversiteter til å innført helt eller delvis røykeforbud på campusene sine.

Universitetsdirektøren har fått henvendelse fra Det helsevitenskapelige fakultet (Helsefak) med anmodning om at det etableres røykeforbud ved UiT Norges arktiske universitet i en avstand av 30 meter fra bygningene. Fakultetet viser til ulemper med røyklukt og problemer for ansatte og studenter.


Iverksetting av røykeforbud ved UiT Norges arktiske universitet er etter Tobakkskadeloven § 25. I den sammenheng mener man at det er hensiktsmessig å vurdere om et røykeforbud også skal være mer omfattende enn de minstekrav som tobakkskadeloven krever.

Det ble lagt frem tre alternative løsninger på Universitets styremøte for å ivareta hensyn til behov og ønsker om å gjøre campus røykfri og unngå at individer utsettes for passiv røyking på campus. Det første er å innføre en ordning med røykfri sone

rundt alle inngangspartier og luftinntak, slik at tobakkskadelovens krav oppfylles. Det andre alternativet er å innføre et røykfritt campus. Tredje alternativ er en løsning med røykfritt campus unntatt på anviste røykeplasser.

Utfallet ble at Ved UiTs campusområder innføres røykeforbud, unntatt ved merkede røykeplasser. Det innføres umiddelbart røykfrie soner ved alle inngangspartier og luftinntak for å imøtekomme kravene i tobakkskadeloven § 25. De røykfrie sonene bør være minst 30 meter. Frem til etablering av merkede røykeplasser kan universitetsdirektøren gjøre nødvendige tiltak og tilpasninger, hvor av UiT skal på lenge sikt innføre helt røykfrie campuser.





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# 5 PÅ GATA

TEKST: Lora Temelkova  
FOTO: Alexandre Turpyn

## Det skal ikke lenger være lov å røyke på campus.

## Hva syns studentene om vedtaket?



ANDERS EVENRØD, 21 ÅR,  
PSYKOLOGI

- > Ja.
- > Positivt.
- > Det er forsåvidt sunt for meg og for andre. Det er negativt for meg at jeg må gå et annet sted, men det er jo positivt for alle.



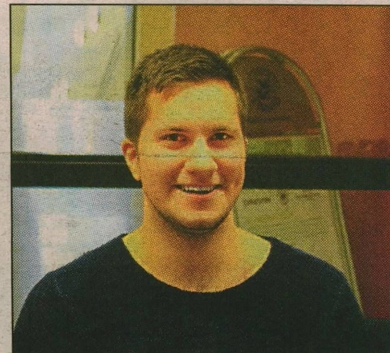
VETTE VINJE, 23 ÅR,  
ODONTOLOGI

- > Nei.
- > Det er ubehagelig å bli utsatt for passiv røyking, men siden det er utendørs så må folk få lov til å gjøre det de vil.
- > Jeg kan forsåvidt forstå det, jeg føler at i framtida vil røyking bli fasa ut av samfunnet, men hvor lang tid det tar er jeg usikker på.



PALOMA DIAZ COSTA, 24 ÅR  
PSYKOLOGI

- > Ja.
- > Jeg vet ikke, jeg er nøytral.
- > Jeg bryr meg ikke om det, det, det er helt greit.



ANDRE KARLSEN, 24 ÅR  
SAMFUNNSSIKKERHET

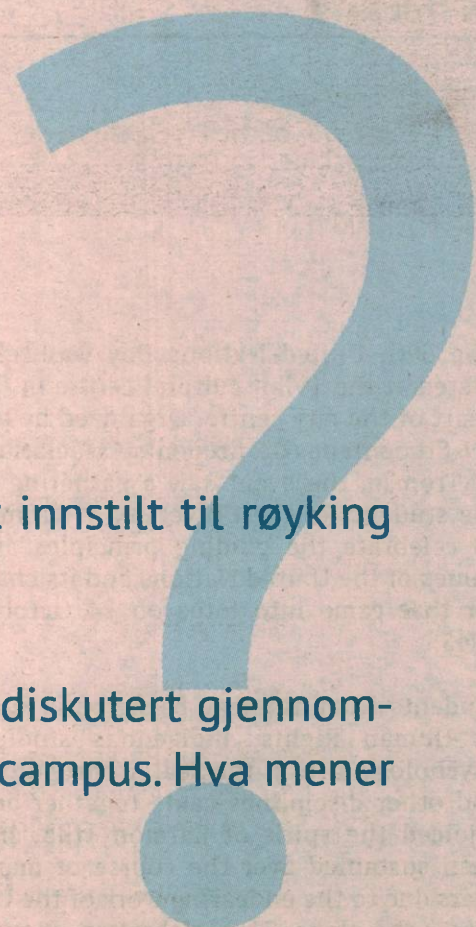
- > Nei
- > Negativt
- > Det synes jeg er bra. Men det burde jo også finnes en plass der de som røyker kan få lov til å røyke, det er ikke bare å slutte på øyeblikket.



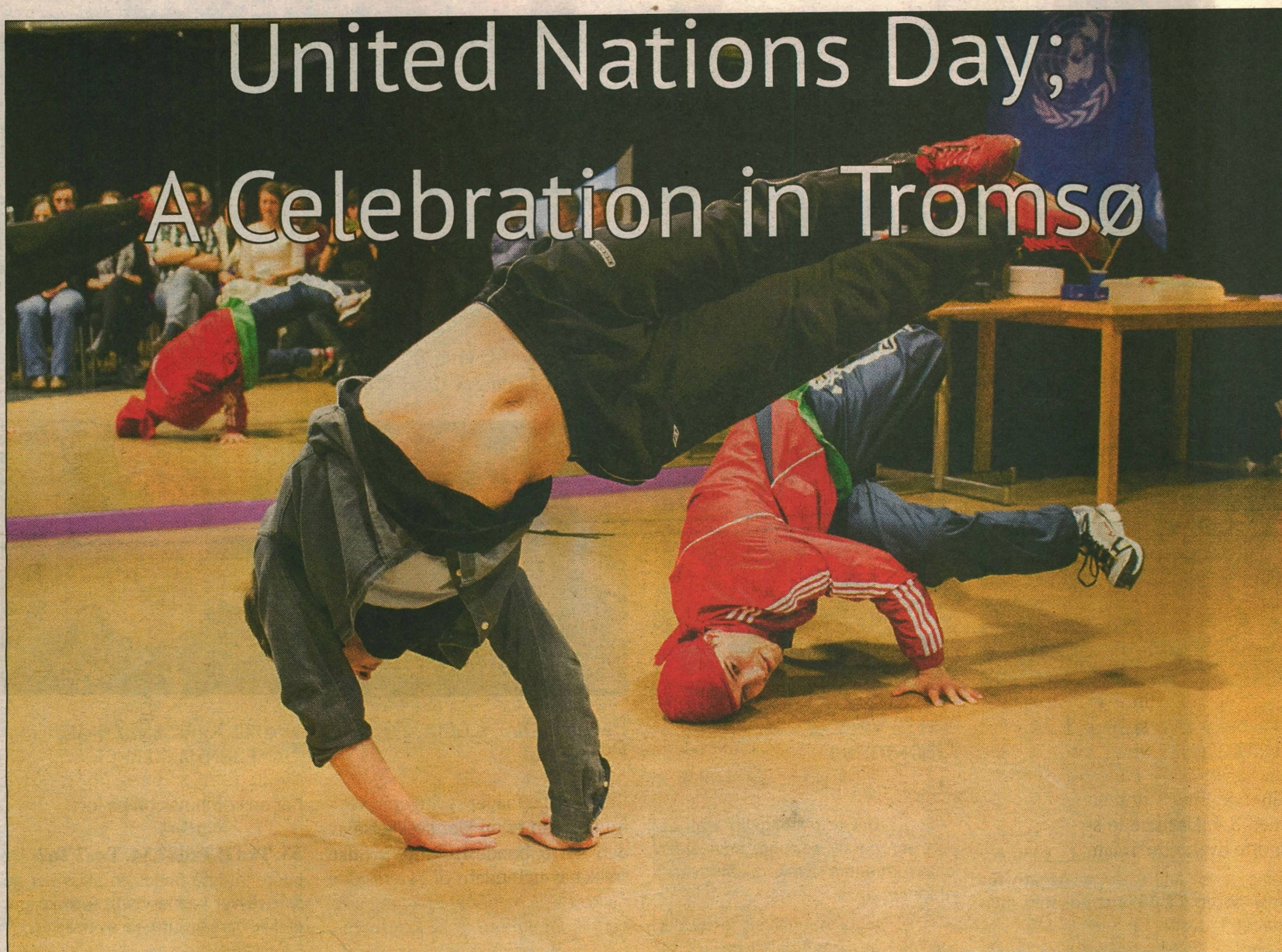
CAMILLA WESTAD, 20 ÅR,  
PSYKOLOGI

- > Nei.
- > Litt negativt, kanskje.
- > Det er kanskje litt dumt for de som er avhengige av å røyke.

- > Røyker du?
- > Er du positivt eller negativt innstilt til røyking på universitetets campus?
- > Universitetsstyret har nylig diskutert gjennomføring av et røykeforbud på campus. Hva mener du om det?







# United Nations Day; A Celebration in Tromsø

## FN STUDENTS

TEXT: Sana Ahmad  
Member of the FN-Studentene  
Association in Tromsø

PHOTO: Kelly Then

The 69th United Nations Day was celebrated at the Tvibit cultural centre in the heart of the city centre. Organized by the FN-Studentene (UN Students' Association) in Tromsø, the event saw a gathering of the students of the University of Tromsø to celebrate the guiding principles and values of the United Nations and its charter that came into force on 24 October 1945.

Students from differing background such as Human Rights, Indigenous studies, Psychology, Law of the Sea, Anthropology and other disciplines came together and rejoiced the spirit of harmony that has been sustained over the course of many years due to the endearing work of the UN across the globe. The celebration opened with an introduction to the goals of UN, followed by a break dance number per-

formed by a group of students who identify themselves as 'Breakers'. After the brilliant dance performance students enjoyed Norwegian pizzas for dinner.

The night and its celebratory spirit was facilitated further by the musical performances of guitarist Ideal Hoxha and vocalist Dominique Rosenbohm who left the audience mesmerized and wanting more. However, as the time was limited, the next was the screening of video clips of the UN work and coordinating a related pop quiz with the aim of increasing knowledge of young people about the workings of UN. As the FN-Studentene Association is interested in learning about young people's ideas and needs so as to incorporate them for the future activities of the association, there was an engaging discussion on how the UN can be further improved.

Reflections on the power of UN Security council to the veto power of the states, the globalization benefits to the strengthening of social movements across the world, a whole range of interesting viewpoints were deliberated upon during the event. The highlighted concerns mark the instigated nature of the youth today, which was celebrated through the cake cutting ceremony.

The FN-Studentene Association in Tromsø (United Nations Students' Association of Tromsø) is a student's organization that works to inform, engage, and create discussion about UN related issues, as well as other current social issues. FN-Studentene's primary target group is students at, or associations belonging to, educational institution in Northern Norway. As a board member of this association, wanting to create awareness around social issues and working with young people, I along with the rest of the members of this group hope to work collaboratively together in making a more sustainable and substantial change. Our future plans focus on organizing more activities and awareness raising campaigns along the issues of gender equality, education, freedom of expression, prison systems in Norway, Corporate social responsibility amongst many others.

Interested individuals and groups are invited to send us an email for more information.



# SJAKKSPALTEN - Høstturneringa i Tromsø

**SJAKK**

TEKST: Simon Steinnes

I de siste spaltene har fokuset vært på internasjonal sjakk, men det foregår også saker og ting i det lokale sjakkmiljøet.

I høst har Tromsø Sjakklubb arrangert Høstsjakken, som har blitt spilt over fem torsdager i september og oktober. Grunnet mange spillere og veldig varierende nivå ble turneringen spilt i fire grupper, tre av dem med seks spillere i hver, hvor alle møtte alle. Den siste gruppen var åpen, og her var det nesten 30 registrerte deltakere.

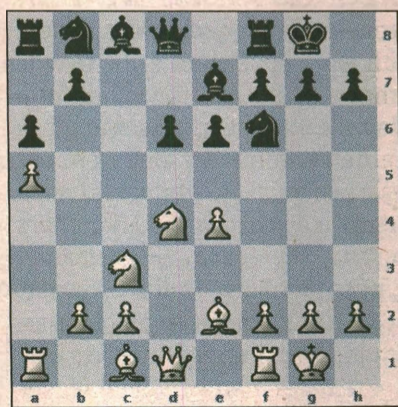
I den høyest rangerte gruppen var det bare spillere over 2000 i rating, deriblant fire tidligere nordnorske mestre. Etter fire av fem runder var det bare to spillere som hadde mulighet til å vinne turneringen, da Espen Forså hadde 3.5/4 mens Gunnar Berg Hanssen lå like bak med 3/4. Det hadde seg slik at de møtte hverandre i siste runde:

Gunnar Berg Hanssen - Espen Forså

1. e4 c5 2. Sf3 d6 3. d4 cxd4 4. Sxd4 Sf6 5. Sc3 a6

Najdorf-varianten i siciliansk forsvar er en av de mest populære åpningene i sjakk, og spilles på alle nivåer. Ideen bak a6 er å dekke b5-feltet, ikke bare for å hindre hvit i å sette en offiser der, men også for å kunne spille b5 selv på et senere tidspunkt.

6. Le2 e6 7. O-O Le7 8. a4 O-O 9. a5?!

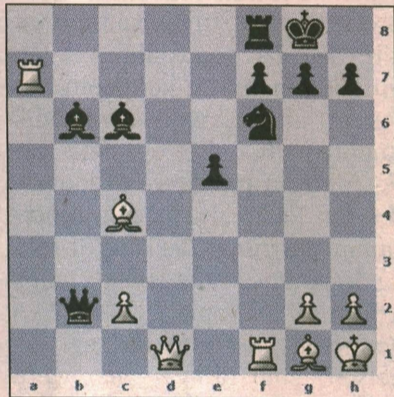


Ifølge Gunnar er dette trekket kanskje ikke spesielt godt, men det er et uvanlig trekk som førte til at motspilleren brukte veldig mye tid, og dette ble til slutt avgjørende for partiets utfall når Espen etter hvert begynte å få dårlig tid og gjøre dårlige trekk.

9...Sc6 10. Sb3 b5 11. axb6 Dxb6 12. Le3 Db8 13. Sa4 Ld8 14. Sd4 Lb7 15. f3 Lc7 16. Kh1 d5 17. Sc5 dxe4 18. Lxa6 Sxd4 19. Lxd4 e5 20. Lg1 Lc6 21. fxe4 Sxe4 22. Sd7 Dxb2?

Her var det nødvendig å slå springeren. Etter 22... Lxd7 er det fortsatt en spennende stilling med muligheter for begge sider.

23. Sxf8 Txf8 24. Lc4 Sf6 25. Ta7 Lb6?



Det er mulig at stillingen uansett er tapt allerede, men etter dette trekket er det ingen tvil om hvem som vinner. Gunnar slår den siste spikeren i kista med en fin kombinasjon:

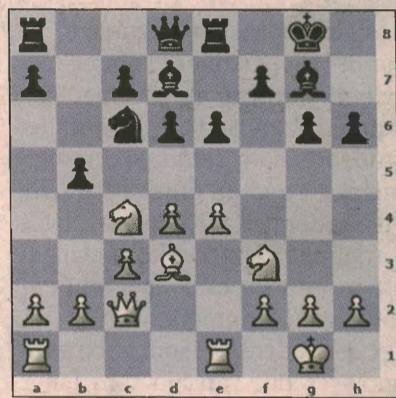
26. Txf6 Lxg2+ 27. Kxg2 Lxa7 28. Txf7

Og sort ga opp, da den sorte stillingen er håpløs. Med dette flotte partiet vant Gunnar elitegruppen, og ble også den eneste av de seks som gikk gjennom turneringen uten tap.

I den åpne gruppen var nivået naturligvis lavere, men med en god blanding av farlige juniorer, talentfulle nykommere og mer eller mindre erfarne klubbspillere var det mange som hadde gode utsikter til å vinne turneringen. Utropias egen sjakkspaltist var også med, og i andre runde møtte jeg Bård Nordseth, et kjent navn ved sjakkbrettene i Bodega.

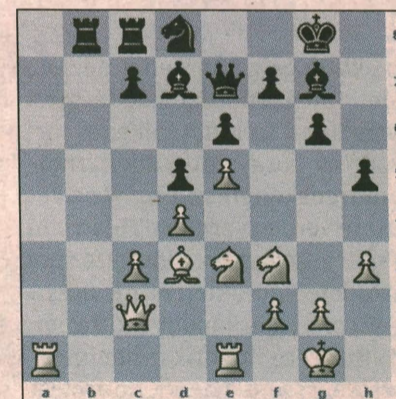
Simon Steinnes - Bård Nordseth  
1. d4 Sf6 2. Sf3 g6 3. Lf4 Lg7 4. e3 d6  
På sitt beste spiller Bård klar og kompromissløs sjakk, noe åpningsrepertoaret hans bærer preg av. Her går han for kongeindisk forsvar.

5. Le2 e6 6. O-O O-O 7. c3 Ld7 8. Sbd2 Sc6 9. Lg5 Se7 10. Te1 h6 11. Lxf6 Lxf6 12. e4 Sc6 13. Ld3 Lg7 14. Sc4 Te8 15. Dc2 b5?!



Dette trekket jager springeren vekk fra c4, men er en klar svekkelse av den sorte bondestrukturen. Slike trekk har en tendens til å være gode på kort sikt og dårlige på lang sikt, og felt som a5, a6 og c6 kan fort bli ubehagelige svakheter.

16. Scd2 Tb8 17. a3 a5 18. e5 b4 19. axb4 axb4 20. Sc4 d5 21. Se3 bxc3 22. bxc3 De7 23. h3 Tec8 24. Sh2 h5 25. Sf3 Sd8?

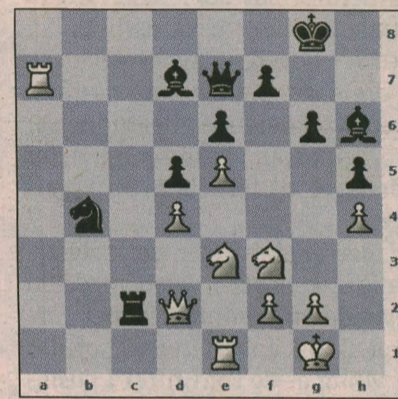


Med ideen om å muliggjøre bondefremstøtet c7-c5. Likevel er det en avgjørende feil, da tårnet på c8 blir stengt inne blant sine egne kamerater. En bedre plan var å spille Ta8, for å få byttet av tårnene slik at de andre brikkene får litt mer spillerom.

26. La6! c5!

Det beste. Under partiet regnet jeg med at 26...Sb7 var tilstrekkelig forsvar, men det viser seg at etter 27. Teb1 Lc6 28. Ta2 blir presset på springeren så stort at sort taper materiell uansett. Bård så dette ganske fort under partiet.

27. Lxc8 Txc8 28. Dd2 Sc6 29. h4 cxd4 30. cxd4 Lh6 31. Ta6 Sb4 32. Ta7 Tc2?



Tårntrekket ser farlig ut, men hvit har en kombinasjon på lur:

33. Txd7! Txd2? 34. Txe7 Ta2

Når støvet har lagt seg er konklusjonen at hvit ligger et tårn over. 33... Dxd7 34. Dxb4 var bedre enn det som skjedde i partiet, siden hvit bare vinner to offiserer for et tårn, og i tillegg er det i sort sin interesse å holde dronningene på brettet for å holde liv i partiet.

35. Td1 Lf4 36. g3 Lxe3 37. fxe3 Sc2 38. Td2 Ta1+ 39. Kf2 Sb4 40. Tc7 Ta3 41. Se1 Sa2 42. Tcc2 Sc3 43. Rd3 Se4+ 44. Kg2 Ta1 45. Sf3 f6 46. exf6 Sxf6 47. Se5 Ta7 48. Tb3 Se4 49. Sxg6 Tg7 50. Tb8+ Kh7 51. Sf8+ Kh6 52. Sxe6 Txg3+ 53. Kh2 Txe3 54. Sf4 Sf6 55. Tc6 Kg7 56. Tb7+ Kf8 57. Txf6+ Kg8 58. Te6

Sort har valget mellom å bytte av tårnene eller å bli satt sjakk matt, og valgte like godt å gi opp.

Etter dette partiet hadde undertegnede 2/2 og rikelig med selvtillit, og fortsatte med seire mot de sterke juniorspillerne Gunnar Lund og Mads Vestby-Ellingsen i tredje og fjerde runde. I siste runde møtte jeg Eric Brattli, en relativt fersk spiller som hadde imponert med fire seire i de fire første rundene. I finalen trakk Utropias sjakkspaltist det lengste strået, og tok turneringsseieren foran Eric Brattli og Kirill Fedchuk, som begge endte på 4/5 poeng.



## LESERINNLEGG

TEKST: Oliver Mizero

Velferdsansvarlig Studentparlamentet i Tromsø

# ! UTROP

## Semesteravgiftfordelingen

Som leder av semesteravgiftskomiteen registrerer jeg at det går en til dels opphetet debatt i sosiale media rundt studentparlamentets innstilling til samskipnadsstyret vedrørende fordelingen av semesteravgift til studentdrevne velferdstiltak for 2015. I hovedsak synes debatten å dreie seg om det som påstås å være manglende begrunnelser fra semesteravgiftskomiteen for forslaget til fordeling fra komiteen.

At det er debatt er det selvfølgelig ingenting i veien med. En levende studentoffentlighet fordrer at folk engasjerer seg, og det er viktig at de som sitter i posisjon ses på med et kritisk blikk.

Jeg har likevel lyst til å imøtegå en del av kritikken. Semesteravgiftskomiteen har ved fem anledninger hatt møter for å vurdere søknadene, til sammen har bare plenumsbehandlingen av søknadene tatt minst 25 timer. I møtene har komiteen sett både på søknaden, på regnskaper og budsjetter, og på organisasjonenes fremtidsplaner slik de

har gitt uttrykk for dem.

Alle søkerne har levert gode søknader, og alle søknadene har blitt gitt individuelle vurderinger. Om man skulle skjære alle over én kam, ville det gitt svært uheldige utslag. Om for eksempel komiteen kun skulle sett på medlemstall, vil Utopia, som har en redaksjon bestående av rundt 15 personer, komme ekstremt gunstig ut per medlem. Om man skal se bare på antallet studenter som deltar på arrangementer i regi av organisasjonen, vil StudentUKA i den foreslåtte fordelingen komme langt dårligere ut enn for eksempel studentutvalget i Finnmark.

For de studentene som er berørte oppleves det kanskje som langt viktigere å få juridisk bistand fra jusshjelpa enn at det arrangeres en næringskonferanse på fiskerihøgskolen. Semesteravgiftskomiteen mener likevel at det er fullstendig urimelig å skulle veie organisasjonens nytte opp mot hverandre på et slikt vis.

Jeg vil påstå at komiteen i stor grad har evnet å se de ulike organisasjonenes egenart i forbin-

delse med arbeidet med innstilling til studentparlamentet.

Likevel er det ikke til å stikke under en stol at semesteravgiftskomiteen er en politisk nedsatt komité som har lov til å foreta politiske vurderinger i forbindelse med sin innstilling. De politiske vurderingene kommer for en stor grad frem av den fremlagte innstillingen. Komiteen har for eksempel vurdert det som riktig å prioritere TSI.

Det er åpenbart at dette ikke er prioriteringer som komiteen har kommet frem til gjennom å lage vurderinger av søknadene av typen «TSI sin søknad er 16,5% bedre enn Studentsamfunnet sin, det må gi uttelling». Jeg vil igjen gjenta at komiteen har vurdert alle søknadene som gode. Komiteen har rett og slett følt det riktig å prioritere Studentdretten. En komité med en annen sammensetning ville kanskje sett på de samme søknadene og valgt å prioritere Utopia.

Komiteen mener at de begrunnelsene som tidligere har vært med i innstillingen til Studentparlamentet i stor grad bidrar til

å kaste blå i øynene både på Studentparlamentet og på søkerorganisasjonene. Begrunnelser av typen «Komiteen ser [organisasjonen] som et positivt bidrag og ikke minst nødvendig!» er både intetsigende og dårlige, og bidrar etter komiteens mening absolutt ingenting til debatten rundt hvordan fordelingen skal se ut.

Etter fordelingsmøtet i Studentparlamentet viser det seg jo også at flertallet i Studentparlamentet er enige i de fordelingene som ble foreslått fra komiteens side, med enkelte justeringer.

At det er et mindretall i studentparlamentet som velger å gå mot innstillingene er helt greit. De er i sin fulle rett til å være uenige. At det er enkelte organisasjoner som føler de har kommet dårlig ut av fordelingen er også helt greit, det er de selvfølgelig i sin fulle rett til. Men flertallet i studentparlamentet er også i sin fulle rett til å fordele semesteravgiften slik de føler er rett. Og i et demokrati er det nå en gang slik at flertallet bestemmer.

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## LESERINNLEGG

TEKST: Timme Ellingjord

## En siste sjanse

Man kan vell gjerne si at kritikken rundt det Norske Nobel-instituttet har haglet som aldri før denne høsten. Om ikke kritikken har vært på lik linje med den som har vært rettet mot IOC, så har de begge noe til felles; 2014 har for mange vært sett på som et skjebneår, en siste sjanse for å vise at de ennå står ved sine idealer og tradisjoner.

Selv om mye av kritikken har vært rettet mot den Norske Nobelkomites leder; Torbjørn Jagland, så har problemet vært der lenge før man fant på å tildele fredsprisen til kandidater som EU og Barack Obama. Spiren til kritikken er at man har følt at man har mistet prisens idealer et sted på veien. I sitt testamente skrev Alfred Nobel i 1895 at fredspris-

en skulle gå til den eller de som i det foregående år hadde gjort mest "for å fremme folkenes forbrødring, for å støtte eller arrangere fredskongresser og for å redusere verdens armeer". Man kan jo spørre seg om prisvinnere som inkluderer en amerikansk president som leder landet i to kriger, en tidligere amerikanske visepresident som har gjenoppstått som miljøaktivist, en afrikanske treplanter og EU, om disse faktisk står til Nobels bilde av en iherdig forkjemper for fred. Årets fredspris til Malala Yousafzai og Kailash Satyarthi er av mange sett på som ett slags forsøk på oppreisning av fredsprisen.

Den pakistanske jenta Malala, mottok årets fredspris for sitt arbeid mot ekstremisme og for kvinners rettigheter, og spesielt deres rett til skolegang. Malala var av mange en stor kandidat til fredsprisen i fjor, og skuffelsen var stor da hun ikke ble tildelt den prestisjetunge prisen. Malalas medvinner av prisen er

indiske Kailash Satyarthi. Satyarthi tildeles årets fredspris for sitt utrettelige arbeid mot barnarbeid, og det som av mange vil karakteriseres som regelrett slaveri. Aktivister som absolutt fortjener å få sitt arbeid hedret. Årets fredspris har møtt lite kritikk og man er enige om at prisen tar opp viktige verdens problemer. Men samtidig kan man stille seg spørsmål om prisen faktisk ivaretar testamentet fra Nobel.

Sannheten er at med tiden så har viktige idealer forandret seg, også om hvordan man skal bygge fred. På Nobels tid var det en annen form for krigføring, og tradisjonelt sett anså man dette mer som et anliggende stater imellom. I nyere tid har man innsett viktigheten av et mer menneskenært forhold til fredsbygging. For å skape fred er det en vell så viktig handling å sende jenter på skolen og å få slutt på barnarbeid, som det er å avholde fredskonferanser og drive nedrustning. Det er også derfor

denne prisen ikke er så omstridt heller.

Et mer interessant spørsmål som har dukket opp rundt årets fredspris, er stilt av TV2s Mah-Rukh Ali; hvem er det egentlig prisen går til? Hvis det er noe prisen mangler, så er det å være mer spisset. Prisen er på mange måter så lite kontroversiell fordi den nettopp dekker så mange av verdens problemer, det være seg kampen mot ekstremisme, motstand mot barnarbeid, kvinners rett til skolegang, og fredsbyggingen mellom India og Pakistan. Har Jagland prøvd å begeistre alle for å unngå mer kritikk? Spørsmålet man kan stille seg, er om man vil at fredsprisen også i fremtiden skal være en tannløs begivenhet, eller om den skal sette dagsorden og skape debatt rundt viktige temaer og menneskers kamp for fred.

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# Hvorfor studerer vi?

## KRONIKK

TEKST: Kristoffer O. Stålby

ILLUSTRASJON: Adrian Myhren

Universitetet, det er der vi skal forme vår framtid. Det er slik forestillingen om universitetstilværelsen har blitt idealisert og romantisert av forkjempere for retten til utdanning. Men det er noe høyst bemerkelsesverdig i vår tid knyttet til nettopp dette med utdanning som skurrer. Er det virkelig slik det faktisk er i vår tid?

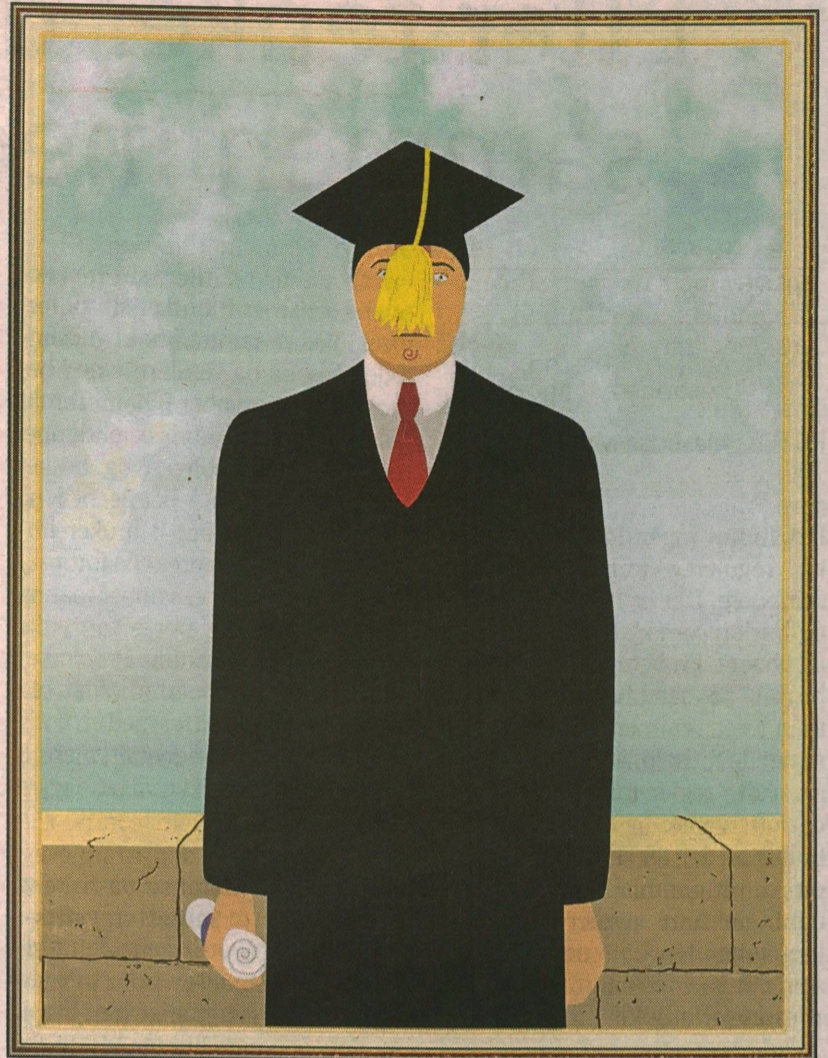
Det finnes et spesifikt spørsmål som jeg hører med økt frekvens opp igjennom min tid i skolen, et spørsmål som blir vanligere for hvert år: «Er dette en del av pensum?». Spørsmålet har ikke blitt mindre relevant på universitetet. Det er derimot noe bekymringsverdig i prinsippet spørsmålet blir stilt. Det er som den avslører en stresset tilstand. En tilstand hvor fokuset ligger forankret i konkretiserte mål nemlig karakterer. Mistforstå meg ikke, karakterer er høyst viktig. Allikevel vil jeg påstå at jeg ikke er helt overbevist om at man er klar over hvilken subtil effekt dette har på oss eller hva det avslører. Det gir inntrykk av at vi har forandret vårt syn på utdanning fra en indre glede forankret i nyskjerrighet og glede over å kunne lære noe nytt til et sjekklister system hvor vi har kastet bort vår pragmatiske visdom og sunne fornuft til fordel for et enklere og tryggere system som egentlig har ledet oss på ville veier.

Generasjon Y er et mye brukt begrep i nyere tid som omtaler vår tids generasjon. Assosiert med dette begrepet hører vi om ord og uttrykk som prestasjonspress, depresjon og stress. Ord og uttrykk som ialfall min mor var nesten uhørt i hennes tid. Det virker som om denne stadige globaliseringen

og systematiseringen av verden har skapt et virkelighetsfernt inntrykk av den verdenen vi faktisk lever i og har en direkte korrelasjon mellom den økende rapporteringen av disse opplevelsene av å føle et sterkt press om å lykkes og samtidig frykten for å mislykkes. Suksess har alltid vært en mynt med to sider, men kanskje det føles sterkere i dagens samfunn enn før. Hvilken ungdom idag ved sine fulle fem forestiller seg å jobbe på en bensinstasjon eller i en butikk

resten av livet? Mest sannsynlig er nok dette ekstremt små deler av populasjonen, ikke utenkelig at det ikke engang er en eneste person. Jobber som noen må gjøre og som vi anser som normale, er liksom ikke de jobbene dagens ungdom vil ha. Den livlige forestillingen om et pent hus, svart mercedes og et anstendig yrke er nok mer eller mindre hva vi forventer at vi skal få til. Vårt utdanningsystem er så lett tilgjengelig at det finnes nesten ingen unnskyldninger for å ikke gå på universitet. Det er der jeg mener vi begår en fryktelig stor tabbe.

For å gå tilbake der jeg startet, universitetet har mistet sin opprinnelige glød. For hvilken glede har man av et fag om relevant kunnskap blir avist fordi den ikke er oppført på pensumlista? All kunnskap er allikevel kunnskap og de mest drivne vet å utnytte all sin kunnskap for å trekke sin eksamensbesvarelse opp fra en B til en A. Samtidig vil den aktive forståelsen av faget gjøre det mye lettere og huske. Vi glemmer sjeldent det vi elsker. Jeg er ikke overbevist om at vi helt gjør det vi virkelig vil. Det er lett å tro det når vi i spenning skriver en status på facebook med opptaksresultatene på samordna opptak. Men i en verden hvor enkelte muligheter er forkastet før vi har utforsket dem vil vi aldri vite hvor faktisk hører hjemme. Jeg sier ikke dette for å knuse ditt bilde av virkeligheten, jeg sier det fordi jeg vil oppmuntre mennesker rundt meg til å finne det området i livet der de vil yte best, et yrke eller felt de kanskje tar stor glede av på hobbybasis men aldri ville forestilt seg å profesjonalisere i frykt skapt av forestillinger om kunstnere og idrettsutøvere som aldri lyktes. Derimot er det like bekymringsverdi hvor verdiløs en bachelorgrad har blitt. I tiden da utdanningen ble for alle var man sikret en jobb dersom man hadde utdannelsen. I dagens samfunn er det skremmende hvor stor overflod av bachelorgrader det har blitt. Det er ikke lenger en sannhet at vi er sikret en jobb etter endt universitetgang. Allikevel virker det som dette er standardløsningen for mange. Selv om jeg har manglende tro på menneskets evne til å ta de valgene som gagnar de mest, er jeg ikke uenig i at mange rett og slett ikke vet hva som interesserer de. At man ikke har funnet en aktivitet som lar oss oppleve en flytende og euforisk stemning mens vi utfører den, hvor vår framgang er drevet



*“Study without desire spoils the memory, and it retains nothing that it takes in.”*

- Leonardo da Vinci

av selve gleden ved å utføre denne aktiviteten kan jeg gå med på er tilfellet for en del.

Kanskje er det en del usikkerhet knyttet opp til hva som gir oss glede. Muligens vekker det en følelse av ubehag å la andre vite hva som «trigger» oss, da dette er veldig personlige detaljer. Følelsen av å kunne bli dømt er en følelse av ubehag vi unngår. Derimot vil framgangen mot selverrealisering stå stille i den tiden hvor vi har flest muligheter. Tjue år er noe man bare er en gang i livet. Den tiden vi for-taper oss i en vei vi nøyer oss med å tro er den rette er tid vi aldri mer vil se noe til. Utdanning har blitt et maratonløp hvor vi skal fortest mulig komme oss fra A til B. Gleden og opplevelsen av å nå målet er undergravd av fokuset om å nå målet. Definisjonen av å være utdannet har gått fra å være en kunnskapsrik person til å være en som har bestått eksamen. Bestått under

omstendigheter man ikke selv kan bestemme og omstendigheter som egentlig kan vise å være seg høyst uideelle i forhold til å grave seg frem til de som virkelig vil bli eksperter og de som bare rett og slett tilpasser seg. Men det er ikke noen grunn til å være pessimistisk. Fag og yrke er en ting, en faktor som er heller undervurdert i arbeidslivet er kollegaer. Noen ganger er det følelsen av tilhørighet som får folk opp av sengen. Noe annet de fleste vil være borti iløpet av sin fremtid er dannelsen av en egen familie. Så selv om jobben ikke var perfekt for en og våre forestillinger om det vi anser som ideelle ikke ble fullført vil vi allikevel ha nok av muligheter til å finne verdi og glede. Og for de som enda søker sitt kall og ikke vet hva det må være, du vet det når du ser det.



# Er du samboer? Eller tenker du å flytte inn sammen med din kjære?

## JUSSHJELPA

TEKST: Asbjørn Kulseng,  
Susanne A. Langnes

FOTO: Mateusz Motyka

Det finnes ingen lover som spesielt regulerer forholdet mellom samboere. Det er heller ingen klar definisjon som klargjør når man er samboere. En betegnelse man ofte bruker på samboerforhold er at man lever sammen i et ekteskapsliknende forhold. At det ikke finnes særskilte regler for samboere gjør det ofte vanskelig om samboerforholdet en dag tar slutt. Det er spesielt de økonomiske spørsmålene om fordeling av verdier som skaper problemer. Her kommer noen ting som det kan være lurt å tenke på i et samboerforhold.

### Hvem eier hva?

Utgangspunktet er at den som erverver en eiendel blir eier av denne. Det vil si at den som kjøper en bil blir eier av bilen. Dere kan imidlertid avtale et annet eierforhold dersom dere ønsker det. Muntlige avtaler er like bindende som skriftlige, men kan være vanskelig å bevise.

Ofte eier samboere eiendeler sammen. Dere er da sameiere. Sameie kan stiftes på to måter. Enten ved avtale, eller ved at begge bidrar til å kjøpe tingen, typisk ved å betale hver sin del av kjøpesummen.

I et samboerforhold kan det noen ganger være vanskelig å avgjøre hvem som eier hva. Det må foretas en konkret vurdering i slike tilfeller. Hvis dere ikke blir enige, må spørsmålet tas til en domstol. Dette kan være svært kostbart.

### Ugiftfordelingen

Mange samboere deler utgiftene under samlivet uten å tenke noe spesielt over dette. Under det økonomiske oppgjøret ved et samlivsbrudd kan dette få store konsekvenser. Dette vil særlig gjelde i de tilfellene hvor samboerforholdet har vart i lengre tid.

De største skjevhetene oppstår der

samboer A investerer sin inntekt, mens samboer B bruker sin til forbruk. Ved et samlivsbrudd vil samboer A ennå ha verdiene sine i behold, mens samboer B har forbrukt alle verdiene. Et typisk eksempel er der A eier boligen og bruker inntekten sin på å betale ned på boliglånet. Samboer B bruker imidlertid hele sin inntekt på forbruksutgifter, som for eksempel mat og strøm til boligen. Dette kan virke som en rimelig løsning. Problemet oppstår når samboerforholdet blir slutt. Samboer A sitter med en bolig der boliglånet er nedbetalt, mens B i utgangspunktet ikke vil sitte igjen med noe.

For å unngå slike situasjoner er det lurt at dere inngår en samboeravtale. Den bør inneholde utfyllende bestemmelser om partenes økonomiske rettigheter og plikter, og den bør også inneholde hvem som eier hva og eventuelt gjeld den enkelte har. Det er også å anbefale å ta med i samboeravtalen hvordan de løpende utgiftene skal fordeles.

### Gjeld i samboerforhold

For gjeld gjelder det samme utgangspunktet som for eiendeler, hver av partene er ansvarlig for sin egen gjeld, uansett om den er stiftet før eller under samlivet.

For samboere som tar opp lån sammen vil det som oftest være slik at dere er solidarisk ansvarlig for gjelden. Betydningen av dette er at banken selv kan velge hvem av dere som må betale ned lånet. Det er ofte slik at samboere har en avtale mellom seg om hvem skal være ansvarlig for lånet. En slik avtale vil kun være gyldig mellom dere, men uten betydning for banken.

### Oppløsning av samboerskap

Verdiene skal fordeles slik dere blir enige om. Dersom dere på forhånd har inngått en samboeravtale om hvordan delingsoppgjøret skal være, vil verdiene fordeles etter denne avtalen. Det er alltid lurt med en skriftlig avtale. Da vil det være mye lettere å bevise hva som er avtalt.

Utgangspunktet ved fordelingen av eiendelene er at dere beholder

det dere selv eier. I noen tilfeller vil husstandfelleskapsloven kunne regulere enkelte deler av oppgjøret mellom dere som samboere. Dette gjelder rett til å overta felles bolig og innbo ved samlivsbrudd. Denne loven vil kun gjelde hvis samlivet har vart i minst to år, eller dersom dere har, har hatt eller venter barn sammen. Reglene gjelder kun hvem som faktisk skal overta boligen. Den andre parten vil uansett ha rett på verdien av boligen ut i fra sin eierandel.

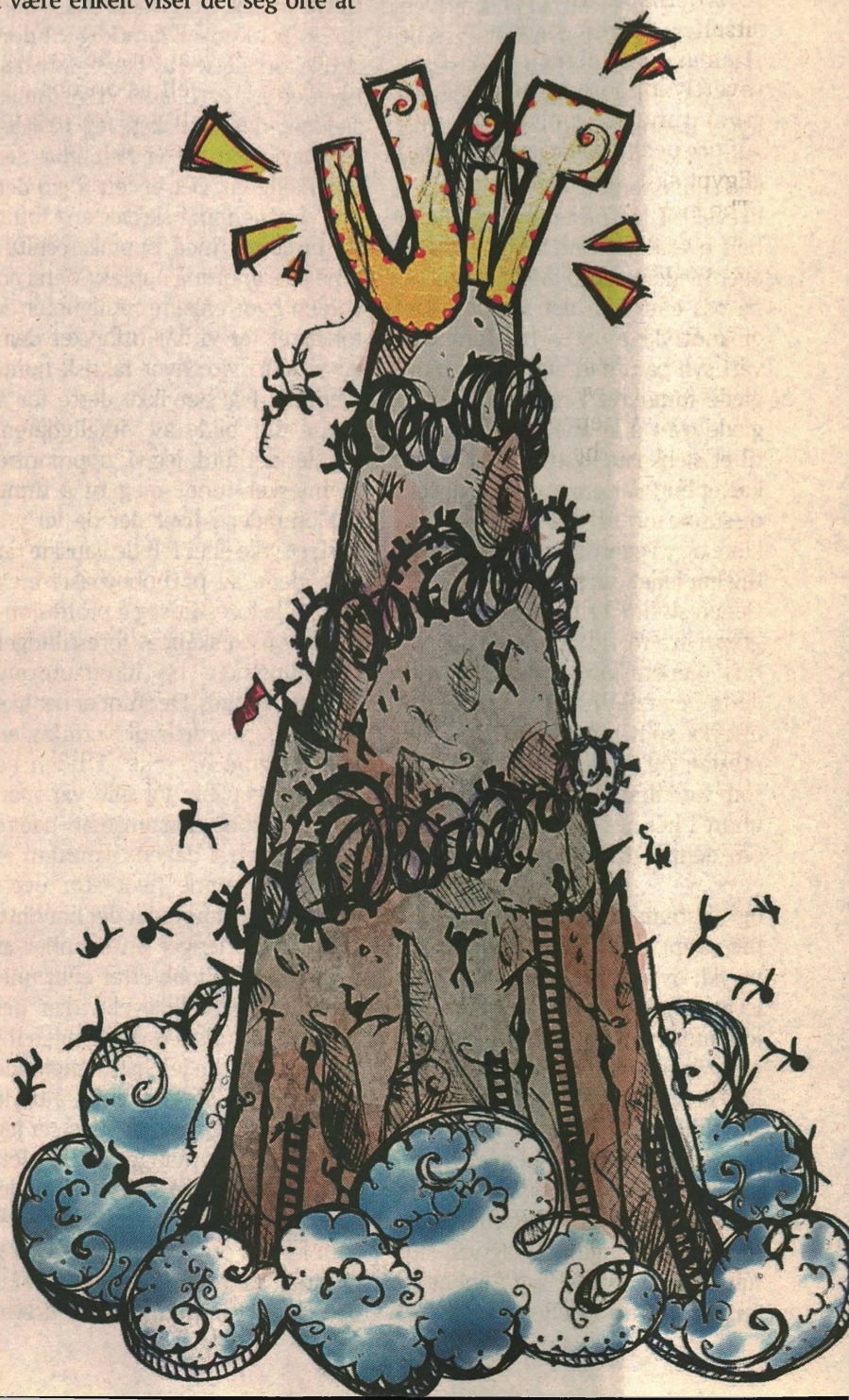
### Samboeravtale

Selv om oppgjøret kanskje virker å være enkelt viser det seg ofte at

dette ikke er tilfelle. Det kan oppstå konflikter om fordeling av eiendelene. Vi understreker viktigheten av å skrive ned det dere blir enige om, da det som regel er uenighet om fordelingen som skaper problemer ved samboerforholdets slutt.

På vår nettside [www.jusshjelpa.no](http://www.jusshjelpa.no) vil du finne mal til samboerkontrakt. Dersom du etter å ha lest denne artikkelen har lyst til å inngå en avtale med din samboer, kan denne malen fungere som et godt utgangspunkt.

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# Israel and Palestine conflict: the neverending story

## WORLD'S REFERENCE, PART 3

TEXT: Sara Lupini

«The Palestinian people still yearn for the freedom and dignity denied them for decades. The Israeli people yearn for long-term security. Neither can achieve their legitimate demands without a settlement of the conflict.» Ban Ki-moon 2007.

Talking about external support it has been pointed out that the Muslim Brotherhood power decline in Egypt led to the decrease of support for Hamas.

Hamas was in fact very close to the Brotherhood, after being born as its Palestinian branch.

The government of the Muslim Brotherhood other than offering itself as an interlocutor between Hamas and Israel, has never overtly opposed the construction tunnels, and the passage of unspecified material between Egypt and Gaza.

The new government of al-Sisi on the other hand, who has a lot of interest in weakening the allies of his main internal enemy, has adopted a policy quite different. In few months for instance Gaza went back to being completely dependent on Israel concerning the supply of raw materials.

Egypt basically is strengthening the ties with Fatah, marginalizing Hamas politically: that's why Hamas has so far refused not only the Egyptians attempts to reach an agreement, but also Egypt's al-Sisi as a reliable interlocutor. It is no coincidence that, two years ago, a cease-fire very similar in its contents to the one recently rejected, but proposed by the Muslim Brotherhood, was instead accepted by Hamas.

This isolation is having an effect on the internal dynamics of powers within the Palestinian ruling class, since it is forcing Hamas to open a dialogue with Fatah. This also explains how it has been possible to reach an agreement among the two Palestinian parties to form a unity government that allowed a collaboration with USA and

EU which otherwise would have continued boycotting the government of Hamas.

Fatah, for its part, has found itself in a position of relative strength, relative since it is bound to the outcomes of Hamas' conflict performance. At this point, any concession obtained by Hamas through military means would be a huge defeat for the strategy of Fatah, as well as an obstacle to the possibility of recovering a trustworthy relationship with the Palestinian civil society in Gaza. While on the other hand if Hamas emerged so weakened from the current confrontation with Israel, as to be unable to impose conditions, then Fatah would gain back the role of peacemaker.

For several years, Fatah adopts a legal strategy, rather than military, seeking for the support of the international community so as to convince Israel to achieve peace and scoring a great victory in the UN de facto recognition of the Palestinian State in 2012.

From Hamas point of view refusing the ceasefire represented a declaration of intents, even being aware that the population of the Strip would have suffered the most once again, Hamas was choosing not to bow to neither internal nor external pressures and requests. Strong in its faith of being right in the eyes of Allah, Hamas is aware that, in Gaza, there is no alternative to his leadership. The religious component in fact can not be forgotten, and it would be useful to stop considering the campaigns waged in the name of jihad or the adoption of Islamic law as a manipulation done by a few at the expense of the many. The majority of the pop-

ulation in Gaza believes that the ultimate goal justifies the means, there are no jokes but reality telling about the community leaders inviting people not to leave the homes that will be bombed, it is simply the logic of a war that counts no victims, but martyrs. A concept wonderfully expressed by the journalist and writer Susan Abulhawa in her novel *Mornings in Jenins*: «Toughness found fertile soil in the hearts of Palestinians, and the grains of resistance embedded themselves in their skin. Endurance evolved as a hallmark of refugee society. But the price they paid was the subduing of tender vulnerability. They learned to celebrate martyrdom. Only martyrdom offered freedom. Only in death were they at last invulnerable to Israel. Martyrdom became the ultimate defiance of Israeli occupation.»

For this reason, in our attempts to rationalize the choices of Hamas we must take into consideration the mingling of military strategy and religious ideology that animates those choices. It is important to understand why Hamas feels itself entitled to dictate the preconditions for a cease-fire, even in a situation where the Palestinians are the ones who suffer - largely - more victims of the Israelis. Hamas, in putting these conditions, is sending to Israel, and the world, the clear message that despite this disparity, those concerned must be the Israelis.

It is important to understand how the clear supremacy Israeli military does not push Hamas to adopt a more realistic policy.

Anyway according to different sources in less than seven weeks of attacks 2,142 people, mostly

civilian died in the Gaza Strip, it is estimated that about 500 of these were children. Among the Israelis 70 people were killed, mostly soldiers. This at least seems the official count of the victims of the last tragic chapter in the Israeli-Palestinian conflict.

On the 26 of August the survivors have been witnessing the stipulation of an agreement on a long-term ceasefire.

Several Hamas leaders have spoken of a victory for their organization, holding rallies in various areas of the Gaza Strip.

The government of Israel as well has been celebrating, highlighting how the military operation, including the invasion of land, allowed to destroy a large part of the resources from the armed wing of Hamas and to close the tunnel used to move across the border thus circumventing the embargo on the Strip.

Fatah was delighted at the victory of diplomacy and since the terms of the agreement provide for a prominent role of the Palestinian Authority in the reconstruction process and in ensuring the control of the Gaza borders.

While the rockets are momentarily kept silent, too many people with no victories to celebrate are still looking for hope, security and dignity, waiting for the next wave of violence to occur they are pleading the international community to join the call for peace and dialogue, thus wondering if the story of this conflict is destined to be a never-ending one or it will be finally put to an end.



# Popularitetsangsten

## BINGS SPALTE

TEKST: Ida Bing

ILLUSTRASJON: Julie Hagerup

Alle ønsker angsten velkommen. "Jeg har angst" har blitt tilnærmet vanlig å høre nå. Eller skyld på. "Styggen på ryggen" har blitt en eneste stor allsang som vekker interessen vi har for å høre om andres plager.

Presset innenfra, som overbeviser deg om at du mislykkes. Du klarer ikke å levere, avvikene fra det du husker tilbake på som en god prestasjon blir stadig større. Du kommer ikke til å klare å smile, ikke til vennene dine, ikke til kjæresten – ikke deg selv. En ødeleggende følelse som du selv er skaperen av, hvor en motvilje har tatt bosted dypt inni deg og låst dørene fra innsiden. Det gjør deg redd.

Angsten rammer mange i løpet av et liv. De av oss som gror fast i redselen utvikler kanskje spesifikk angst eller sosial fobi. Alt forblir et fryktelig mørkt sted hvor ingen har lyst til å være, men hvor veien tilbake er like gjengrodd som de stiene ingen tråkket opp.

I disse dager har hele Norge angst. "Styggen på ryggen- effekten" er enorm. Angsten er på vei inn i sin storhetstid. Alle applauderer de som tør å sette ord på redselen, og alle kjenner seg visst igjen. "Jeg vil også ha en stygg en på ryggen!" Om det så bare er en føflekk, så har den aldri vært så stygg og skremmende som den er nå.

Vi er redde for andres oppfatning, og behovet for å tilfredsstille ukjente argusøyne har aldri vært større. Nå tør vi ikke lengre snakke høyt om våre egne prestasjoner. Det skal pakkes inn i dårlig samvittighet, skam og tanken om at alle andre er bedre enn deg selv. Vi stiller oss selvsagt bakerst i køen. Redselen for å være en av de mislykkede har kapret alle forestillinger om hva som egentlig er en god prestasjon. Vi husker ikke lenger på at det er lov til å være god. Tiden det tar for å bli flink til noe, eller prestere godt, er altoppslukende og farlig: Mange mister seg selv på veien, og når aldri helt fram.

Jeg bruker for mye tid på å tenke over at jeg har dårlig tid. Jeg strever med å gjennomføre alle avtaler, nå alle mål og definere hva som gjør meg fornøyd. Om jeg bare når litt lenger – prøver litt hardere. Få kabalen til å gå opp. Vil jeg være vellykket da? Jeg er

redd for å tilbringe alle mine voksenår med å se ned på meg selv, og opp til andre. Feilen ligger i redselen for å ikke bli like god som alle andre. For sånn er det, alle andre får jo til noe bedre enn meg?

Jeg vet ikke hvordan det er å ha diagnostisert angst. Alvorlig, ødeleggende, og uhyre skremmende. Overalt blir vi fortalt at angsten er så "motherfuckings ekte". Bruddstykker av beskrivelsene kjenner vi oss klart igjen i. Dagene hvor vi ikke vil møte et levende menneske, og lar være å ta telefonen som utløser røde varsellamper. Her sitter vi, alene og ulykkelige, men om noen andre finner ut hvordan vi har det knuses glasskår av det speilet vi så miserabelt står og kikker inn i. Oppfatningen om

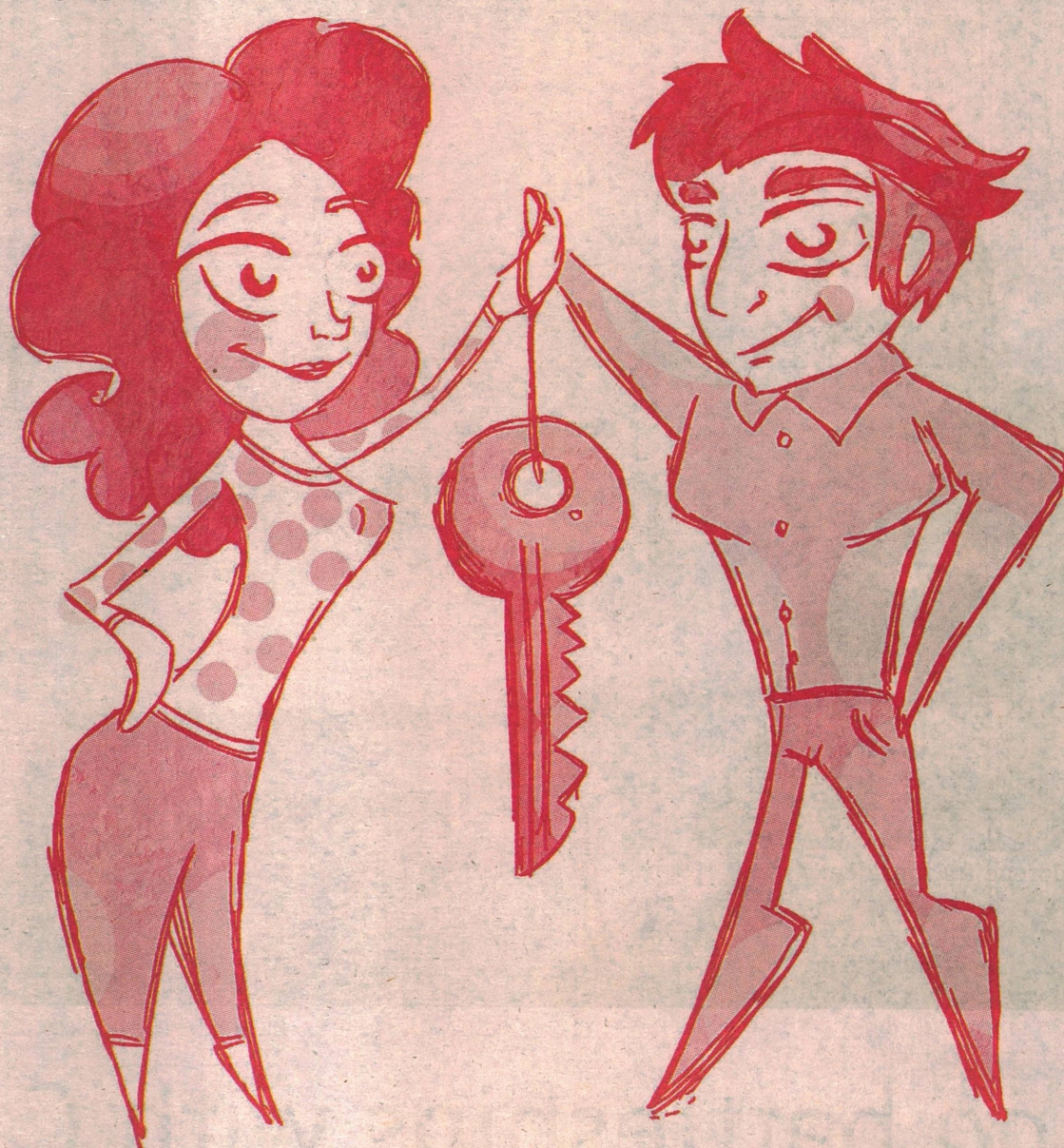
at vårt eget selvilde ødelegges hvis man viser seg svak, redd og alene.

Slik skal det ikke være. At hele Norge nå kjenner på angstens ødeleggelse er, uten å overdrive, utelukkende positivt. Da kan vi kjenne på frykten, og de fleste av oss kan legge den fra seg, skru av radioen med OnkLP og Slekta og børste av seg styggen fra skulderen. Resten vil beholde styggedommen, men blir møtt med åpne sinn og vissheten om at vi alle kan kjenne den igjen. Forskjellen mellom reell angst og popularitetsangst er viktig å kunne. Særlig idet vi entrer den skumleste tiden av året – eksamenstiden.





# Ha, No More Chinese for UiT



**DAIS COLUMN**

TEKST: Dai Xuan

FOTO: Mateusz Motyka

The university recently put up an announcement of a new internationalization strategy on [uit.no](http://uit.no) – due to some credential issues and university partnership program, students from China, Ghana and Nepal were going to be restricted with admission and students from Pakistan, Nigeria and Cameroon were going to have no chance to come to UiT to study in the future. The students from listed following Chinese universities were going to have a chance, they are Peking University, Shanghai Jiao Tong University, Tsinghua University, Fudan University, University of Science and Technology of China, Zhejiang University, Beijing Normal

University, Huazhong University of Science of Technology and Harbin Institute of Technology.

A friend of mine accidentally spotted the post, posted this to the Chinese community group and ISU and made a stir.

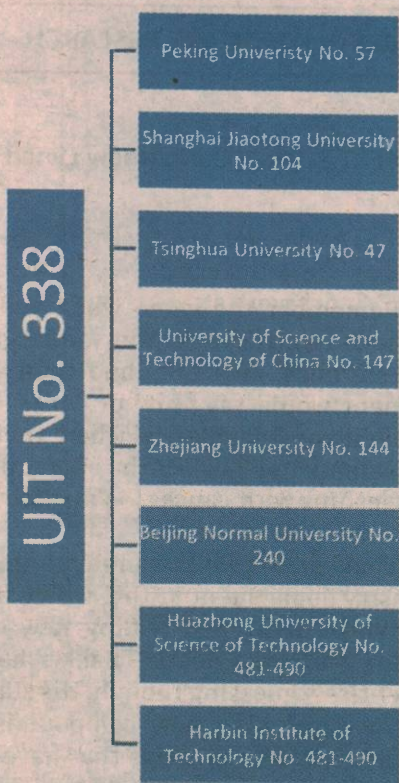
With the two best reasons of this new strategy, we guessed the university really didn't do their work before publishing this announcement. Below is a graph of World University Rankings in 2014 of above universities mentioned.

Three of the Chinese universities only have science and technology subjects and lost their advantages in ranking. Well, what can we say, they are just out of UiT's league – a Chinese saying would describe this perfectly which literally means "A toad hankering for a taste of swan".

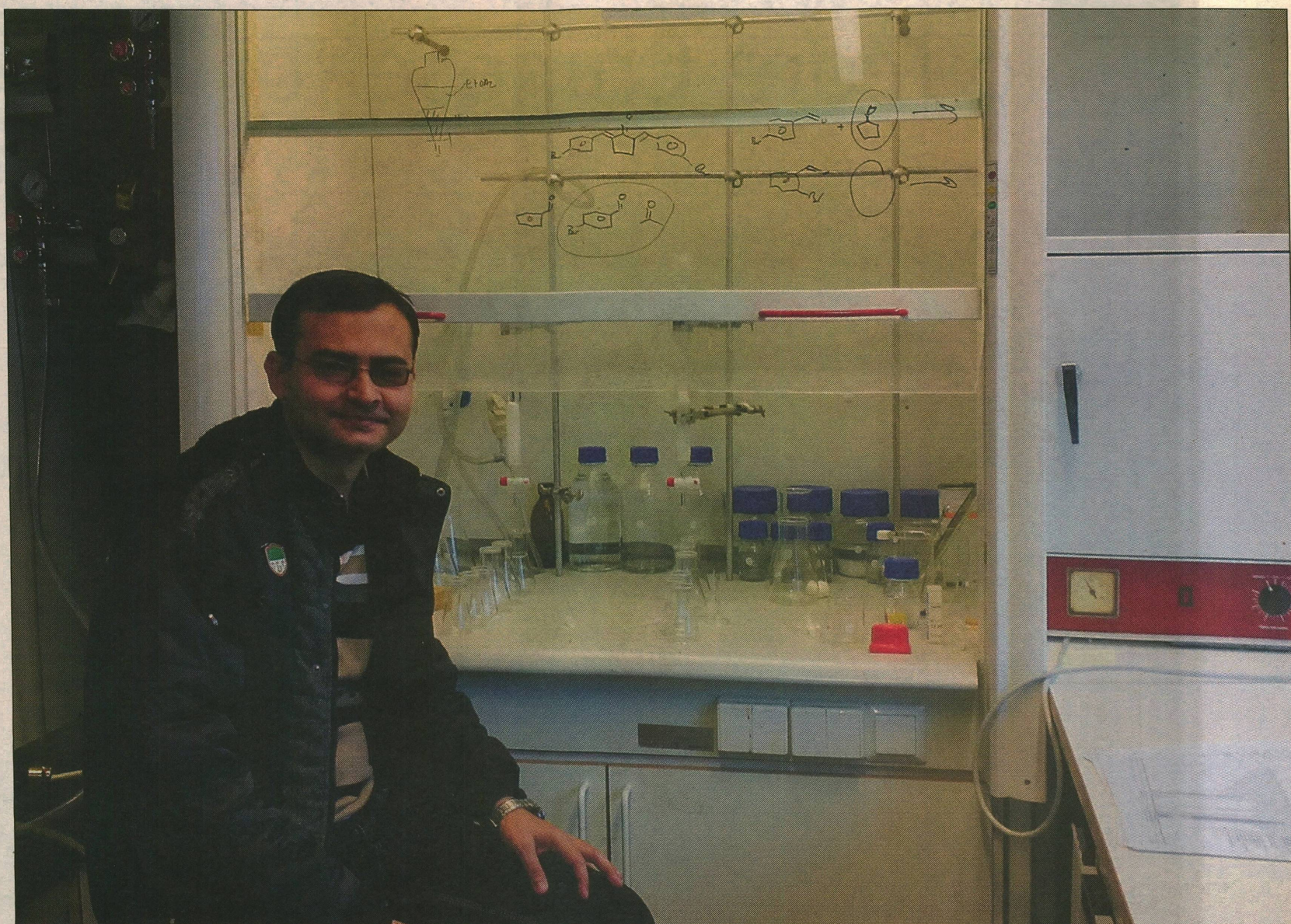
The problem now moves to credential issues. Coming from China, we are famous for faking stuff, fake luxury products, fake eggs and fake diplomas. But Chinese government has al-

ready figured out a solution to the fake diplomas since 2000, long before UiT started to have concerns about this. There exist here a website to verify any Chinese diplomas, all degrees and diplomas have an identical serial number that can be verified through this website, University of Oslo actually asks Chinese applicants to provide their verification reports in their applications. Again, I guess the research was not hard to be done as a Norwegian university already started using this solution for years.

A week later after the discovery of my friend, as I was drafting this article and checking information, the original post of the announcement on [uit.no](http://uit.no) was removed without any notice, rumor says the new strategy has been cancelled. Well, let's hope that what has secretly happened in the last weeks came to a real end and do look forward to seeing more diversity in the university in the future.







FIGHTING CANCER: Thakkar playing battleships in the lab

# Playing battleships with Cancer

## REVOLUTIONARY RESEARCH

TEXT & PHOTO: Matthew Lynch

Remember the game when you were kids called battleships. You would guess a grid reference...like C6... and then your opponent would say "hit" or "miss" depending on if you had guessed where their ship was. Balmukund Thakkar has been playing battleships with cancer looking for a hit.

Thakkar is a Ph.D. candidate in the Chemistry department at UiT, where he has been synthesizing and testing new compounds for the past 3 years. Thakkar has not been entirely guessing though. His starting point for developing new compounds has been previous hits or drugs that have shown potential for treating cancer.

Thakkar says compounds have anti-cancer potential because of certain properties and features their molecules possess in their chemical structures. Taking such features

into consideration, he designs and synthesizes new compounds. The process requires a large amount of lab time in order to synthesize the new compounds. Then the compounds are tested systematically to see if the new compounds are more effective.

The compounds synthesized by Thakkar are then subjected to tests at various locations including UiT, the UK and the USA. In one of the tests the compounds are tested against specific type of cancer cells to see what happens. If the compound being tested inhibits the growth of the cancer cell-lines, then that would count as a "hit". Then Thakkar would try to find out why the new compound was effective, what properties it shared with the previously known drugs, what parts are novel, and whether it can be redesigned to make even more effective.

Thakkar explains that our body is a bunch of chemicals. When cancer strikes, this can be broken down to chemicals within the body not behaving the way they should. He hopes that this "educated guess approach" will eventually lead to finding a chemical that can inhibit cancers in the body. In

theory it sounds simple; the reality is that the chemical processes within cells are so complex that they are not fully understood. Without this detailed understanding, using a method of "educated guesses" is necessary in order to bring about a breakthrough.

As well as looking for a hit with regards to inhibiting cancer, the various compounds being tested also contribute to our knowledge of how the compounds work. By testing which compounds are effective it becomes apparent which parts of the scaffold of the chemical structure are important in order to have an effect and why. This becomes a positive feedback loop where it can assist with the next guess as to which compounds could potentially work.

Here's hoping that Thakkar will have a lucky guess with his next compound. Then not only we can come to better understand how chemical compounds inhibit cancer growth, but also it will be a wonderful contribution from our University to society.



# KULTUR



OLA ROKKONES og saksofoner

## Lyden som Bør høres

### KONSERTOMTALE

TEXT: Kasia Mikolajewska

PHOTO: Marius Fiskum

Når Ola Asdahl Røkkones ble musiker på heltid, begynte han med noen spennende og ambisiøse prosjekter. Et av dem er turnèen med Arkhangelsk Kammerorkester.

#### Solo med kammerorkester

Det er ikke alltid en solist skal på alle konserter under turnèen til et orkester. Likevel er det det Ola Røkkones skal. Han er utdannet musiker, saksofonspiller, både i klassisk musikk og jazz. Han spiller mye (10 solokonsert i løpet av dette året) og reiser mye (mange prosjekter i utlandet), men kun i det siste har han bestemt seg for å jobbe selvstendig og karriere-orientert. Siste måned kunne vi se ham spille jazz-bossa nova under konserten med Marit Sandvik og Nova Onda i Tromsøs kulturhus. Når jeg møtte ham for intervjuet i slutten av oktober, var det den klassiske musikken vi snakket mest om, og hans nye prosjekt med russiske Arkhangelsk Kammerorkester.

#### En klassiker...

Arkhangelsk Statlige Kammerorkester skal på turne i Norge, og det gjelder: Svolvær (2.nov), Sortland (3.nov), Narvik (4.nov), Finnsnes (5.nov), Tromsø (9.nov) og to konserter i Oslo (10. og 11.nov). De serverer de vakreste fra norsk, russisk og latvisk musikk og på menyen skal vi finne noen klassikere, så vel som nye verk. Ola Røkkones skal være med

på to gjennom alle konserter, og det synes han er et privilegium. «Det skjer ikke ofte at en solist skal være med på hele turnèen til et orkester, jeg føler meg privilegert», sier han. Et av dem er det mest kjente saksofon og strykeorkester-verket gjennom tidene; «Concerto en Mib» av Alexander Glazunov, et verk som fyller 80 år i november i år. Jeg spurte Røkkones om hvordan er det å spille et så kjent verk. Han sier at det er veldig spennende, og det er alltid en utfordring, spesielt når man må spille et verk alle kjenner godt og har hørt før og evaluerer på sin eget måte, selv om det mye dybde en kan få i forskjellige variasjoner.

#### ... og ett nytt verk

Å spille Glazunov-verket er ikke den eneste utfordringen som venter på Røkkones. Den norske komponisten Torstein Aagaard-Nilsen har skrevet et verk, oppkalt etter diktet til Stein Mehren, «Bør». Som Røkkones sier, er det «nesten umulig» å spille det. Det skal være første gang verket skal bli hørt. Røkkones gleder seg til å spille noe helt nytt. Det var mye å gjøre når jeg måtte lære meg dette verket, møte min interpretasjon med idèen han

komponisten hadde, sier han. Han synes også at noe av det viktigste for ham er møtet med publikum. Det gir meg en meningsful følelse, sier han, og legger til at han er spent på å spille verket for første gang foran det norske publikum. Det ble i hvert fall svært godt mottatt av det russiske publikumet da vi spilte i Arkhangelsk i september, sier Røkkones. Det er også viktig at vi skal spille «Bør» i Ishavskatedralen, for det er jo nord-norske verket.

#### Orkesterets turnè

Røkkones synes at å spille med Arkhangelsk Orkester er spennende. Han har vært på øvinger i Russland og spilt en prøve-konsert der allerede. Han gleder seg til turnèen og er fornøyd med samarbeidet med orkesteret. Vladimir Onufriev skal være dirigent under turnèen, og de skal spille andre kjente verk som Tsjajkovsky, Grieg eller latviske Vasks, som er en av Røkkones favoritter. Orkesteret skal også samarbeide med Arvid Hansen-Festivalen i Lenvik kommune, og arrangere workshop der.



# Forest Swords

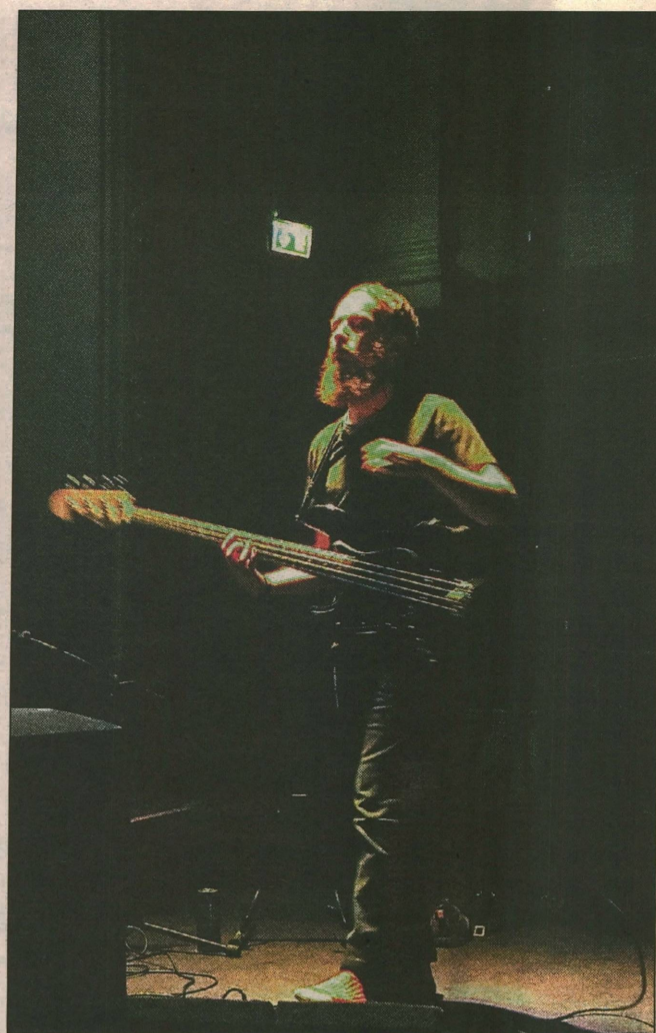
## INSOMNIA FESTIVAL

TEXT & PHOTO: Sana Ahmad

The opening concert of the Insomnia festival by the Liverpool based Forest Swords at the Verdensteatret in Tromsø was a huge success. Liverpool's rich musical heritage was warmly welcomed by the people of Tromsø, who seemed to enjoy the organic groovy sounds that Matthew Barnes, a.k.a Forest Swords has been known for. What was unique to Forest Swords' performance was their own take on electronic music which is a mixture of trip hop, R&B and experimental sounds, creating thus a euphoric and yet relaxed atmosphere, like enigma.

The Insomnia festival is an annual electronic music festival which takes place during autumn in Tromsø. Since its inception in 2002, the festival has come to be one of the most celebrated and popular electronic music festivities in Norway. One could easily relate to the name Insomnia, which means struggling to sleep, keeping in context with Norway being the land of midnight sun as well as the polar night. The festival offers those sleepless souls, the opportunity to go clubbing in beautiful Tromsø.

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## Lumikide – an authentic musical experience

### INSOMNIA FESTIVAL

TEXT: Lora Temelkova

PHOTO: Varvara Alexeeva



As part of the Insomnia Festival, the Norwegian band Lumikide delighted the public with sensitive, melancholic pop at Driv's stage Stakkevollan on the 24th October. The flowing sounds and Birgitta Hole's impressive voice totally mesmerized the audience. People were slowly dancing and enjoying an authentic experience. Unlike the popular commercial pop hits, Lumikide delivered non-traditional music beats for true music-lovers.

This concert was the first live appearance for the band as a quartet. Lumikide started in 2011 as a trio consisting of Birgitta Alida Hole as the lead singer, Martin Miguel Almagro Tonne on the guitar, and Axel Skalstad on the drums. Driv's stage gave a warm welcome to the new band member – the keyboardist, Alf Hulbækmo.

Part of the band's repertoire was the popular hit «Breaking You Down» which became Ukas Urørt in October last year. The songs comprised a rich spectrum of experimental pop, which was sung in English. Interestingly enough, the Norwegian band's name actually derives from Finnish. Lumi(snow) and kide(crystal) together make up "a snowflake".

As tender as snowflakes were the sensitive guitar sounds, taking place in the hearts of the Tromsø public who came to enjoy a sensual musical experience, which briefly carries you away to another place and another time.

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# Björk Biophilia Live – Review



## INSOMNIA FESTIVAL

TEXT: Sana Ahmad

PHOTO: Copyright 2011 Inez and Vinoodh Image courtesy of Wellhart One Little Indian

One of the most popular lines of Björk's track Crystalline - 'Octagon, polygon, Pipes up an organ, Sonic branches - Murmuring drone', seem to capture the ambience that was set by the screening of the Björk's concert in 2013, which was recorded live at at London's Alexandra Palace.

Verdensteatret, the oldest running movie theatre in the world, embraced the perfect setting for the screening of the movie, with its unique atmosphere and the unparalleled acoustics. Screened during the Insomnia Festival, Biophilia is the eighth album by sing-

er-songwriter Björk dedicated to electronic music. It also strives to capture elements of experimental music, Indie dance, as well as the avante garde music. The combination of music, nature and technology is what makes this album unique and thus, was positioned as one of the best albums in 2011.

The movie was recorded during the Biophilia tour, which started in the Manchester International Festival in June 2011 and concluded in September 2013. Known for her esoteric skills in music making and performance, Björk is at her utmost best in the "imaginative stand-alone artwork," as a Hollywood reporter put it subtly. Although what cannot be ignored is the brilliant drummer and percussionist, Manu Delago's proficiency, which works immaculately along the course of the opera-like performance of Björk.

Biophilia, consisting of ten main tracks and additional bonus tracks, engaged the audience not just to listen, but also to learn and create. These ideas draw their inspiration from the singer's childhood dream about

opening a music school, and that was facilitated through organizing music education workshops during these music tours. Ranging from a variety of themes such as a love song set to a virus entering the body, or the effect of gravity on celestial bodies, or even the inspiration from the ancestors and DNA, the songs on the album make for interesting soundscape for audiences of varied interests.

Biophilia has been inspired also by Björk's activism work, especially in relevance to her organization Náttúra, (also a song) and its promotion of Icelandic nature and grassroots industries. As cited in the Guardian, "The movie should be mandatory viewing for anyone about to dam a glacial river to facilitate aluminum smelting". Biophilia is one of the best works of Björk. Along with the accompanying musicians and the choir from Iceland, and with the use of different electronic sounds and acoustic instruments, Biophilia creates a symphony that leaves the audience spellbound.



# Reviews



Artist: Sondre Lerche Album: Please  
Record Label: MONA Record Rating: 6/6

## Lerche imponerer igjen

TEXT: MARIA ZAIKOVA

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Jeg er fan av Sondre Lerche og har vært det i mange år nå. Derfor hadde jeg store forhåpninger til hans nyeste album «Please». Og Lerche skuffet ikke.

Bestående av ti heidundrende sanger er dette albumet et album man får lyst til å høre på i alle anledninger. I bilen, til en kopp te på kvelden, på fest, når man er glad, når man er litt nedfor og ikke minst på konsert. Dette hadde vært en utrolig bra plate å få høre live,

med en øl i handa og ekte konsertstemning.

Albumet har også varierte sanger. Sanger som man får lyst til å danse av (spesielt av «Bad Law» og «Sentimentalist») og sanger hvor man sitter og virkelig lytter, til melodien, teksten og bassen (spesielt av «At Times We Live Alone», «Crickets» og «At A Loss for For Words»).

Det er også flere overraskelser inne i selve sangen. Plutselig skiftes

melodien fullstendig eller et nytt instrument kommer inn med full lyd, som man ikke er forberedt på.

Man kjeder seg ikke en eneste gang når man hører på «Please» og det er en ekte musikalsk opplevelse. Anbefaler alle å sjekke ut dette nye albumet til Sondre Lerche.



Artist: Pain of Salvation Album: Falling Home  
Record Label: Insideout Music Rating: 4/6

## Demp forventningene, så går alt bra.

TEXT: FRANCESCO POGLIANO

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Ikke noe mirakelalbum, dessverre. Men heller ikke noe å kaste umiddelbart i søpla.

Pain of Salvation er et sært band. De har operert siden 1997 og har levert publikumet åtte studioalbum, og tre live så langt. Et av disse, «12:5», var allerede et akustisk album, og Falling Home er tenkt blant annet som en oppfølging av dette. Det er naturlig å assosiere disse to albumene, og er kanskje akkurat dette som ødelegger mest for «Falling Home». Denne nye CDen ble opprinnelig

planlagt som en appetiser live-CD til det neste studioalbumet og har ingen store ambisjoner. Likevel kan man finne noen få i det som i det store og det hele er et fint og koselig album.

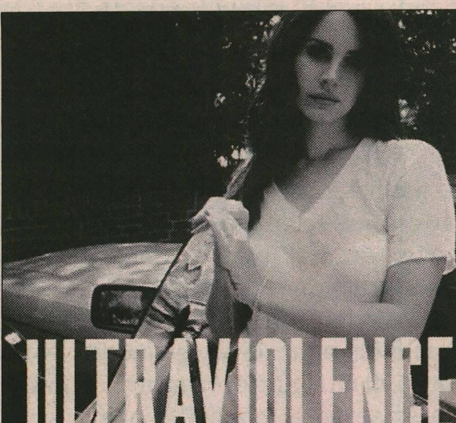
«Falling Home» plukker låter fra de siste albumene med få unntak, og legger til to cover fra Dio og Lou Reed og en splitter ny låt som gir tittelen til albumet.

De beste låtene er sannsynligvis «Stress» og «Spitfall». I den ene utforsker de en fantastisk varm-jazz-akustisk shuffle versjon av noe som i utgangspunktet var progressiv metal i 1997, mens den

andre starter rolig for da å utvikle seg til noe så absurd som akustisk hip-hop. Klarer dere å tenke dere en akustisk coverlåt av Eminem?

I dette nye albumet drar Pain of Salvation ut deres vise-side, noe som alltid har ligget under huden i deres musikk og som av og til kom til overflaten på konsertene i form av Leonard Cohen covers.

Mens «12:5» var et album jeg ville gitt en full seks'er og enda litt til, kan «Falling Home» ikke leve opp til sammenlikningen. Dette derimot er ingen grunn for å forkaste hele greia.



Artist: Lana Del Rey Album: Ultraviolence  
Record Label: Polydor UK/Interscope Rating: 2/6

## Honesty and artifice

TEXT: ELLEN DOBROWOLSKI

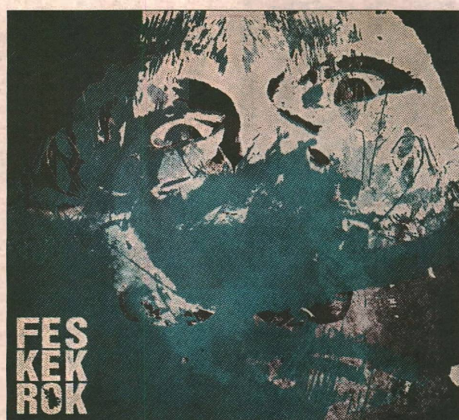
kultur@utropia.no

Lana Del Rey's newest album titled Ultraviolence, not unlike the artist herself, straddles the line between honesty and artifice. Ultraviolence aims for this distillation of 'pure Lana' but it falls apart for two reasons. Firstly, Lana is not a particularly gifted vocalist. That is not to say that she is untalented for she does have three distinct vocal style (sexy baby coo, low growl, and moony lovestruck wailing, respectively) which she normally uses to great effect, but the stripped down/lounge singer production style that this album presents requires some serious vocal chops. Take,

for example, her cover of "The Other Woman" (a Lana Del Rey song if ever there was one) which pales in comparison to the much superior cover by Jeff Buckley whose vocal prowess is much more engaging than any amount of swooning sadness delivered poutily by Lana Del Rey. Secondly, the essence of Lana is not 'barely there' production and honest vocals – the essence of Lana is artifice. Fans of Lana are fans of the character of Lana, of the storytelling and performance that Lana gives us through her mix of gloomy pop vocals and melancholy lyrics mixed with seriously over-the-

top orchestral musical backings crossed bizarrely and amazingly with dirty hip hop beats. The production of Born to Die created Lana Del Rey, a character whose beautiful loser storytelling tropes and broken sad girl performances manages to hook you despite your misgivings because the packaging and that defining sound were just so damn slick and catchy. That is the essence of Lana, and this attempt to strip it down into sleepy, lifeless monotony completely misrepresents that, and is boring to boot. Sorry 'bout it, Lana.





**Band:** Feskekrok **Album:** Are You Offended  
**Record Label:** Self-Released **Rating:** 4/6

Sinister Homegrown Violence

TEXT: LYONEL PERABO

Finally, after what felt like a million years, the lads of Feskekrok have released their first album "Are You Offended", currently only available in digital form. Following last year's E.P. and numerous live appearances since their inception in 2010, "Are You Offended" is a well-deserved milestone for the ambitious Tromsø-band.

Feskekrok's first full-length album feels all the more like a treat because it is really good. Not good as in "decent", but good as in "surprisingly good". To be fair, I used to be quite a meanie towards the Feskekrok lads, having not been that impressed by their sound, but hell, it was like a hundred thousand years ago and I never would have believed that they could end up releasing such quality material in just a couple of years.

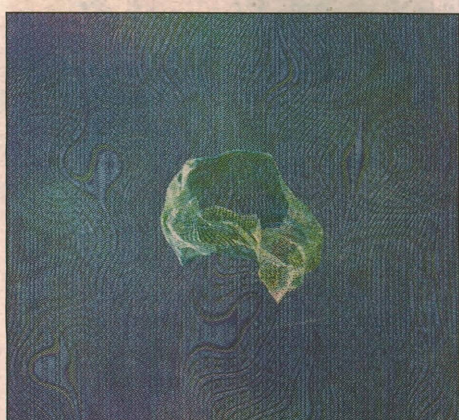
"Are You Offended" is, in all fairness, an utterly street-credible hardcore album. There is very little in here that could ever be described as fancy or effortless. What we have instead is the result of total dedication to the bleak cult of musical violence. While the production is surprisingly clear and sharp, the songs themselves showcase nothing but the rawest side of madness.

On the one hand, the tracks are short and direct, but on the other they display a neat multifaceted identity. The fastest parts tend to be vile, painful and somewhat possessed. The slower parts are, for their part, crushing in an almost gloomy way. While most core bands take it easy and simply add random mosh-parts in each and every song, Feskekrok shows some rather intelligent subtlety. Their

songs ended up being diverse and on the whole surprising.

The only major drawback I could identify was the overbearing use of breaks and attempts to shape somewhat odd time signatures. While the use of dissonant melodies and stringy lead guitars does bring something fresh to the band's sound, it is annoying to see them break a neat blasting part when it would be so much more crushing if it would be delivered straight up.

Despite this minor drawback, Feskekrok displays all the signs of a mature band that is ready to take the scene by storm. If the lads keep on unleashing the same degree of reckless violence in the future, they will be unstoppable. Thanks for the offering and see you in the pit!



**Artist:** Ice Cream Cathedral **Album:** Sudden Anatomy  
**Record Label:** Riot Factory **Rating:** 4/6

A spacious and space-like second album

TEXT: EMMA JOSEFINE JESPERSEN

"Sudden Anatomy" is the second album from Copenhagen-based Ice Cream Cathedral. The synth-driven sounds, that the band themselves have defined as space pop, are once again dominant.

The first dreamlike tones from album-opener "The Spine of Lisa Ben" doesn't exactly resemble outer space. There is something very down-to-earth about the clear, however airy, vocals of Anja Lahrmann. But as we are being led deeper into the album, the synthesizers and electronic

rhythms start to control the sounds, and with it, we leave the earthly setting that led us off.

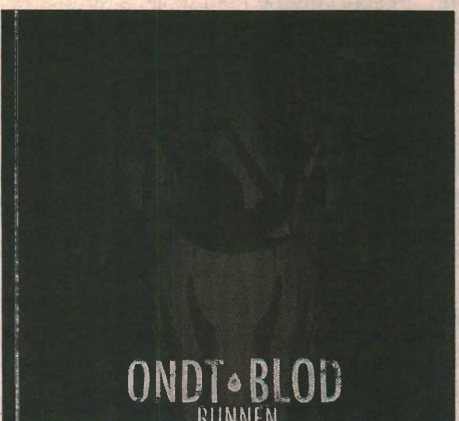
"Sudden Anatomy" is an atmospheric journey through time and space, combining a cheerful expression on songs like "Equilibrium part 1" with heavier gloom on "Among the Oaks". The genre space pop is an ambiguous term. While the omnipresent synthesizers does give associations to outer space, there is also something spacious to the way in which Ice Cream Cathedral

are capable of playing with sounds and genre conventions.

The album continues to drift in a playful mix of dreamy vocals and electronic rhythms, though sometimes ending out in a quite experimental manner.

Ice Cream Cathedral are a trio from Copenhagen. While their first album "The Drowsy Kingdom" (March 2013) was critically acclaimed in the home country, Sudden Anatomy is the band's international debut.

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**Band:** Ondt blod **EP:** Bunen  
**Record Label:** Loyal Blood Records **Rating:** 4/6

Violence Breeds Violence...and Greatness

TEXT: LYONEL PERABO

Ondt Blod is probably the band with the most bragging rights in the kingdom: First, they come from Kirkenes, which immediately suggests that these boys ain't degenerate southern city dwellers. Second: "Ondt Blod" is quite a horrid name, but our guys are aiming for the crass, the gross and the malignant. Third: Their new release kills.

"Bunen", released as a noble 12' LP by Loyal Blood Records (a.k.a. Blood Command, yep, even more bragging rights) is in fact, an excessively great record, showcasing all the raw tal-

ent the Finnmarkers are capable of mustering, which, in that case, is quite an awful lot. Contrary to the lads' first eponymous E.P. which was basically all about harsh musical abuse, "Bunen" taps the band's will of power and turns it into a disproportionate war-machine of cruel potency.

Production-wise, the E.P. is so perfect there's nothing to say about it. Musically, one can only be amazed at the merging of a raw, angrily lashing hardcore assault with a newfound sense of melody and absurdly

catchy Hooliganish backing vocals. Overall, "Bunen" reminds me a bit of Man The Machete meets Honingbarna but better.

To conclude, "Bunen" is a delightfully captivating surprise from a band that isn't even two years old. The only drawback from this fantastic release is that it makes you crave more... To which heights will Ondt Blod rise if they keep on releasing records as great as this one? Time will tell.

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# An American(a) night

## CONCERT REVIEW

TEXT: Grazia Scannicchio

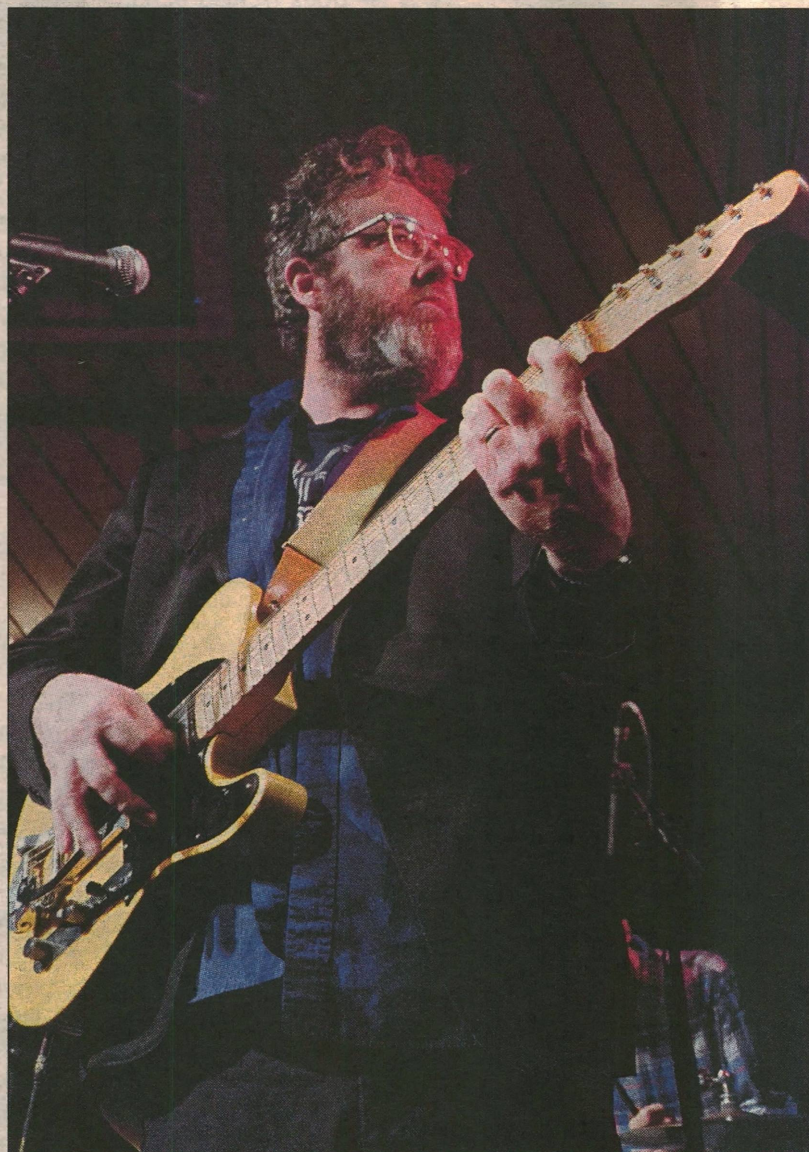
PHOTO: Carl Ballantine

### Mathias Lilja

Mathias Lilja is a Swedish singer and songwriter whose music is deeply related to classic folk and rock. He graced the small stage along with his guitar in hand and started his concert. If anyone was expecting a short support act, his/her hopes were definitely crushed, for Lilja performed a full-length show. Listening to him was a great experience were you could finally enjoy an acoustic concert based only on the singer's voice, his guitar and occasionally a pedal steel guitar. Lilja in fact was clearly performing with his heart and soul and gave the audience a perfect conclusion by acoustically covering the song 'I ain't no miracle worker' from The Brogues, a choice which shows Lilja's bond with the classic 60s rock and roll.

### The Handsome Family

The Handsome Family is an American band with its two main members Brett and Rennie Sparks being husband and wife, hence the name of the band. The band is quite famous in the US and not long ago they even gave one of their songs, 'Far from any road' to the opening credits of the hit tv series 'True Detective'. The Handsome Family has a true and pure Americana sound: listening to them is reminiscent of 'road music', the kind of music that you would expect to listen to in a proper American 'on the road movie'. Their music has roots that can be found in many of Johnny Cash's songs, which was obvious at the beginning of the show when you could see Brett Sparks singing and



pointing at the Cash photo hanging on the wall in a gesture which was difficult to miss. Later on that night the band briefly quoted Elvis and Zappa, whose photos are also hanging on the same wall as Cash.

### Pillows and Kenny Rogers

The approach of The Handsome Family with the audience contributed a lot to the relaxed atmosphere of the show, with Rennie continuously mocking her husband Brett by adding in anecdotes from offstage life. This constant and funny quarrel between husband and wife, as for instance complaining about having found only one pillow in their hotel bedroom, contributed to a calm and positive environment during the concert. It is worth to mention the other big theme of The Handsome Family's concert talk: the famous

Kenny Rogers. For some reason the American singer-songwriter and musician was constantly mentioned, especially by Rennie, as a source of inspiration for some of the band's songs. At some point in fact, Brett even defined Kenny Rogers as a true American hero. The mentioning of Kenny Rogers, the jokes, the country, Americana and 'road music' that was played all added and led to a beautiful show from an American band which deserves to be listened to. At the end of the concert, there was only one thing I could think of: long live The Handsome Family... and of course Kenny Rogers!

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# Petter Carlsen & The Lonely Drummer Orchestra

## CONCERT REVIEW

TEXT: Kelly Then

PHOTO: Carl Ballantine

### Wandering in the sound forest

On a Friday 10th of October people started streaming into Driv for Petter Carlsen & The Lonely Drummer Orchestra. The audience was people in their 20s to 30s, slightly older than the usual student crowd. It seems Petter Carlsen has a small and discerning following in Tromsø.

Petter's music befits the cold, dark landscape of Alta where he resides. It is the kind of music you listen to alone in a dim room at night. "Lush" is perhaps overused to describe resonating layers of sound, but it describes his music. He creates a sound forest with a slow tempo, guitar chords in minor keys, and sustained high-pitched vocals, which are often associated with contemporary Icelandic music.

Many of his song lyrics address an object of affection, and sound like a shoe-gazer's crush - earnest and pained, bordering prosaic. For example: "I



don't care what it takes / now it's time we pull the brakes". There were occasionally refreshing lines such as "one day we'll wake up when we're old and see clearly without being told".

Perhaps the more original aspects of his music are instrumental. Petter is naturally expressive with the guitar. The Lonely Drummer Orchestra is equally talented. The reason for the clever oxymoron in his name became clear when he played multiple instruments, including hand bells and a lap steel guitar. Many instrumental duets between the guitar and the drums were the musical equiv-

alent of intimate conversations.

By the end of the night, it was clear that the audience had enjoyed the gig. They made their appreciation felt through catcalls. Even if you missed this gig, you can find his music online. The evocative official music video "Even Dead Things Feel Your Love" is a sweet spot to start wandering in Petter Carlsen & The Lonely Drummer Orchestra's sound forest.

[kultur@utropia.no](mailto:kultur@utropia.no)

## CONCERT REVIEW

TEXT: Elza Böröndy

PHOTO: Alejandro Berrio

Driv became lively again in the evening of the 2nd of October: Hekla Stålstrenga came to Tromsø to cheer up the folk during the long, darkening nights.

### Facts:

- > Band: Hekla Stålstrenga
- > Date: 02/10/14
- > Driv Studenthuset

This band does not have to be introduced to the town: they come regularly to Tromsø, either on their own or accompanied by an orchestra. They are one of the bands in Norway that represent folk music with an occasional hint of rock. This time, they stepped on the stage with just the usual line up: Anne Nymo Trulsen (vocal and piano), Ragnhild Furebotten (fiddler), Tore Bruvoll (guitar), Trond-Viggo Solås (bass), and Ole-Jakob Larsen (drums).



This concert in October was special, for it was shorter than the ones in previous years. It will also be their last one for some time, for both Ragnhild and Anne's due dates are looming close. This meant that standing on the stage, even for only one hour, is bound to be quite tiring for them. Yet both the band and the singers performed from their hearts like always, but the fact that both the women are pregnant just highlighted the evening even more. Even, at the end

of the concert Anne referred to her pregnancy: "We cannot come to give concerts to you again in the near future, but hopefully, you will understand." Which made the concert perfect!

Still, no concert would finish without the most famous song: "Har du fyr". Even though they will not be performing live for a while, we still have quite a great bunch of songs from the band that we can listen to while we await their return! Probably their children will also grow

up with these songs and may have even listened to them already a great deal of times whilst growing. Thanks for the cosy atmosphere at Driv created by Hekla Stålstrenga! We as fans, are curiously waiting for the news and your return.

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## Women's Choir Delivers with 'Songs of Love and Travel'



TALENT: TAKK members performing with enthusiasm and energy.

### CONCERT REVIEW

TEKST: Chelsea Mackay

FOTO: Ellen Dobrowolski

### Facts:

- > When: October 12th, 2014
- > Conductor: Bjarne Isaksen
- > Featuring: Sara Marielle Gaup Beaska
- > Next show: December 6th, 2014

**Choir brings tremendous energy to their dynamic fall concert.**

On Sunday, October 12th, the Tromsø Akademiske Kvinnekor (TAKK), presented their annual fall concert. The choir, which is comprised of female students, teachers, and other women associated with the University, presented this year's concert in a small gallery in Tromsø Kunstforening. This year's theme, 'Songs of Love and Travel,' sought to take the audience on one last journey before the frost set in, with songs from Norway, Sweden, Finland, Hungary, Bulgaria, Taiwan, China, and Scotland.

**Joik adds to dynamic show**

As the audience came to their seats, they were greeted by a stage decorated with pieces of luggage. Soon, a soloist would emerge, singing a moving, lingering tune which would slowly grow more

complex and challenging as the voices of around two dozen other women joined her. This opening number was haunting, and illustrated the complex nature of the topics at hand; love and travel are not always easy to endure. The next piece, however, quickly turned the mood around – a joyous song that inspired the exciting feelings of heading out on a summer adventure. The choir, now in its fourth year since being founded in 2010, would prove to be a force to be reckoned with; they deliver an excellent rendition of Taiwanese folk tune 'Diu diu deng' – a short, energetic song in which the choir imitates the rhythmic sounds of a train – while they also hold their own next to acclaimed Sami joiker Sara Marielle Gaup Beaska. Gaup Beaska, a seasoned and accomplished joiker from Guovdageaidnu in Finnmark, added a unique and exceptional element to this performance. Sami joik was well-incorporated into much of

night and while joik is a unique and difficult skill to master, the choir handled this musical style admirably.

### A whirlwind trip around the globe

The choir, directed by conductor supreme Bjarne Isaksen, kept the energy up throughout the evening, effectively using movement, props, and formation to complement their songs. 'Kaval Sviri,' a Bulgarian folk song frequently featured on the television show *Xena: Warrior Princess*, was an exceptional highlight of the evening. The song itself is a fierce one, and the women's choir did not shy away from that ferocity, but rather performed it with extraordinary passion and prowess. Another highlight was a solo performance, in which one of the choir members soulfully took on the role of a Gaelic Scottish woman, sharing tales of her dead lover and the travels they would

undertake together with the audience. Norwegian songs 'Ola Glomstulen' and 'Alle mann hadde fota,' both skillfully arranged by the choir's own conductor, brought us back home, and ended the show on a strong note. The choir would go on to do an encore featuring a joik duet between Gaup Beaska and one of the members of the choir, and would conclude the show with 'Kaval Sviri' for a second time. The audience and choir alike seemed to be craving a repeat of this song, as its strength and harmonies are simply phenomenal, especially in the surprisingly excellent acoustics of the gallery. Overall, Tromsø Akademiske Kvinnekor with Sara Marielle Gaup Beaska and conductor Bjarne Isaksen delivered a dynamic and enjoyable evening. Be sure not to miss their next concert on December 6th with their brother choir, Det norske mannskor av 1995 (The Norwegian Men's Choir of 1995).

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# The Fleshtones at the Blårock cafe: a perfect rock and roll experience

## CONCERT REVIEW

TEXT: Grazia Scannicchio

PHOTO: Sara Hatami

If you know Tromsø a little bit, you know about the importance of the Blårock cafe within the music scene of the city. On the 9th of October, Blårock hosted an amazing concert by The Fleshtones in what is definitely the best rock concert venues in Tromsø.

The Blårock cafe, as the name suggests, mainly caters for patrons with a rock taste. This unique angle is what makes this pub very interesting and appealing. For those who like rock and in specific rock and roll, it is mandatory to pay at least one a visit to Blå rock. This bar is known for being a great venue for small rock concerts, and on the 9th of October its reputation was not tarnished. A true rock and roll American band, The Fleshtones, took to the stage in what was an unforgettable night. Unlike many concerts in Tromsø The Fleshtones actually had a support band, the Norwegian Switchblade Rebels, sent out to warm up the crowd ready for the rock and roll main course.

### A Punk rock starter

The band Switchblade Rebels were sent out to warm up the crowd at the beginning of the concert and, to be honest, a better band couldn't have been given this responsibility. They belong to the genre of what can definitely be defined as genuine proper punk rock. Their sound, vibe and imagery resulted in a great support show resulting in an enjoyable experience. They were a complete burst of energy which left the crowd hyped up and wanting more...

### A Rock and roll main course

The Fleshtones are usually defined as a garage rock band, but during their performance they proved how their sound can mostly belong to classic rock. Their style is actually a mixture of classic, garage, and punk rock. The core and spirit of the Fleshtones lies in the rock and roll sound of the seventies, and in fact the band was born in the US during this period. The Fleshtones performances was great and long lasting for more than one hour, which is unusual for bands here in Tromsø! The audience seemed to enjoy themselves as they were up rocking out and dancing for the entirety of this brilliant rock concert. Yet although the crowd was up and going it seemed that the band's members themselves were the ones having the most fun. They sang and danced around the small stage a lot, even walking amongst the audience: the Fleshtones really know how to entertain and interact with their audience! They had a friendly approach and connection to the people in the crowd:



at some point they even let two girls (the groupies came back!) on the stage to dance around them as they performed a tribute to the Ramones. You could see how natural they are and how much they enjoy playing rock and roll. The concert was so entertaining that the audience didn't want the Fleshtones to finish and leave, wanting them to continue into the night. In conclusion, the band is really worth seeing live: even if they have been performing since the 1970s you can really see that they have more energy than some of the younger bands!

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# Jonas Alaska at Kulturhuset

## CONCERT REVIEW

TEXT & PHOTO: Kelly Then

### Intimate folk

Jonas Alaska played in a cosy gig on the 26th of October for an appreciative audience at Kulturhuset.

The organizer was Viseklubben Spelt, a club which supports musicians who produce original music "in the northern Norwegian folk tradition".

Kulturhuset is the venue for Spelt's current season because the club's usual venue, Vertshuset Skarven, is under renovation.

Visit <http://www.viseklubbenspelt.no> to see the program for the rest of this season.

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## SENSUAL, ALLURING, MESMERIZING CONCERT...

CONCERT REVIEW

*kultur@utropia.no*

TEXT: Boyka Todorova

PHOTO: Gintarė Turskytė

The Norwegian indie-pop band Highasakite performed at Driv on 16th of October. And what magic this concert was! The enchanting and quirky voice of the vocalist - Ingrid Helene Håvik overflowed the concert hall. Small lights, smoky stage and mystical vibrations – the ambience was unique for sure. The special atmosphere that Highasakite created cannot be described with simple words – their presence was overwhelming. Every single element of their performance was contributing to the creation of a mystical, almost sanctuary feeling. Ingrid's voice is indeed powerful - it varied from mellow delicate timbre to deep, rich tonality. Although it must also be said, that she was incredibly sensual and appealing. All of the members were so natural on stage; it was easy to feel that they really enjoy what they do. The connection among them was amazingly smooth and fluent. The five members of Highasakite: Ingrid Helene Håvik (vocals), Trond

Bersu (drums), Øystein Skar (synths), Marte Ebersson (synths) and Kristoffer Lo (guitar, percussion, flugabone) were so connected - like they were one whole.

As for the music – it brought such a powerful, luscious feeling. Highasakite's indie-pop was mixed with some folk elements, electronic influences, and at the end, the result was an outstanding style with incredible charisma. The song's lyrics are a special mind provocation – surrealistic and deep. So is the whole feeling of their music. The band literally dragged the audience into another emotional reality. It was like leaving reality behind for a few hours, and letting yourself flow away with the sound. This musical experience was so captivating! The outstanding voice of Ingrid, the unique rhythm, the memorable melodies, the magical presence – all these elements were creating an unforgettable concert.







# The Heavy Metal Pages

*Do you guys know many good Faroese Metal bands? Nope? That's what I thought, so here's something about the Sheep Isles' best kept secret: SIC.*

TEXT: Lyonel Perabo PHOTO: EIJA MÄKIVUOTI

The Faroe Islands are quite the place when you think about it: With a population of about fifty thousand souls stranded on a couple of bare rocks in the middle of the North Atlantic, you'd think that nothing happens there bar sheering the sheep and drying the haddock,

but you'd be just terribly, horribly wrong.

The Faroes might be tiny, but they nevertheless harbor a dazzling cultural life, encouraged by its relative isolation and ongoing national aspirations. Few artists might ever

make it outside the Islands but those who do tend to deliver the goods music-wise: Eivør Pálsdóttir, arguably the nation's most popular performer, has released more than ten albums in less than fifteen years, blending soulful Folk with Rock, Jazz and symphonic music, while Týr, the only Faroese band you're likely to have ever heard about, managed to ride the waves of the Folk Metal movement to end up on the top.

So yes, there's lots of great music in the Faroes; it only requires some slight digging to encounter some real neat aural offerings, certain to bring great joy and entertainment to those who will listen. One band that I discovered when I (briefly) visited the Islands a couple weeks ago was SIC, from the nation's capital, Tórshavn.

SIC was actually established more than ten years ago, in 2002, by a couple musicians that had already learned the tools of the trade in the local underground scene. From this point on, various lineup changes and countless song-writing sessions would rock the life of the young band. This lengthy process might have slowed the young lads in their race for recognition but ultimately tempered them to the point where, five years later, they were finally ready to unleash their first offering unto the world.

Pandemonium, the band's sophomore album, was released by the Faroes' sole record label, Tutl Records, in

early 2007. It's, in all fairness, a rather rich album, showcasing the numerous influences the SIC guys were fed on and resulting in a distinctly unique sound. On one hand, Pandemonium clearly belongs to the Metalcore family, but it's a bit more complicated than that: on this album, SIC does not simply abide by the "tough-guy" credo of bands like Earth Crisis or Hatebreed, as they also display an unapologetic dedication to melodic and varied songwriting. That said, the Tórshavn guys thankfully avoid the trappings of Melodic Metalcore which too often end up creating monstrosities such as Bullet for My Valentine or the Devil Wears Prada. Instead, SIC showcases some surprising Post-Grunge/Nu-Metal influences in their overall somber atmosphere. The clear vocals, rather prominent at times, are almost reminiscent of Pearl Jam, and mid-tempo songs, uplifted by moody guitar riffs ("My Hell") end up being the perfect counterweight to other fierce thrashing anthems ("Hands Unfold").

Following the release of Pandemonium, SIC got the opportunity to get a decent footing in Europe, touring in numerous countries from Denmark to Greece and even headlined their own tour in a fifteen-date invasion of the United Kingdom. Making good use of this surprising momentum, the band released their second album, *Fighters They Bleed* in 2010, still on Tutl Records. This LP, produced by none else than Tue Madsen a.k.a. Modern Metal Man (*Heaven Shall Burn*,

"This album doesn't only kill; it's the definition of aural homicide"

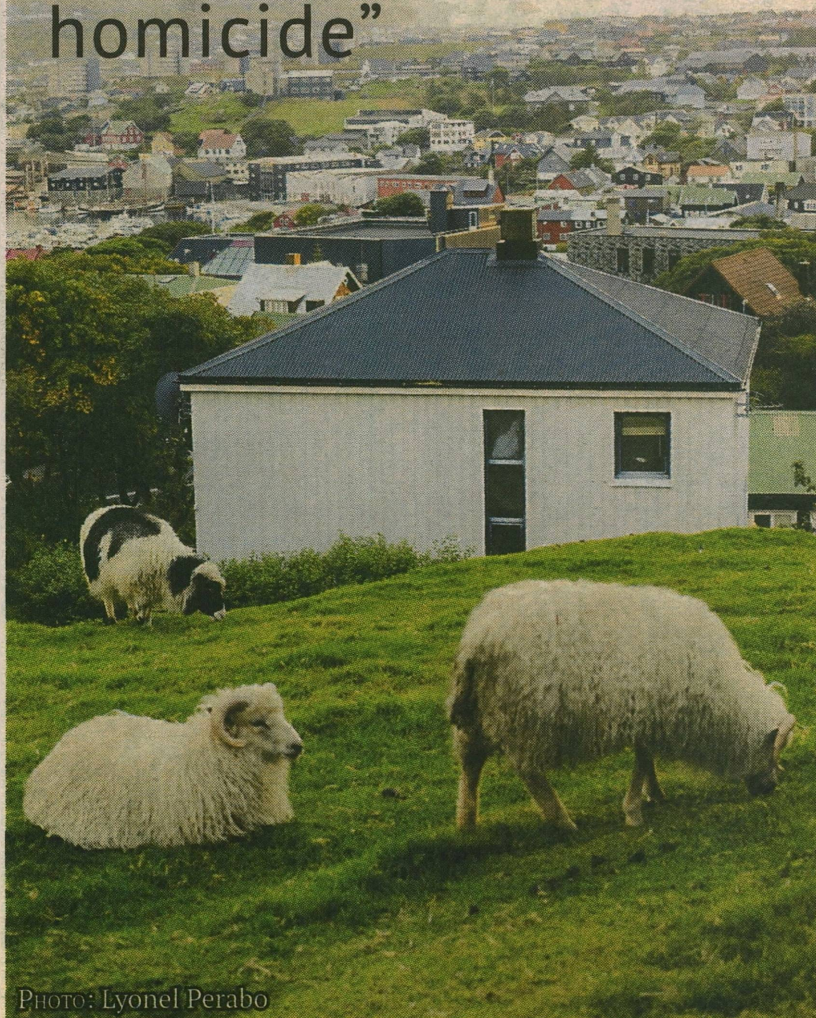


PHOTO: Lyonel Perabo



## The Faroese Issue



The Haunted, Winds of Plague) was both a departure from the Pandemonium sound and an amazing album in its own right.

Heralded by the completely street-credible combination of killer cover art (courtesy of Spiros from Septicflesh) and a catchy title, *Fighters They Bleed* is probably one of the best Metalcore LPs released this century, no less! While the band does wipe out most of their admittedly passé Grunge/Nu-Metal influences, we are served instead a massive chunk of pure Groove. The album's

production is bigger than life; the guitars decidedly melting with the massive rhythmic section lead the ways for lots and lots of Heavy Chuggin'. The wary listener will also thankfully not encounter too many pointless breakdowns and other unsubtle moshparts in this album which has intelligently been conceived as a behemoth assault punctuated with severe doses of melody and an ever-changing vocal soundscape. *Fighters They Bleed* is so incredibly immense that even the few crusaders that scoff at all types of -Core music would

have to acknowledge SIC's voracious firepower. This album doesn't only kill; it's the definition of aural homicide.

SIC really managed to release a monstrous beast in 2010. Strangely, the momentum that was apparently building up prior to the release of *Fighters They Bleed* seemingly died down after the album's release. Few concerts were played to support the album and, in the more than four years separating us from the release of their second LP, SIC have only managed to release two new songs

online. What happened to the Tórshavn crew? The band, keeping a low profile on the interweb has actually released, not two weeks ago, a curious message: "Something's cooking". Let's hope that this rather hazy notice will eventually lead to some hot and scorching Metal being spewed from our beloved Islands. Iceland might have stinking Volcanoes, but the Faroes have SIC.



# Teater Aksen – Student Theater with quality

## THEATER

TEXT & PHOTO: Gintarė Turskytė

Four walls, three people, one color.

I met Cristina Langfeldt and Andrea Oudenstad in the black rehearsal room in Kunstakademie. Both of them have professional backgrounds in arts and participated in Teater Aksen's prior life as actors. They decided to take a different perspective and start over. They've implemented many changes and are going to produce and direct a performance this year.

The first introductory meeting with at that point unknown future theater colleagues was about to happen when I met them. Both seemed relaxed and calm, goal-oriented and determined.

"We want to bring Teater Aksen to a whole different level," began Cristina Langfeldt. In order to achieve the best results, both women are ready to work hard and make the groupwork, too. In fact, the word "work" came up innumerable times during the interview. Good or bad, the attitude is clear.

Reborn Teater Aksen plans to experiment with the form, incorporating music, movements, body, images and color to communicate feelings to the audience. The newcomers are expected to contribute with their yet unrevealed talents and



share the different forms of artists that are inside them.

Starting the season with a new standard, the performance should be finished and ready for your judgment by late February or early March. Teater Aksen expects to reach a wide audience, including professionals and members of student theaters in other cities. Sounds ambitious, but the directors believe anything can be accomplished if things are taken seriously.

I met the new actor group shortly before leaving. It seemed that they were still a little uncomfortable around each other but it also felt they are seriously dedicated to their work. I was thinking how any color appears brighter in the black background of the rehearsal room. Considering the short period of time they have to prepare the play, it was probably a good choice of color for a rehearsal room – new talents should stand out easily.

*kultur@utropia.no*



Caroline, Jan Erik (tannlege), Marthe, Anita (tannpleier), Christina (tannpleier), Karina (tannpleier)

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# KULTURNATTA TROMSØ

TEXT: Boyka Todorova, Gintarė Turskytė  
PHOTO: Gintarė Turskytė



IT IS NOT YET the end after the curtains close



KULTURNATTA in the city lights



SMOOTH music vibes



IN THE RHYTHM of the night



THE BEGINNING of the night – half full or half empty?



# LET'S DANCE!

## DANCE

TEXT & PHOTO: Boyka Todorova

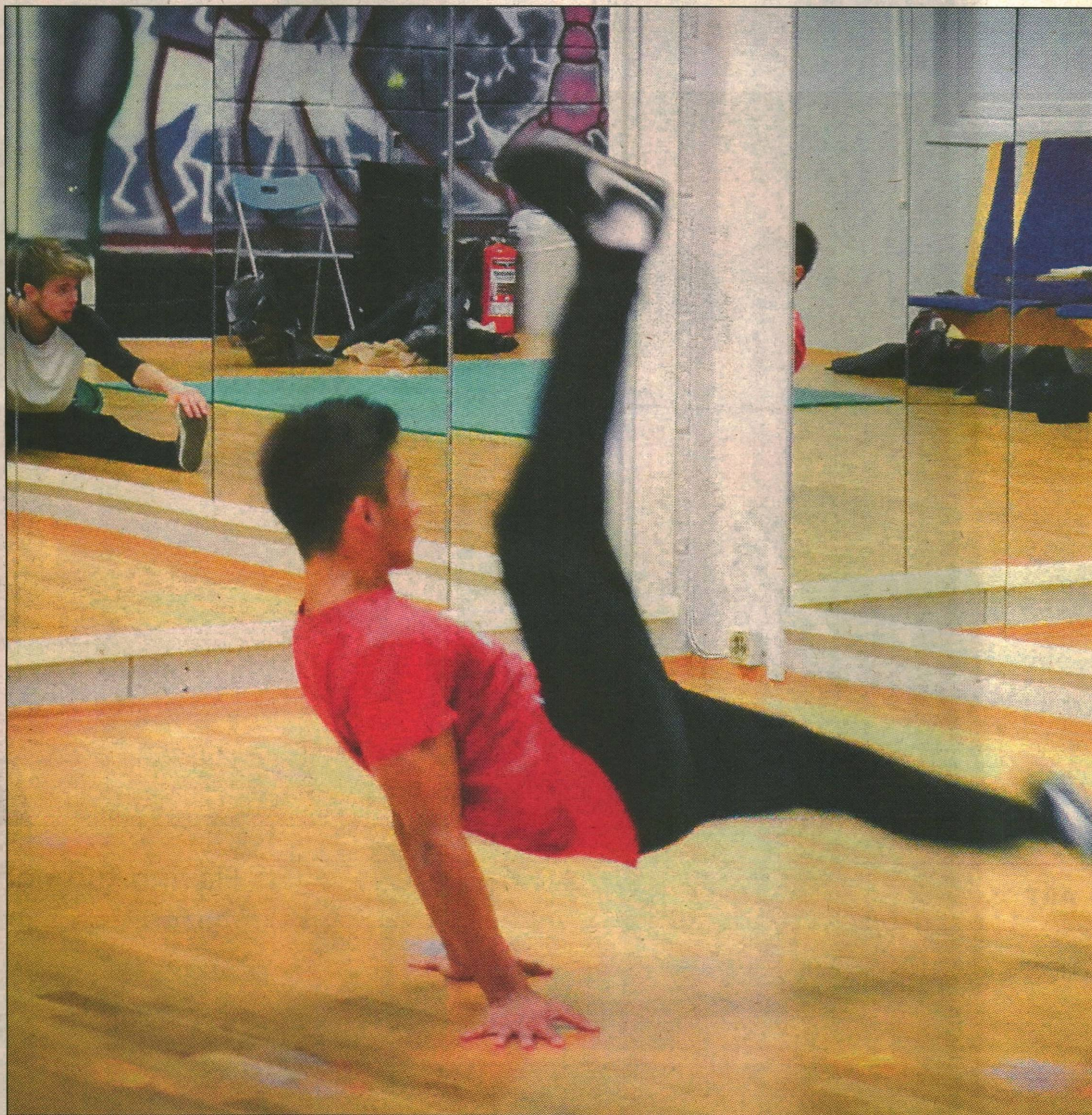
### Brace yourselves, winter is coming!

It's getting colder and darker... so what do we do to stay positive and active and to feel good? Dance!

Whoever you ask about the wintertime in Tromsø, everyone says the same thing: "Stay active, and stay social". But then the question remains – how exactly can you spend all that time in an active and social way? And how do you find motivation not to stay in your warm bed all day long, drinking hot chocolate and watching movies? Well, let me present to you Kristian Høiland, Bao Andre Nguyen and Christopher Walle – three Norwegian boys who figured out how to have great time even in the dark winter period. What is their magical formula? Break dancing.

Coming from different dancing styles, backgrounds, and inspirations, Kristian, Bao, and Christopher mix these influences and dance together several times every week. Upon

entering the dance hall, the atmosphere is electric, immediately taking you to another dimension and putting a smile on your face. Together the dancers mix breakdancing, contemporary and modern dance. They find inspiration in different aspects from their daily life – gymnastics, taekwondo and even Japanese animations. This is one of the best parts of dancing: drawing inspiration from everything in your life and expressing all your thoughts and feelings. Bao is also a part of the well-known Norwegian breaking crew the "Kingwings" and he has extensive experience in many different types of sports. However, dance is his big passion. Christopher has over 15 years of dancing experience. He is the founder of "Newskool Danseskole" and is also currently an instructor of Hip Hop and Breakdance classes for kids between the ages of 4 and 14. Kristian is that ever smiling guy who brings positive energy to every room. He seeks inspiration everywhere, and that can be seen in his unique and outstanding personal dance style. The guys agree there is no greater feeling than "inspiring people" and "passing on knowledge". The most important element of a freestyle performance is that you are able to represent "everything from life into a dance", good and bad things, happiness or sadness – the dance is a kind of "reflection



of life" and through it you can touch people emotionally. They all agree that challenging yourself every day and trying to improve is really important and helps to build a stronger personality.

What it all comes down to is that these guys are having a great time together. The b-boy scene in Norway is not as big as in other countries but this is perhaps the reason why Norway's scene is more united. When these boys dance together, their synergy is palpable in their interactions. The three of them agree that while dancing, you are a dancer, a student and a teacher all at the same time. It is important to motivate each other, to share a connection, and to just to have fun together.

The hours I spent I spent with these guys – watching them dance, and talking and laughing with them – filled me with positive energy; I couldn't stop smiling all day! And so dancing is definitely an amazing opportunity for staying positive and having great time, especially in the night period, when smiles and positive vibes will be clearly needed!





# But what should I draw?



ART

Having fun and learning how to make comics with cartoonists from Finland

TEXT & PHOTO: Boyka Todorova

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Immerse yourself in the magical world of comic books! Comics Workshop, organized by Oulu Comics Center was held at the Tromsø Library on the 16th of October. Finnish illustrator and comic artist Mari Ahokoivu provided an outstanding opportunity to learn how to make comics while having so much fun!

of several handmade comic booklets they had just created. It was such a pleasure to see kids and parents drawing and enjoying these moments together. Illustrate "3 facts about me" or create a story out of a "Short list of people"... the improvised comic books were a nice challenge for a participant's imagination, but children's creativity has no boundaries.

Don't ask yourself questions, don't hesitate - just draw! That's how the "Idea Library" was created. Motivated participants, a big amount of paper, pencils, scissors, glue... and a lot of smiles and inspiration. That's the magical formula to get started. The Comics workshop gathered children and even their parents to create a library of handmade mini-comic books. With the help of the Finnish illustrator Mari, the participants were making small comics, spending no longer than five minutes to fill up all six pages of their comic book. And those few minutes seemed really short - so the only way to do it was to use as much inspiration and improvisation as possible. Finally everyone ended up smiling and laughing, with a collection

The books were funny and catchy. Along with that, the radiant smile of the Finnish cartoonist Mari Ahokoivu was lighting up the room, giving everyone enthusiasm. She has a unique style that, believe me - you have to check out! ([www.mariahokoivu.com](http://www.mariahokoivu.com)) Colors, forms and so much spirit - all together. Her love for art and her positive attitude are catching. Even though I'm not a kid anymore, I can honestly say that this workshop was one of the most enjoyable events I've participated in recently. The idea of creating a small comic book is so addictive - I've already done several of them for my friends without any occasion. Sharing good vibes is so much fun!





# The Queen's Gambit exhibition – through the eyes of its curator

## INTERVIEW

TEXT & PHOTO: Elza Böröndy

Sandra Lorentzen, who was the curator of the Nordnorsk Kunstmuseum for the 2013- 2014 period, is not unknown to Utopia readers. She was responsible for the exhibition entitled "Still life in motion", for which we spoke to her about early childhood experiences and her connection to the art in one of last winters Utopia issues. Now we spoke to her about her newest exhibition, which was organized for the Chess Olympics and her relation to chess.

**Utopia:** I remember, we spoke earlier and you told me that you like matching the uncommon things together, mixing styles and so on... The Chess Olympics was a spectacular event in itself, but I'm interested in how you chose the different pieces of work to present in the Queen's Gambit exhibition? Also: How did you get the inspiration? Was there anything else other than the ongoing Chess Olympics?

**Sandra Lorentzen:** I wanted to make an exhibition with contemporary art works from the collection at the Northern Norway Art Museum linked to the game of chess, with focus on players, tactics and battle. In order to narrow down the scope of the exhibition, I chose to base the selection on a chess opening: Queen's Gambit. Queen's Gambit is one of the oldest chess openings and is defined by the opening moves: 1.d4 d5 2.c4. Here, White is willing to sacrifice a player in order to conquer the center of the board. It is up to Black to decide whether or not he wants to accept this challenge.

This exhibition allowed me to be creative and playful in selecting the works. Focus was shifted from style, period, and artist to the depicted image. The exhibited artworks are not necessarily produced on the basis of the chess game; however, they can be associated with this particular chess opening, where there is preoccupation with the placement of objects and a battle for the center.



SANDRA LORENTZEN together with a painting of her previous exhibition "Still life in motion".

**U:** Connected to the Chess Olympics how was the exhibition taken? Did you manage to meet some famous chess players, visiting your exhibition?

**S. L.:** The exhibition was received well and several players visited the museum during their stay. We hosted one of the Blitz events during the Olympics, followed by a guided tour for the participants. The tour was held together with the President of the Norwegian Chess Federation Jøran Aulin-Jansson, who also happens to have been my former chess instructor.

**U:** Did you visit the Arena during the games?

**L. S.:** Yes, I visited the arena together with my mother, Ida Lorentzen, who had a chess

performance at the Tromsø Art Society during the Olympics.

**U:** Do you have any personal connection to chess?

**S. L.:** Absolutely! I played actively as a child. I first began in the States before joining Asker Chess Club when I was around 10 years old. I continued on becoming an instructor and my mother became the chairwoman of the same club.

**U:** How long is the exhibit at museum?

**S. L.:** Until 31st of December 2014

**U:** Thank you for your answers and time!

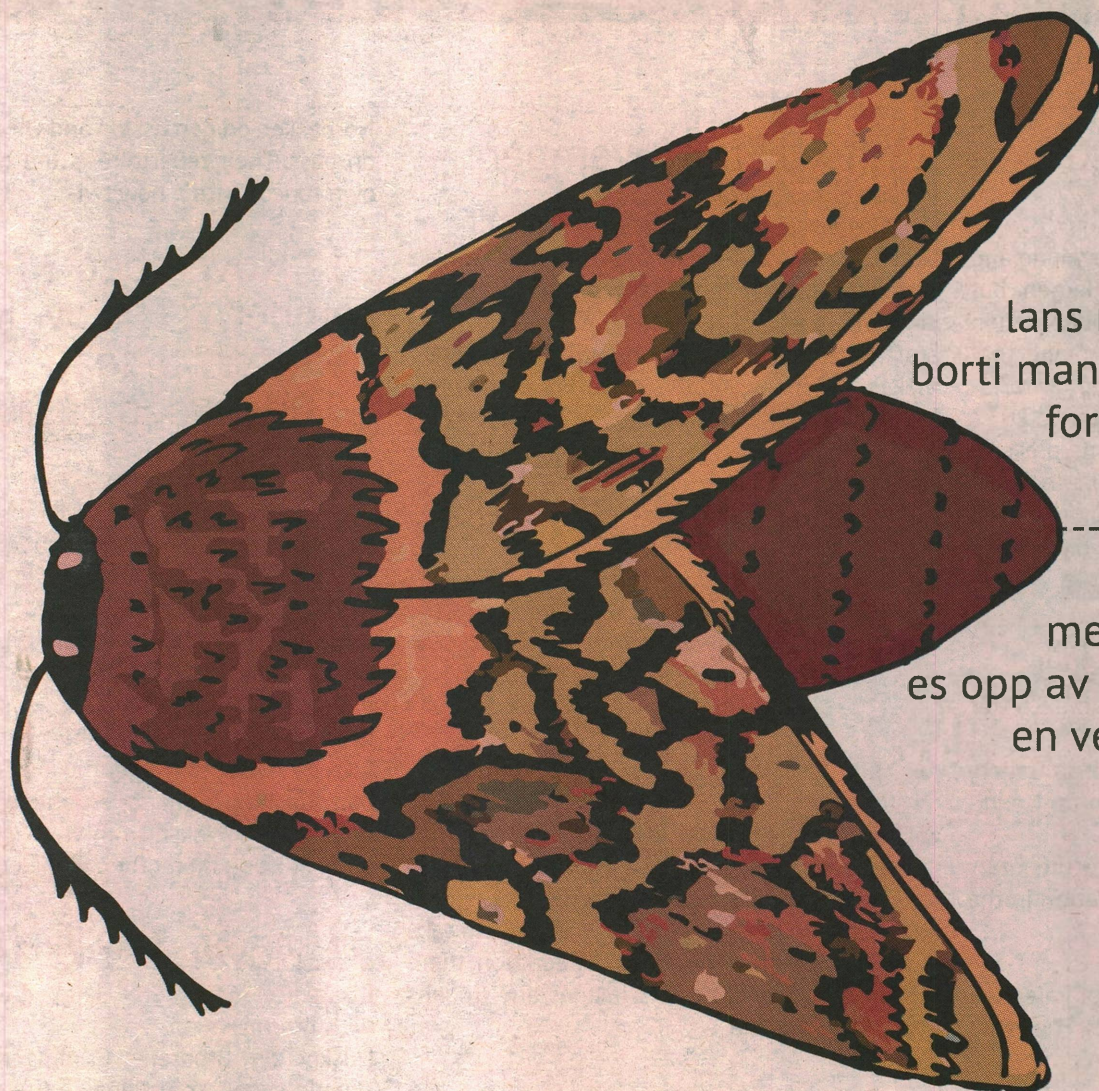
*kultur@utopia.no*



# Dikt

TEKST: Erlend Wichne

ILLUSTRASJON: Eira Triguero



M-  
øllen  
den flyr ving-  
lans rundt og dunker  
borti mange ting med alt-  
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en veit hvorfor. Sånn  
ser andre dyr  
ut og-  
så.

## Yttrium

KJEMIEN RUNDT OSS

TEKST: Bjarte Aarmo Lund

FOTO: By Alchemist-hp (talk) (www.pse-mendelejew.de) (Own work) [FAL], via Wikimedia Commons



YTTRIUM er et mykt metall som først ble funnet i en gruve i Ytterby utenfor Stockholm.

Det var i 1787 at Carl Axel Arrhenius fant en svart klump. Den unge Arrhenius var blitt kjemiker i den kongelige svenske arme, og nå undersøkte han gravene i Ytterby, utenfor Stockholm. I et håp om at dette svarte og tunge mineralet skulle inneholde dyrebart wolfram sendte han prøver til bekjente med laboratorier. Han kalte det nye mineralet ytterbit.

To år senere ble det klart at det

var et nytt grunnstoff, men det var ikke før i 1828 at noen isolerte det rene grunnstoffet.

Tjukke tv-er og gamle pc-skjermer var i grunn ganske spennende konsepter. En elektronkanon (bokstavelig talt høy spenning) fikk stoffer i skjermen til å lyse opp i forskjellige farger, og yttrium var en elektronakseptor som kunne overføre energi til et annet sjeldent stoff, grunnst-

offet europium, som produserte rød farge.

Yttrium er et mykt metall, men i kompleks med aluminium og oksygen (YAG) kan det være nesten like sterkt som diamant, og faktisk er en del syntetiske diamanter faktisk yttrium forbindelser.

Yttrium har ingen kjente biologiske funksjoner, men det pro-

duseres rundt 10 000 tonn årlig. Hvis du plutselig finner deg selv i en yttrium-gruve kan det være lurt å bruke maske, og ikke røyke (generelt et bra råd). Støvet kan nemlig fremkalle lungesykdom og er brennbart.

kultur@utropia.no







# culture calendar

## 7th November at 22:00

Silja Sol

@ Bastard Bar

Silja Sol has, for several years, been a young and promising singer/songwriter from Bergen, but it wasn't until she entered into a collaboration with producer and musician Kato Ådland that her identity as an artist took proper form. Together they completed her debut album in 2012, and in November of the same year, she presented her first Norwegian-language single, "Noe" (Something). NRK P1 and Bergens Tidende fell in love with the song and played it on the radio and reviewed it as a "great debut single".

## 7th November at 20:00

Det blinde øye (A Blind Eye) and Gimme Shelter

@ Tromsø Kunstforening

Welcome to the last opening of Tromsø Gallery of Contemporary Art with two important exhibitions:

- A Blind Eye: A photograph documentary about the influences of the globalization in the weaker sections of society

- Gimme Shelter: In support of Palestine, an exhibition by ten renowned artists. The event is followed by a party at the bar "EKA".

## 8th November at 14.00

«Homo Religiosus» and «Kom, for alt er ferdig» exhibition openings

@ Perspektivet Museum

Opening for our new main exhibition Homo Religiosus and photo exhibition "Kom, for alt er ferdig" (Come, for all is finished) by Eivind H. Natvig. The exhibition will be opened by Minister of Culture Thorild Widvey.

## 9th November at 20:00

Arkhangelsk Chamber Orchestra and Ola Asdahl Rokkones

@ The Arctic Cathedral

When Arkhangelsk State Chamber Orchestra and saxophonist Ola Asdahl Rokkones plays a concert in Tromsø - it is with both Norwegian and Russian music on the program. The concert is part of a longer tour in Norway, which ends in Oslo and St. Petersburg.

## 13th – 15th November

Support Concert: Legal Aid for the Long Remaining Children

@ Roadhouse Rock Diner

Local metal bands raise money and awareness for asylum children waiting to have their case re-tried in order to be granted asylum amnesty. The funds raised will be destined to these children.

## 13th – 15th November

Barents Jazz Festival

@ Different places in Tromsø sentrum.

Barents Jazz is an annual jazz festival in Tromsø. In mid-November, the polar night begins to become more and more prominent. This marks the start of the festival with some of the best jazz artists in Norway and the world. For more information visit [barentsjazz.no](http://barentsjazz.no)

## 14th November at 22:00

Kaveh

@ Driv

Rapper from Oslo, winner of the "Rapvalgs" artist competition with the song "Mitt Land" in 2009.

## 15th November at 19:00

Vi sto han av!

@ Verkstedet, Kulturhuset

It has been 20 years since Norway voted NO to EU. A cultural program with musical performances by Northern Norwegian artists will take place to celebrate this event. In addition, there will be a display of posters, images, and slogans from the EU battle.

## 15th Nov. at 20:00

### – 16th Nov. at 19:00

Mozart's Requiem

@ The Arctic Cathedral

The Music Conservatory of Tromsø and the University Choir "Mimas" join forces to perform one of the truly great works in the history of music; Mozart's requiem. We provide brilliant soloists, a top quality/knotch choir, an orchestra, and a wonderfully energetic conductor.

## 16th November at 20:00

Trine Rine Strand Band

@ Kulturhuset

Trine Strand is a folk singer, lyricist and composer. She has repeatedly been described as an artist with a warm voice and intimate lyrics. Northern Norway is given central prominence in Trine Strand songs. She describes the mountains, the light, and the people of the North in such a warm and magical way that it must be experienced.

## 22nd November at 21:00

Furebotten & Buljo Kvartett

@ Kulturhuset

Two years ago, the audience didn't want to leave the concert with Ragnhild Furebotten and Georg Buljo. This time they play together with Helge

Norbakken on percussion and Ole Morten Vågan on bass. Their repertoire is the two frontmen's own tunes - with a new twist.

## 21. November – 13. Desember, 21. Nov. kl 18:00 deretter tirsdag - fredag 19:00, lørdag 18:00

Blodig Alvor

@ Hålogaland Teater

I suksesskomedien «Blodig alvor» vil alle kjenne seg igjen og dra gjenkjennende på smilebåndet. Det starter sivilisert over et kakestykke og utvikler seg til et oppgjør med oppkast, kunstbøker og en hamster. Når foreldrene til guttene møtes er de høflige og vil skape et godt miljø preget av forsoning. Men denne høfligheten slår raskt sprekker og ganske snart blir vi sittende og lure på hvem som egentlig oppfører seg mest barnslig. Med humor, snert og gjenkjennelse ser vi hvordan vi voksne kan være villige til å ofre både etikk og moral for å vinne en diskusjon.

## 23. November kl. 18:00

Riksteatret Presenterer Hang og Grete

@ Kulturhuset

Husker du Brødrene Grimms akkurat passe skumle eventyr om Hans og Grete som går seg vill i skogen og blir tatt til fange av den onde hekse? Denne høsten kan du glede deg til å oppleve det klassiske eventyret fortalt som en fantasifull barneforestilling spekket med musikk og oppfinnsom fortellerglede. Bli med Hans og Grete på deres ferd gjennom skogen og følg dem til pepperkakehuset, der verdens slemmeste heks bor. Kan du hjelpe dem med å finne veien hjem til pappa?

## 28th November at 22:00

Lindstrøm Clubnight

@ Driv

Few Norwegian electronic-music producers are as known as Hans-Petter Lindstrøm. With hits like "Lovesick", "Baby Can't Stop" and "Vos-sakorv" he has become one of the leading artists in Norway.

Illustrasjon: Adrian Myhren

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