

CyberScribe 171 - November 2009

Many people have speculated in public and especially in private about the future and fate of Zahi Hawass, head of Egypt's Supreme Council of Antiquities. He had already been in office longer than nearly every one of his predecessors, and while many wanted to see him ousted, many others wanted to see him stay. Whatever you might have thought about him, his impact on Egypt and Egyptology has been monumental.

Some thought he might move up to me a Minister of some government office, that he might leave Egypt and become part of some major museum, or that he might be some sort of combination of impresario and free-lance Egyptologist.

But it seemed that it was about time for him to go, and he himself had been stating that he would leave in the Spring of 2010. The CyberScribe had been more than a little suspicious of how suddenly and prominently Hawass was pronouncing his own fate. Did Hawass actually have something up his sleeve? Was he arranging things for a great announcement? That seems to have been the case.

Note below where he states '...Ministers and Deputy Ministers in Egypt have no set age for retirement...'. As long as his star remains bright and he keeps getting support from the national government, Zahi may be staying at the helm of the Supreme Council of Antiquities.

The item below from Zahi Hawass's on blog (abbreviated slightly here) (<http://www.drhawass.com/node/350>) tells the public side of the story. In Hawass's own words, he states:

"This past week the President of Egypt signed a decree naming me the Deputy Minister of Culture. I was very honored by his decision, as it shows his continuing support of my work to preserve the monuments of Egypt.



Dr. Hawass accepts his appointment as Vice Minister of Culture of Egypt in a reception at his office Sunday. (photo: Jennifer Willoughby)

“There is a rule in Egypt that when a government official reaches a certain age, they retire. Therefore I was planning to retire next May. There are many good people at the Supreme Council of Antiquities who have experience and whom I hope could do a good job protecting Egypt’s history. However, I was concerned that the government would decide to appoint someone from the University to fill my position, who did not have experience in archaeology. Such a person might be impressed by the glory of the job and not focus on the monuments, and all the projects I have initiated would be abandoned.

“Although this worried me, I was planning my life after the SCA. I was planning to have a new office with all of my books, where I could continue writing. I would continue to give lectures and travel all over the world, and also continue my excavations at Saqqara and the Valley of the Kings. But then President Mubarak called me on the phone to ask me when I am really retiring. He said he would appoint me as Deputy Minister of Culture, which would mean that I would not have to retire next year, as Ministers and Deputy Ministers in Egypt have no set age for retirement.



Dr. Hawass in front of the Royal Jewelry Museum in Alexandria, one of several new museums that will open this year in Egypt. (photo: Jennifer Willoughby)

“My dream for the coming years is to continue working and especially teaching young people in the SCA how to make good decisions and be assertive, to fill my position. I hope future heads of antiquities can come from within the SCA, where these young people have experience in archaeology and site management, rather than from the University, where they would not gain this valuable experience. This is why I feel that my decision to stay will help me to finish my work and fulfill my dreams.

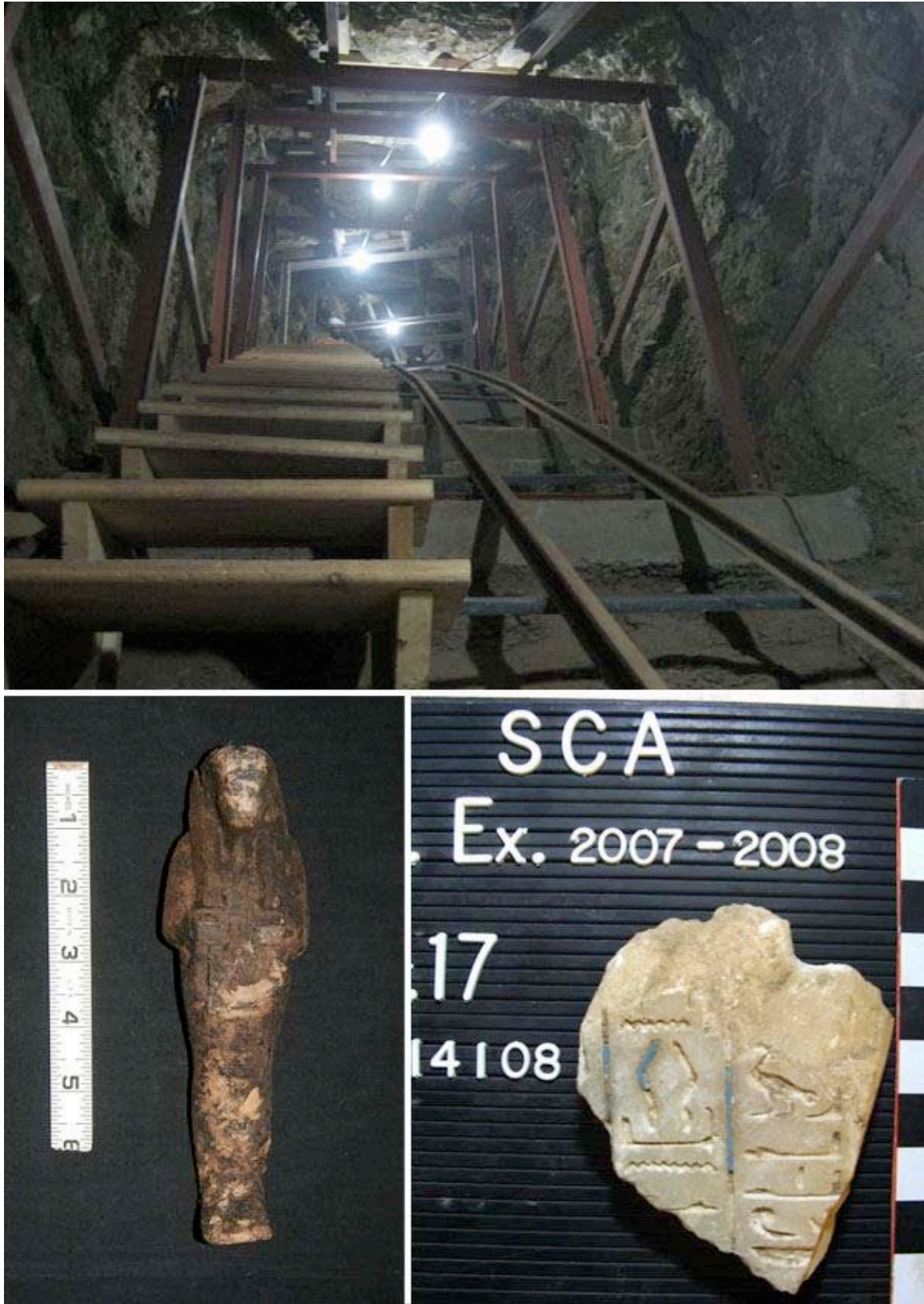
“When President and Mrs. Mubarak called me to tell me I could be a Deputy Minister, to give me the opportunity to continue serving my country, I was very honored. I hope that I can continue to do good works, and that the world will see many important improvements in the years to come.”

While we are on the topic of Zahi Hawass, there has been a recent update on several of his pet projects, including one that fascinates the CyberScribe...the mysterious tunnel at the bottom of the tomb of Seti I. The story rambles quite a bit, but contains nuggets of interest. Read on (condensed somewhat) in this article from the newspaper Al-Ahram Weekly On-Line (<http://weekly.ahram.org.eg/2009/970/he1.htm>):

When the famous explorer Giovanni Battista Belzoni discovered the tomb of Pharaoh Seti I in 1817, he knew that it represented a very developed example of a New Kingdom royal tomb. Not only was it the longest, deepest and most completed tomb ever found in the Valley of the Kings, but its walls were painted with fine scenes in full color featuring the great pharaoh in various positions before the gods and with his family. Inside the burial chamber Belzoni found a calcite anthropoid sarcophagus and a fragment of a canopic chest that used to hold the internal organs, and is now on display at Sir John Soane's Museum in London.

“The most mysterious feature in the tomb, and one that has perplexed Egyptologists until today, is the long passageway found underneath Seti I's marble sarcophagus.

“Why did the ancient Egyptians dig such a tunnel beneath the Pharaoh's sarcophagus? Was it to his treasure, or for religious purposes, or as a security precaution? What was the real purpose of the tunnel? And what did it lead to?



Clockwise from top: the secret tunnel inside Seti I's tomb; an inscribed ostraca and an ushabti figurine unearthed in the tunnel

“Belzoni and his team tried hard to answer these questions, but they concluded that the tunnel ran down to a depth of 100 meters into the bedrock. It was also theorized that the tunnel was an attempt to link the Pharaoh's burial chamber with the groundwater. This conjecture stemmed from the existence of a natural spring at the Osirion in the Temple of Seti I at Abydos, which provided a pool of water within the structure to symbolize the primeval waters of creation.

“In 1961 a local man, Sheikh Ali Abdel-Rasoul, began to excavate inside the tunnel. He had learnt of its existence from his grandfather, who had worked with European archaeologists at the turn of the 20th century. Abdel-Rasoul, who financed the excavation work himself, believed the tunnel would lead to Seti I's real burial chamber where his treasure could be found. Abdel-Rasoul thought that the burial chamber previously discovered was a decoy to hide the real chamber from tomb robbers. However, he not only ran out of money but the permit he had obtained from the antiquities service was rescinded, so Abdel-Rasoul was forced to tell his 22 laborers to stop digging only few months after it began.

““My grandfather was the first Egyptian to explore the Valley of the Kings,” Abdel-Rasoul's grandson Sayed told Al-Ahram Weekly. He said the government of that time had awarded him by issuing a golden medal bearing his name and had appointed him chief inspector of the archaeological area on Luxor's west bank.

““We are not tomb raiders as some claim; on the contrary, we were the first to protect the treasures of our ancestors the Pharaohs,” Sayed insists. He said Mohamed Abdel-Rassoul, the founder of that branch of the family, who died at the age of 88, was the one responsible for leading the authorities to the huge cache of royal mummies at Deir Al-Bahari in 1871.

““They never hid some of the mummies to sell for themselves as some history books say,” Abdel-Rasoul said. He insisted that his family had not commandeered the treasure of tomb number 320 and sold it to a woman named Hapi, as some claimed. Rather they had found it in 1871 and led the authorities to it. The cache contained 40 royal mummies of some of the most famous Pharaohs in Egyptian history including those of Ahmose; Amenhotep I, II, and III; and Ramses I, II, III and VIII. In 1891 he led the authorities to a second cache as well as to another tomb near the tomb of Queen Nefro, at the foot of the hill. The tomb housed 153 unidentified sarcophagi, among them the sarcophagus of Princess Neskhonso, wife of the high priest Binozem II as well as 110 boxes containing a number of ushabti

(model servant) figurines and 77 osirian (mummiform) statuettes that are now on display at the Egyptian Museum.

“Abdel-Rasoul's excavation did not lead to anything except revealing that the tunnel was 136 meters long, not 100 as Belzoni had suggested, and it did not solve any of the questions raised by archaeologists.

“In 2007, Zahi Hawass, secretary-general of the Supreme Council of Antiquities (SCA), led an Egyptian archaeological team who excavated several areas in the Valley of the Kings, among them Seti I's secret tunnel.

“Egyptian excavators cleaning the corridor under Seti I's tomb unearthed a quartzite ushabti figure and the cartouche of the Pharaoh, the second ruler of the 19th Dynasty who reigned from 1314 to 1304 BC.

“During the cleaning process the length of the corridor was measured and found to confirm Abdel-Rasoul's measurement of 136 meters, not the 100 meters recorded in the original report of the tomb's discoverer, Belzoni.

“Tareq El-Awadi, deputy field-director of the mission, told the Weekly that geological studies revealed the corridor was not carved inside the tomb as one single piece but was formed of separate parts, each with its own architectural features, as if it were a gate leading towards the afterlife. El-Awadi added that tools used by Abdel-Rasoul and his team were found in the dust. Among these were a tea caddy, cigarette packets and a manasha (a cane fly swat with a horse's tail).”

It has long been realized that the Valley of the Kings and its magnificent tombs were both endangered by large fractures called joints, and some actual faults, but few of these weak zones have ever been investigated. A team is at work now, evaluating the fractures and study their meaning for the future of the royal tombs. A nice little article from Penn State (<http://live.psu.edu/story/42295>) offers us a look at the current state of the project:



Katarin Parizek, instructor in digital photography, Department of Integrative Arts, Penn State, photographs the wall of Tia's tomb in the Valley of Kings, Luxor, Egypt. Katarin Parizek, Penn State Katarin Parizek, instructor in digital photography, Department of Integrative Arts, Penn State, photographs the wall of Tia's tomb in the Valley of Kings, Luxor, Egypt.

"Previously, I noticed that some tomb entrances in the Valley of Kings, Luxor, Egypt, were aligned on fracture traces and their zones of fracture concentration," said Katarin A. Parizek, instructor in digital photography in the Department of Integrative Arts at Penn State. "From my observations, it seems that tomb builders may have intentionally exploited these avenues of less resistant limestone when creating tombs."

"Fracture traces are the above-ground indication of underlying zones of rock fracture concentrations. They can be between 5 and 40 feet wide, but average about 20 feet and can be as long as a mile. Lineaments are similar geological features that exceed one mile in length. Geologists suggest that fracture traces are good locations for drilling water wells and probably the highly fractured rock made it easier for the Egyptians to dig tombs.

"Working with Richard R. Parizek, professor of geology and geoenvironmental engineering, Parizek has now looked at 33 of the 63 known tombs in the Valley of Kings. She reported her results Oct. 18 at the annual meeting of the Geological Society of America in Portland, Ore.

"We have now documented nine tombs in detail, photographing and mapping the entire tombs inside and out, and preliminary observations have been made in another nine, which still have to be mapped in detail," said Parizek. "We have recorded 14 more tombs through field observations, but still need to map and photograph these as well."

“Of the 63 tombs in the Valley of the Kings, so far 30 have been identified by Parizek as lying on fracture traces, two lie diagonal to a trace and one is completely off of this type of geological structure.

“The importance of these geological features is not just that they allow easier tomb creation, but the fracture traces are natural entry points for water, which sometimes damage tombs.

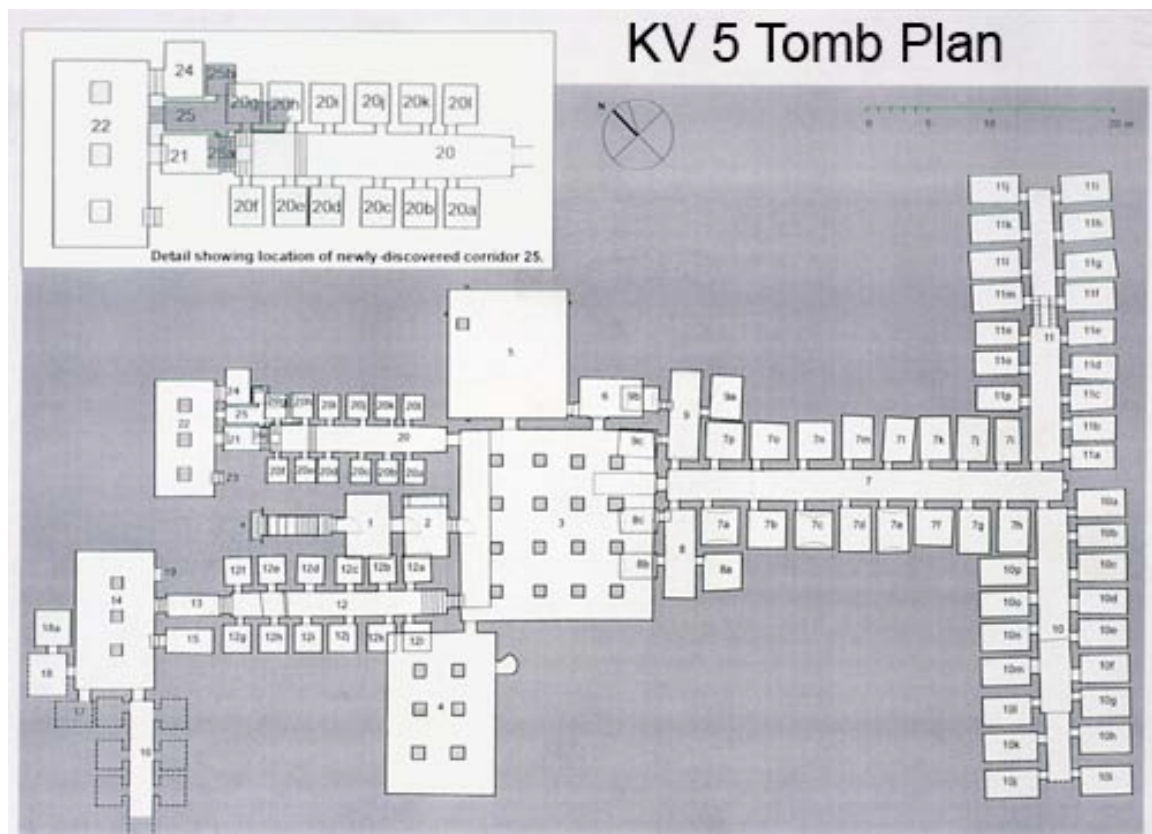
““We have seen evidence of seven separate flood events in four tombs so far,” said Parizek. When it does rain in the area, water enters the fracture traces and runs through the zones of fracture. Because so many of the tombs are located on the traces, the water runs into the tombs destroying wall and ceiling paintings and causing the tomb surfaces to spall or flake off. Even if archaeological curators divert water away from the entrances of known tombs, they may be directing the water to currently undiscovered tombs and flooding them.

““Archaeologists try very hard to mitigate flooding in the tombs, but it becomes even harder if there are tombs flooding that no one knows about,” said Parizek.

“The geological information the team has been gathering is now allowing archaeologists to plan better ways to stop the flooding of both known and unknown tombs by diverting the water away from traces and exposed entrances.”

The CyberScribe had been wondering about just what had been done in recent months in that most interesting of Valley of the Kings tomb complexes...KV 5. KV 5 is, of course, that huge tomb reopened and rediscovered by teams working under Kent Weeks. On and on the corridors seem to go...and then end is still not yet in sight for this great excavation. Just a few days ago an update appeared (<http://www.thebanmappingproject.com/about/progress.html>) from the KV 5 website. Abbreviated somewhat, Kent Weeks tells us:

In this report, I am pleased to include information on our 2009 field season in KV 5.



“Field work both this season (2009) and last (2008) was--not to put too fine a point on it—rather tedious, as you will see. But now that we have removed the many tons of bedrock that had collapsed into chamber 5 during the past 3,000 years, we are now ready to clear the flood-borne debris covering its floor. That will be our task next spring (2010), and it will be exciting to finally learn whether chamber 5 was in fact the burial chamber we suspect it to have been. Undoubtedly, KV 5 still holds more surprises for us. Let's hope a clue as to who the ancient occupant of chamber 5 might have been is one of them.

“Much of the work this season was a continuation of the work of 2007, removing fallen ceiling blocks in chamber 5 and stabilizing the ceiling of that room in preparation for clearing and cleaning in 2009. This was difficult and time-consuming work, but it has resulted in a stable ceiling and structurally sound walls in this room that had been badly-damaged in recent years by tourist buses parking on the hillside above its western wall. The vibrations of these buses engines resulted in the weakening and, in some places, the collapse of the overlying bedrock.

“In addition to work in chamber 5, we also cleared along the western and southern walls of chamber 4, and into the central area between pillars E-F. No additional architectural features were found, and we now believe that chamber 4 has no side-chambers other than an already-known unfinished one

at the northern end of its eastern wall, and no central pit or ramp. Sherds were rare in the debris that filled this room, doubtless because the debris consisted almost exclusively of fine silts indicating that it was washed in by weak and slow-moving waters that lacked the strength to carry large sherds. Only two New Kingdom body sherds were recovered, associated with large numbers of animal bones and four small faience fragments. How much of this was indigenous to the tomb cannot be determined. Fragments of decorated plaster from the walls were also recovered.

“Corridors 25, 26, and 27 were mapped, and their eight side-chambers, which have suffered badly from fallen ceiling blocks, were partially cleared or probed and added to the KV 5 plan. Corridor 16 was checked for more side-chamber doorways than the six so far known, but none were found (although their lintels could lie below the present level of floor debris). A more extensive clearing of this corridor will be undertaken next year.”

Leaving the Valley of the Kings, and heading into the western desert, an announcement has been made about the lost army of the Persians...the army of Cambyses, that disappeared without a trace 2500 years ago. According to Herodotus, Cambyses, the son of Cyrus the Great, sent 50,000 soldiers from Thebes to attack the Oasis of Siwa and destroy the oracle at the Temple of Amun after the priests there refused to legitimize his claim to Egypt.

They never arrived, and the army was never found. They were believed to have been swallowed up in a great sandstorm, dying to the last man and horse.

Until now. According to new announcements, the lost army may have been found. The story below, from Discovery (<http://alturl.com/54qz>) seems to offer good proof of this resolution:



Hundreds of bleached bones and skulls found in the desolate wilderness of the Sahara desert may be the remains of the long lost Cambyses' army, according to Italian researchers. Alfredo and Angelo Castiglioni

"The remains of a mighty Persian army said to have drowned in the sands of the western Egyptian desert 2,500 years ago might have been finally located, solving one of archaeology's biggest outstanding mysteries, according to Italian researchers. Bronze weapons, a silver bracelet, an earring and hundreds of human bones found in the vast desolate wilderness of the Sahara desert have raised hopes of finally finding the lost army of Persian King Cambyses II. The 50,000 warriors were said to be buried by a cataclysmic sandstorm in 525 B.C.

"We have found the first archaeological evidence of a story reported by the Greek historian Herodotus," Dario Del Bufalo, a member of the expedition from the University of Lecce, told Discovery News.

After walking for seven days in the desert, the army got to an "oasis," which historians believe was El-Kharga. After they left, they were never seen again. A wind arose from the south, strong and deadly, bringing with it vast columns of whirling sand, which entirely covered up the troops and caused them wholly to disappear," wrote Herodotus.



“The tale of Cambyses' lost army, however, faded into antiquity. As no trace of the hapless warriors was ever found, scholars began to dismiss the story as a fanciful tale.

“Now, two Italian archaeologists claim to have found striking evidence that the Persian army was indeed swallowed in a sandstorm. Twin brothers Angelo and Alfredo Castiglioni are already famous for their discovery 20 years ago of the ancient Egyptian "city of gold" Berenike Panchrysos.

““It all started in 1996, during an expedition aimed at investigating the presence of iron meteorites near Bahrin, one small oasis not far from Siwa," Alfredo Castiglioni, director of the Eastern Desert Research Center (CeRDO) in Varese, told Discovery News.

“While working in the area, the researchers noticed a half-buried pot and some human remains. Then the brothers spotted something really intriguing - - what could have been a natural shelter. It was a rock about 35 meters (114.8 feet) long, 1.8 meters (5.9 feet) in height and 3 meters (9.8 feet) deep. Such natural formations occur in the desert, but this large rock was the only one in a large area.

“The metal detector of Egyptian geologist Aly Barakat of Cairo University located relics of ancient warfare: a bronze dagger and several arrow tips.

““We are talking of small items, but they are extremely important as they are the first Achaemenid objects, thus dating to Cambyses' time, which have emerged from the desert sands in a location quite close to Siwa,” Castiglioni said. About a quarter mile from the natural shelter, the Castiglioni team found a silver bracelet, an earring and few spheres which were likely part of a necklace.

““An analysis of the earring, based on photographs, indicate that it certainly dates to the Achaemenid period. Both the earring and the spheres appear to be made of silver. Indeed a very similar earring, dating to the fifth century B.C., has been found in a dig in Turkey,” Andrea Cagnetti, a leading expert of ancient jewelry, told Discovery News.

“In the following years, the Castiglioni brothers studied ancient maps and came to the conclusion that Cambyses' army did not take the widely believed caravan route via the Dakhla Oasis and Farafra Oasis.

“Since the 19th century, many archaeologists and explorers have searched for the lost army along that route. They found nothing. We hypothesized a different itinerary, coming from south. Indeed we found that such a route already existed in the 18th Dynasty,” Castiglioni said. According to Castiglioni, from El Kargha the army took a westerly route to Gilf El Kebir, passing through the Wadi Abd el Melik, then headed north toward Siwa.

““This route had the advantage of taking the enemy aback. Moreover, the army could march undisturbed. On the contrary, since the oasis on the other route were controlled by the Egyptians, the army would have had to fight at each oasis,” Castiglioni said.

“In their last expedition in 2002, the Castiglioni brothers returned to the location of their initial discovery. Right there, some 100 km (62 miles) south of Siwa, ancient maps had erroneously located the temple of Amun. The soldiers believed they had reached their destination, but instead they found the khamsin -- the hot, strong, unpredictable southeasterly wind that blows from the Sahara desert over Egypt.

“Among the bones, a number of Persian arrow heads and a horse bit, identical to one appearing in a depiction of an ancient Persian horse, emerged.

"In the desolate wilderness of the desert, we have found the most precise location where the tragedy occurred," Del Bufalo said."

The CyberScribe is not sure whether the next item is best considered as a humorous finish for this month's column...or something rather wonderful. A very old movie film was just posted on the Internet...a film of the very oldest known example of a monster movie...one about an ancient Egyptian magician, a prince and a reanimated dead princess...who is sometimes a living skeleton...sometimes a horror. Crude, but rather interesting.



You can see this oddly amusing and disturbing film by going to the Internet site:

<http://alturl.com/j9fb>

The following is an abbreviated version of the notes accompanying the film:

"Set against an exotic backdrop of pyramids, the Nile, and a great Sphinx, Georges Méliès film 'The Monster (Le Monstre)' seems, at first glance, to be a typical Méliès magic film in which a bearded magician demonstrates a series of tricks with an animated skeleton in front of a single well-dressed spectator. The effects are similar to those used in Melies films ranging from The Vanishing Lady (1896) to The Infernal Cauldron (1903), and in many ways this is a rare instance of a Méliès film in which the magic tricks are actually upstaged by the elaborate scenic backdrop.

"There might be a bit more to The Monster than a series of one-after-another cinema tricks, however. The entry for the film in the IMDB includes a surprisingly detailed summary taken from a 1903 Lubin Catalog. This summary closely matches the synopsis for the film in John Frazer's Artificially Arranged Scenes. According to the synopsis:

"An Egyptian prince has lost his beloved wife and he has sought a dervish who dwells at the base of the sphinx. The prince promises him a vast fortune if the dervish will only give him the opportunity of gazing once more upon the features of his wife. The dervish accepts the offer. He brings in from a neighboring tomb the receptacle containing the remains of the princess. He opens it and removes the skeleton, which he places upon the ground close beside him. Then, turning to the moon and raising his arms outstretched toward it, he invokes the moon to give back life to her who is no more. The skeleton begins to move about, becomes animated, and arises. The dervish puts it upon a bench and covers it with a white linen; a masque conceals its ghostly face.

"At a second invocation the skeleton begins again to move, arises, and performs a weird dance. In performing its contortions it partly disappears in the ground. While performing its feats it increases gradually in size, its neck assuming enormous proportions, much to the horror of the prince, who fails to see in this grotesque character the wife whom he has lost. The dance ceases. The dervish throws a veil over the hideous creature. Then appear the real princess as she was when her husband possessed her. The prince darts forward to take her into his arms to give her a last kiss, but the dervish stops him, wraps the young lady in the veil and throws her into the arms of the prince. When he removes the veil he finds only the skeleton of his former wife. The vision has disappeared, and the princess has returned to dust. The dervish withdraws, and the prince pursues him with his threats and curses."

"If The Monster's magician is actually a dervish, the spectator is actually a prince, and the skeleton/specter/maiden is actually the prince's deceased wife, then the ending of the film is surprisingly disturbing for a Méliès film. It's one thing to toss a skeleton to someone as part of a magic trick, but to toss someone the skeleton of their diseased spouse is just cruel.

"The music for this video is from Louis Ganne's "Extase" ("Ecstasy") performed by the Tollefsen Trio. The unedited 24-bit wav file that was used for this video was captured from a 1911 wax cylinder recording as part of the Cylinder Preservation and Digitization Project at the University of California, Santa Barbara. Louis Ganne (1862-1923) was a French composer who was active between 1897-1901. This music is not related to the Méliès film, but seems to be a reasonably appropriate match to the tone and style of this Méliès film."

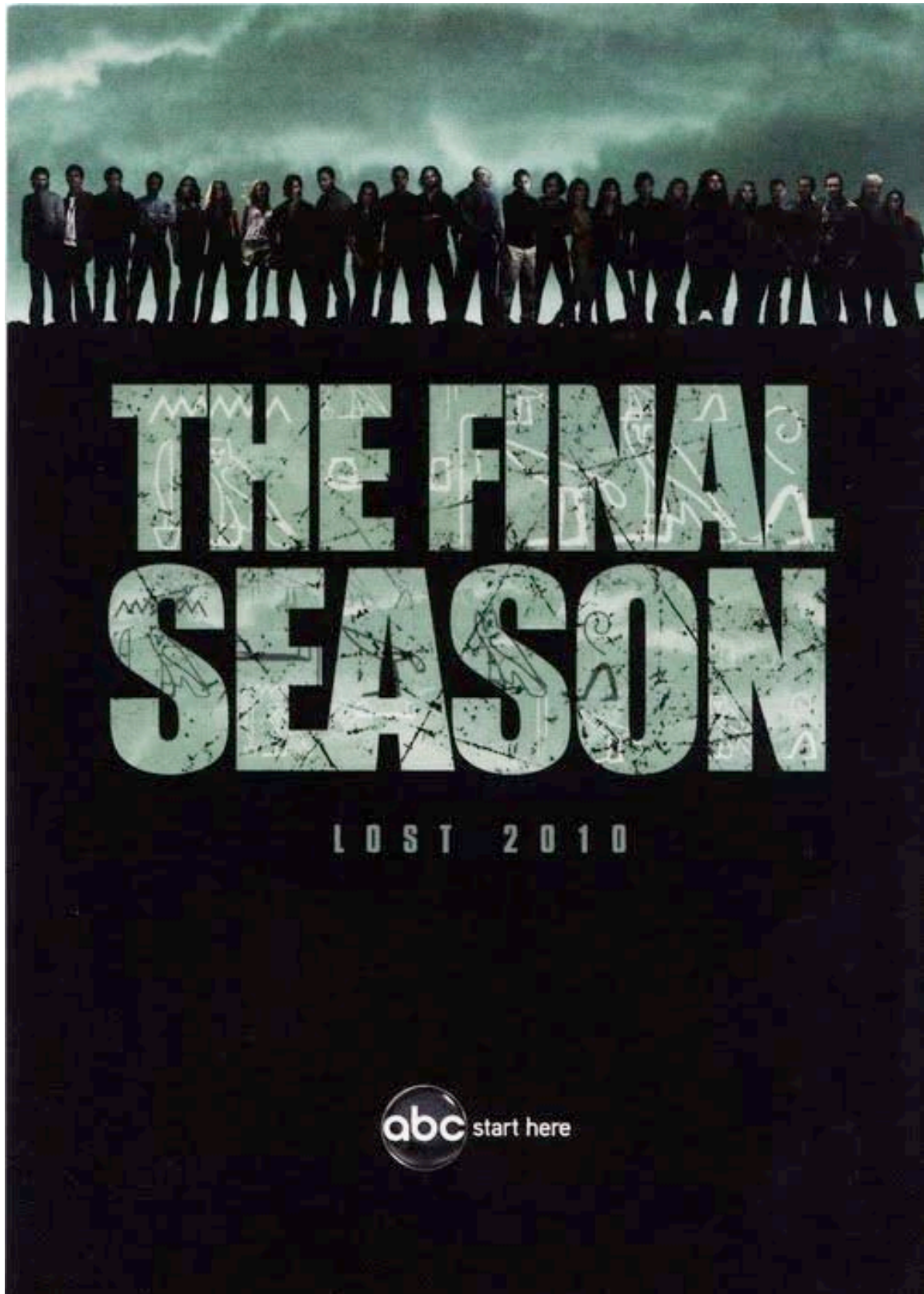
The CyberScribe is NOT a fan of the TV epic 'LOST'. but there have been a number of allusions to ancient Egypt sprinkled through the impossibly convoluted and rather silly plot. If you, on the other hand, are one of those fans, you just might like to check out what follows (posted by Matt Goldberg).



“Lost” is not in the habit of giving its followers a straight audience. To paraphrase a good friend of mine, “It’s a little odd you have to use Wikipedia to understand the show.” Most “Lost” viewers were unable to decipher the hieroglyphics on the poster for “Lost’s” final season, but now their has been revealed and they offer a very cool interpretation. It’s even cooler when you notice a small detail at the top of the poster. Hit the jump to move one step closer to the answers we’ve all been waiting for.

“Popular Mechanics spoke with Dr. James Allen, Wilbour Professor of Egyptology and Chair of Egyptology and Ancient Western Asian Studies at Brown University. He’s the one who noted that the mysterious four-toed statue revealed at the end of the fifth season was not Anubis as many assumed, which is probably why he’s the Wilbour Professor of Egyptology and Chair of Egyptology and Ancient Western Asian Studies at Brown University, and we’re not. He noticed that the statue is actually of Taweret, “the half-hippo, half-croc Egyptian goddess who protected mothers and infants.”

“When asked about the hieroglyphics on the poster, he said they translated in to “Who is the guide?” or “Who is the leader?””



And lastly, the North Texas Chapter of ARCE's last month's meeting was a seminar and lecture, presented by Dr. Lise Manniche, on the themes of

'Luxury and Leisure in Ancient Egypt: Beauty, Art and Music'. Due to previously scheduled and personally unavoidable plans, the CyberScribe had to leave before the seminar was entirely completed. He hopes that Dr. Manniche referred to and explained this most wonderful of ancient Egyptian musical scenes!



(Notes the CyberScribe: He is not sure of the source for this wonderful image, and presents it with the knowledge that he needs to offer copyright credits. If anyone can supply that information, the CyberScribe will give full credit to the creator of one of the finest images of ancient Egypt)

The CyberScribe understands these people completely, as he is possessed by over a hundred demons...all of them students who signed up for his classes.

See you next time!

If you would like to contact the CyberScribe (also known as Clair Ossian) to ask a question or to suggest an item for a future column, please send an e-mail to clastic@verizon.net or call (972) 416-5211. Don't forget to look up the North Texas Chapter of ARCE's Internet Homepage located at this address: <http://www.arce-ntexas.org/>.

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Karlene...please add the usual headers, footers and notes. And be sure that we use my new e-mail address: clastic@verizon.net

PLUS...remember that we are going to publish the answers from last month's 'Where the heck is it' contest.

Cheers...
Clair

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Where the heck is it – November 2009



A rare photo depicts modern Egypt's one and only attempt to produce a space program. Here, at the launch pad in downtown Aswan, they are preparing to load the space travelers prior to the spectacular takeoff of 'Horus-1'. This was an attempt to fly to Mars and tidy up the well-known pyramid on that red planet.

Unfortunately, the shot fell somewhat short of the primary goal...travelling only a quarter mile, crashing into a hummus factory.

Or if you disagree...

1. Where do you think this scene is located?
2. What do you think is happening?
3. What major mishap occurred during the craft's maiden voyage?
4. And...where did the payload actually end up?

XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX

Where the Heck Is It answer for October 2009



This rather run down structure is the last remaining retail outlet in Egypt for 8-track car stereo cassettes. Stubborn, proprietor Nabil Massri el Schwartz insists that if he can just hang on a while longer, business will pick up.

Or...perhaps you have another suggestion for the identity of this place? If so...where is it? (Answer: Beni Hassan)