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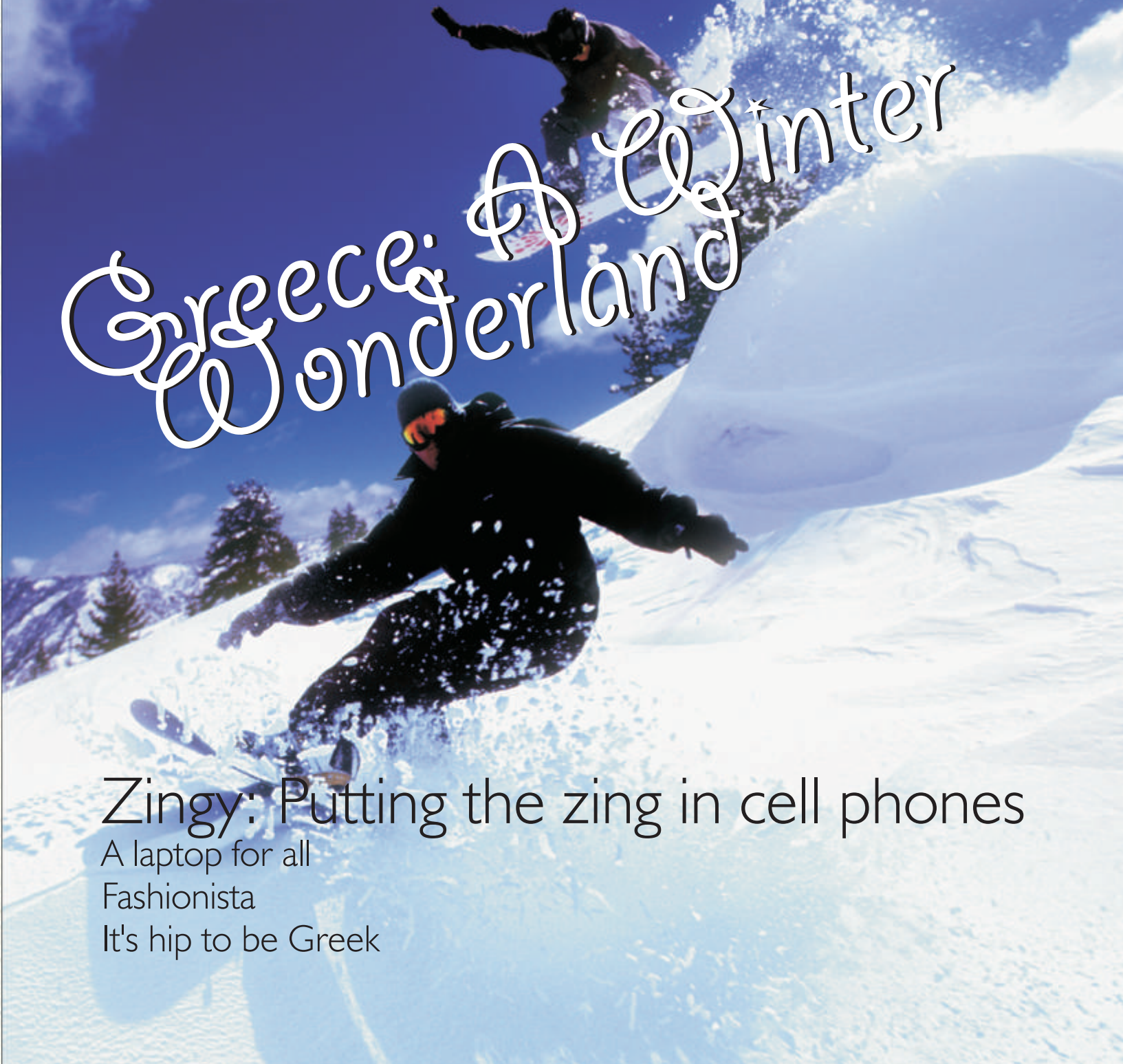
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6

From The Editor - Greece: A Winter Wonderland



8

Zingy: Putting the zing in cell phones



10

BlackBerry averts black eye



12

Broadway impresario: Nick Scandalios



14

How to succeed in business



15

"Spirit of the Chicago Greeks"



16

A laptop for all



18

Taking Cyprus back-in court



20

How sweet it is!



22

Cookie Queen



24

Fashionista



28

Face the Challenge



31

It's hip to be Greek



33

Rocking Grandma

CONTENTS

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NEO

FROM THE EDITOR

Greece: A Winter Wonderland

We normally think of Greece as being a summer paradise: the beaches, the islands, the sea, the mountains that overlook the beaches and the sea. But Greece, increasingly, is also becoming a winter wonderland.

Greece in the north, and in the mountains, can be very cold and snowfall can reach several meters. Villages that are normally balmy in the summer can accumulate more than two meters of snow in the winter. Slopes that are dotted with wildflowers in summer and spring can become ski trails that attract skiers from around the world. Snowfall can start in November and last until March.

In fact, Greece is increasingly becoming a popular destination for the Christmas holidays. Christmas in Greece, particularly rural Greece, can be a wonderful throwback to a more stately and leisurely time when people didn't have the fury of buying Christmas toys and a shopping frenzy, but could spend more time going to church, baking and socializing. And the colors of the traditional Christmas are simple and mellow: a time of peace and a time of reflection, instead of a scramble to shop till you drop.

And I remember what it was like for New Year's. You could hear the neighbors making the rounds of their houses with their kalanta. Your turn would come and they would knock on your door. You'd open and they'd say (at least in Chios), "Na sas ta vrontixome?" My grandmother would say yes, the drum would beat (an old earthenware vase tied with a skin at the opening) and the neighbors would begin their kalanta.

It was simple, it was homey, it was another link in the chain of the community that we all shared.

And what is less familiar in the tourist posters is the beauty of Greece in the winter months. The houses are white—imagine the slopes just as white? The sea is blue, imagine the contrast of the white slopes as you shush down the hill on your skis?

"You wouldn't believe the bookings we are now getting for the winter," said one travel agent. "People have seen Greece in the summer, they know Greece in the summer; they want to see another side of it. And they want to avoid some of the summer congestion."

"Plus," he added, "the prices are great around this time!"

I called a friend in Greece recently and I asked him about the weather. "How's the weather there?" he shot back. "Cold," I said, "and pretty miserable." "What are you looking at?" he asked me. "The slush in the street and the people trudging to work," I said. "You know what I'm looking at?" he said, rubbing it in. "The snow on the tree that hasn't fallen and looks like the sprinkle of sugar on a cake—and the birds in their white plumage. Beat that."

And I couldn't.



Dimitri C. Michalakis

NEO

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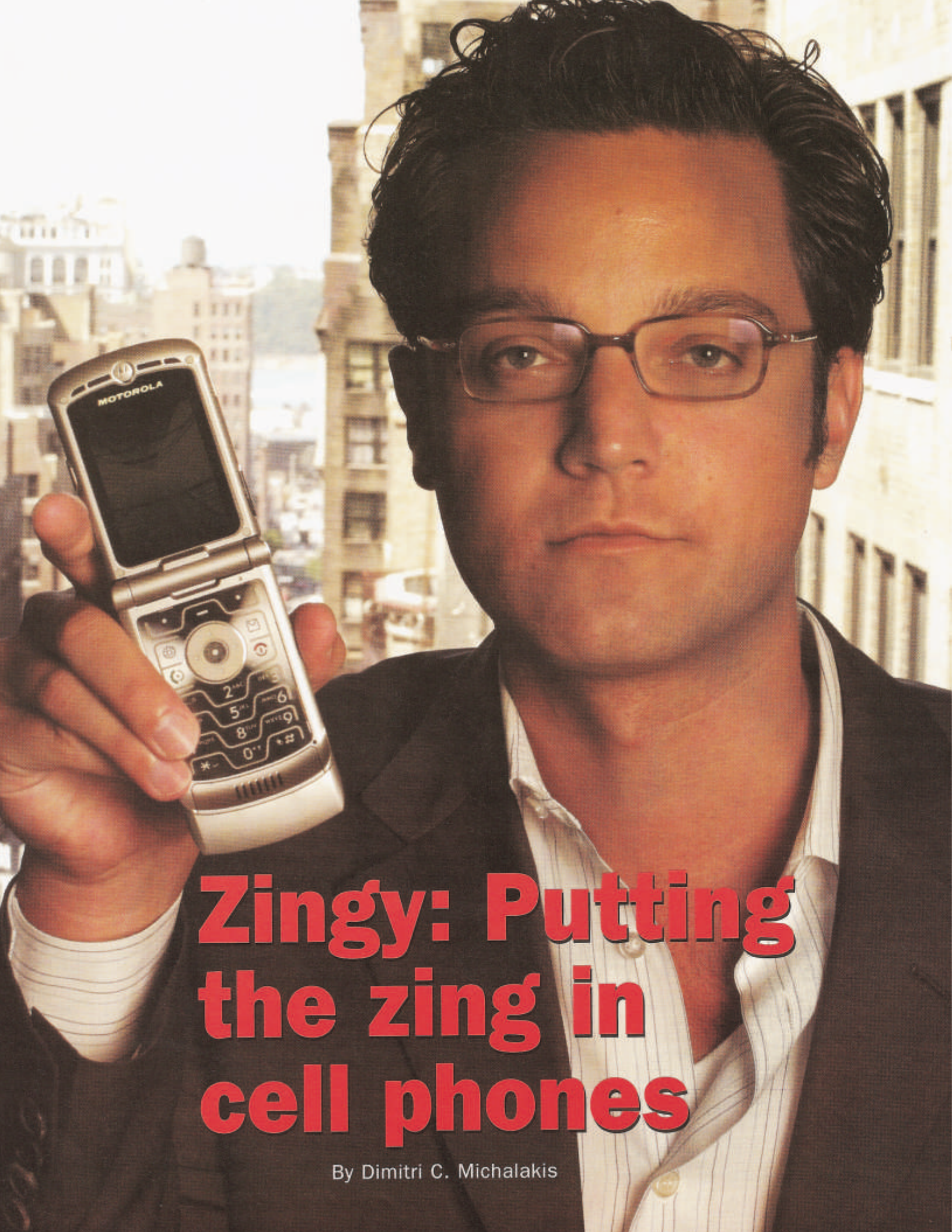


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Zingy: Putting the zing in cell phones

By Dimitri C. Michalakis

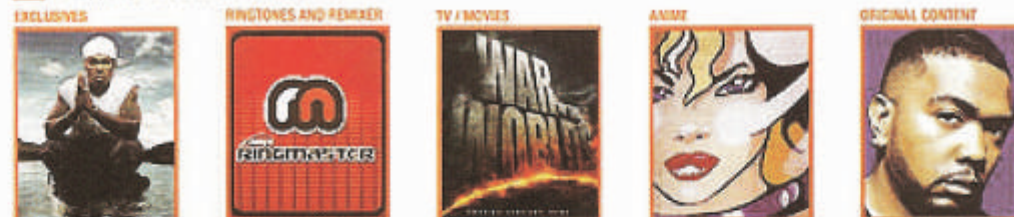
Andy Volanakis remembers not too long ago having to explain just what a mobile media company like Zingy does: "I would pick up a phone to—insert major media company here—and explain what a ring tone was. More times than not you would then get, 'Why would anybody want to buy that?'"

Those days are gone; there are 180 million customers and a \$500 million market in the U.S. alone for things like ring tones, wallpaper and games added to cell phones and Zingy, started just four years ago and a pioneer in the field, is the giant in the U.S. and the Americas, in general. (Not bad for a company whose average employee hasn't yet cracked 30; Volanakis, the president and COO, admits he's the old man at 30.) And unlike the early days, he no longer has trouble getting anybody on the phone or closing deals with some of the hottest entertainment on the market.

"We have hundreds and hundreds of licensing deals," Volanakis says from Zingy corporate offices in New York (with others in Los Angeles, Mexico City and Montreal). "We own content, we develop content in-house, and we are really a partner that people want to work with, because this is a real business and we definitely have proven ourselves in the last couple of years."

Last fall the company signed a deal with Nickelodeon and Viacom Consumer Products Inc. to develop voice ring tones and wallpaper among other mobile content from a premiere selection of Paramount films, including The Godfather trilogy, Airplane!, Ferris Bueller's Day Off, and Get Rich or Die Tryin' starring 50 Cent. Consumers could have their phone ring with nos-

PERSONALIZATION



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talgie movie lines such as, "I'm going to make him an offer he can't refuse" from The Godfather, decorate their screen with Marlon Brando as Don Corleone wallpaper, or download a game based on Get Rich or Die Tryin'.

Zingy also recently bought Vindigo, best known for information and subscription services such as the award-winning Vindigo CityGuide, and in partnership with Verizon Wireless, the nation's leading wireless service provider, it provides the content for Verizon Wireless Mobile Web 2.0SM

mobile content is still relatively untapped (only 15-20% download games or ring tones here, as opposed to 50-70% in Europe) and the global industry is in the multi-billions. But the U.S. is now the fastest area of growth (Canada is slower, but deals are cooking) and major carriers like Verizon and Sprint are hot on the bandwagon.

"It's largely driven by the telecommunications carriers," says Volanakis, who pioneered Sprint's carrier-based mobile content business before joining Zingy two years ago. "I knew there was something in

COMMUNITY



customers who want to locate the best restaurants, get local show times for all the latest blockbusters and find any new DVD release from FilmFan, the ultimate DVD rental and film database.

"Mobile customers are increasingly interested in using their wireless phones to find local information and entertainment services," says Volanakis. And also to play games—Zingy offers Mad Libs and Shadowgate for addicted gamers (an increasing number of them women) and just recently signed a game publishing agreement with G-Unit. "We've been quite aggressive and quite innovative," he says. "We're obviously looking to be as diversified and differentiated as possible."

Which might seem like brava-do for a new industry except that the North American market for

mobile, to be really candid, I didn't know what, but I knew I wanted to be a part of it. I knew I could be one of the people to help figure it out."

He originally came from advertising (BBDO Worldwide and Grey Global Group), he graduated Georgetown University and studied at the London School of Economics, and he grew up in L.A. and went to high school in Dubuque. (His father George was in the toy business and with consolidation in the business traveled a lot.) In high school and college he played in a band (he still hopes rock will make a comeback), he doesn't play much guitar anymore, but he still keeps up with musical trends. What's on his cell phone for the moment? 50 Cent.

"Music has been the common thread in my life," he says, "which is why this is fun for me. This is music. This is popular culture. It's great fun."

INFORMATION



BlackBerry averts black eye

Ontario-based Research in Motion (RIM), which produces the omnipresent BlackBerry handset popularized by executives typing e-mails on the go, bit the bullet recently and agreed to pay \$612.5 million to U.S. patent-holding company NTP Inc. to resolve a four-year patent dispute, a deal that will now allow RIM to continue its service to some 3.2 million U.S. subscribers.



BlackBerry 8700r

BlackBerry 8700c

Reuters said the agreement came after intense pressure from a U.S. court to strike a deal or face a possible injunction to shut down RIM's U.S. service. The lingering dispute also took a toll on the Canadian company's bottom line and cut into its profits for the quarter. The company acknowledged customers had delayed buying BlackBerries because of uncertainty over the outcome of the dispute.

"I think this is what really caused them to settle," said one analyst. Another predicted the company might actually profit from the pent-up demand. "From a fundamental standpoint, we expect subscriber growth to ramp in the coming quarters," he said. A third admitted no RIM customers had switched service because of the suit and "perversely, the lawsuit highlighted how much better and technology advanced RIM products are." He said RIM should be in the clear for the next 18 months, "After that, who knows."

Despite RIM co-CEO Jim Balsillie's comments that the company will announce "a raft of launches and partnerships" over the next 30 days, some analysts think the company has major long-term hurdles ahead, and one said RIM is in imminent danger of "becoming a niche e-mail player" because Microsoft is entering the fray. "Microsoft appears determined to be a serious competitor in its markets," said David Schatsky of Jupiter Research.

But the Microsoft gorilla has threatened RIM before, almost from the start, and it has usually kept one step ahead of its competitors' big feet, eventually signing up 70% of the U.S. market for wireless e-mail. To stay ahead, Balsillie agrees broader changes are needed, and the company is answering critics by looking to expand beyond its monopoly on corporate customers and monolithic business features by recently signing a deal with Google to bring Instant Messaging and Google Maps to BlackBerries. And RIM president and co-chief executive Michael Lazaridis said it was "inevitable" that future BlackBerries would include such mul-

timedia features.

Lazaridis was the Turkish-born techno whiz who in 1992 wooed Harvard M.B.A. Balsillie to Waterloo, Ontario and his newly-founded Research in Motion in the days when e-mail was still a curiosity and cell phones were as big as shoe boxes. Lazaridis saw the future of handheld communication, Balsillie knew how to sell it, techno-freaks like Vice President Al Gore soon became users, so did Oprah Winfrey, BlackBerries became an addiction and critics started calling them CrackBerries.

"In the early days of developing the BlackBerry, our employees were embarrassed to admit they were taking them home to use," admits Lazaridis. "It was pretty big back then. That is why people then called it the 'hamburger.'" He started the company in 1984, right out of college, and has been its techno-guru ever since.

"We have a saying here at RIM," says Lazaridis. "It is 'doing your math. Our culture is to double-check, check twice, and ask customers before we undertake changes. If we work long enough we know users will find value in our products.'"

But Lazaridis and his partners are more than techno and business mavens. Together with Balsillie and COO Doug Fregin, Lazaridis formed the Perimeter Institute for Theoretical Physics in Waterloo, the city where he was born, and funded it with an initial \$100 million of his own money. "What we have and enjoy today is a result of physics discoveries," he explains. "Maxwell's equations are an example of physics discoveries that have been commercialized. Marconi invented wireless transmissions from Maxwell's discoveries."



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Social Responsibility Program



Broadway impresario NICK SCANDALIOS

By Dimitri C. Michalakis

The lights are blazing on Broadway and Times Square only a few blocks down the Great White Way from where the lights are also blazing at the offices of the Nederlander Organization, which produces many of the Broadway shows and owns many of the theaters and where Nick Scandalios is working late.

"There are times when there are way too many things on your desk," says the Nederlander theater executive, looking over a desk which has way too many things on it. "We do that in the theater because we're a generally understaffed industry and that's not going to change because when there's no show there's nobody working," he says with a quiet smile in a quiet voice, looking over his desk. "When you're overburdened you remind yourself that you'd rather have this than the quiet."

Nederlander has never been quiet, reflecting the powerhouse energy of its legendary impresario James Nederlander Senior, now 84, who hired Scandalios out of college (as a receptionist) and soon found himself relying on his uncanny ability to keep up with him. "He used to run in 27 different directions and have seven different conversations going on at the same time," says the 40-year-old Scandalios, who joined the company in 1987 and at 6'4" towers over his mentor. "I think one of the reasons we clicked early on was that I could track him. I could help him move as quickly as his mind wanted him to move."

Now an executive vice president at Nederlander, Scandalios oversees a company that owns or runs thirty theaters worldwide (nine on Broadway) and at least seven of the blockbusters playing right now in New York, including *The Lion King*, *Beauty and the Beast*,

hairspray

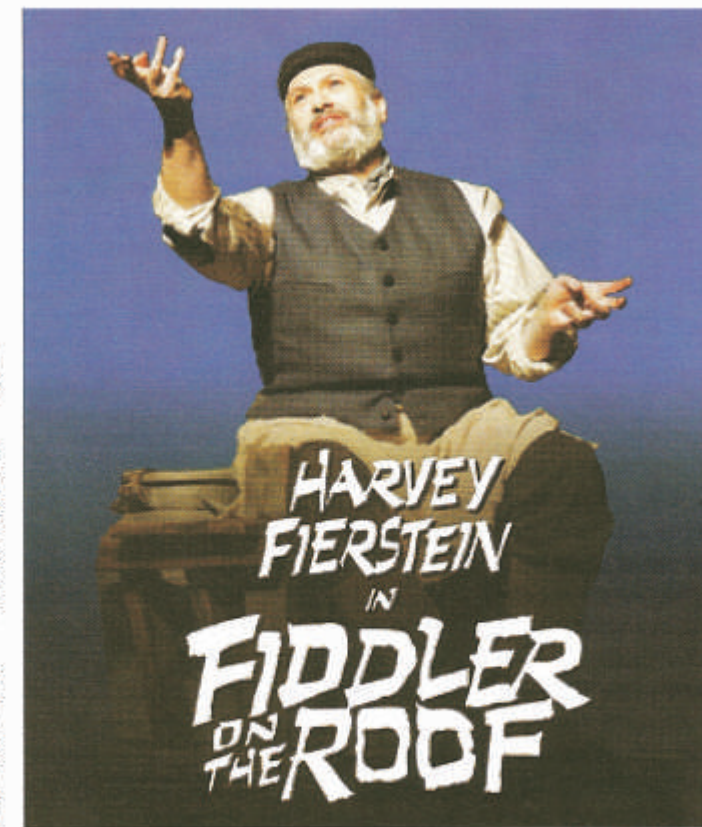
Rent, *Wicked*, *Mamma Mia*, *Spamalot*, *Hairspray*, *The Producers* and the perennial *The Phantom of the Opera*, which is now the longest-running musical in Broadway history.

"We're now setting up a chain of theaters in China," he says. "Who isn't going to China? It's the fad of the moment, so we all dive in. Some things will work, some things won't." The track record of Nederlander is impeccable, but Scandalios says you can never tell for sure what show will be a hit. "The ones that you think are going to be easy—'This show's a home run, it's just so commercial'—ends up not being so commercial, after all. The public has a way of surprising you. There's always something fascinating about how and why something is selling or not selling."

But he takes inspiration from his mentor: "He's been doing this for 65-66 years and I think the secret of his success is not only is he brilliant and fearless, he doesn't ever sweat little things. He always has the big picture in mind. That kind of risk-taking provides big rewards, big hits, and big failures. He's not an impresario who hasn't had his failures and that's one of the things he's taught me a lot. You don't do what we do and think you're not going to fail. You accept the premise that at some point things are going to fail. You always work towards success, but sometimes circumstances make shows not work, and you pick yourself and you don't get depressed and you move on to the next thing and you try to stay emotionally detached. The flip side is that when you produce a show you're only doing it because you're passionate about it and you love it. So it's hard to be passionate and then detached."

Scandalios usually reads scripts with the eye and ear of the actor he used to be ("I sort of acted, sort of—" back at Schreiber High School in Port Washington and at Boston College as Jesus in *Godspell*, Tony in *West Side Story*, Che in *Evita*) and is usually at the theater two nights a week, or more. "There might be a few weeks that I don't go, but there are weeks that I'll be in the theater four nights a week. And if we're producing a show, you're at that one show every night. It can be upwards of a month while things are changing." Is he resented for being the suit keeping tabs? "It all depends on who the suit is and it all depends on who the creative people are. People gravitate towards people who think, not so much alike, but who you can work with more readily and handily and easily and have a bit of a second language with, and so it tends to make you like-minded because you're trying to pull for the same thing."

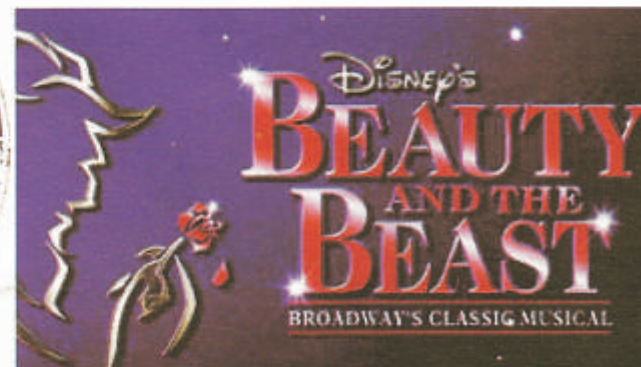
He gravitated to the business end of the theater because he once made a deal with his parents (They supported his acting ambitions through college, until he realized his height alone would typecast him and he got a finance degree) and he says Broadway right now is booming. "People have a lot of money and there are a lot of people spending it, whether investment bankers or theater patrons," he says. And the cleanup of Times Square has made a "huge difference": "When the neighborhood wasn't so clean, people specifically picked one show they went in to see and left. Now it's the whole environment, it's the experience, it's going to the restaurants and



strolling with all the lights, and looking at all the new signs, and going to the show, and shopping at Toys R' Us, and the Hard Rock Café has moved into Times Square. The people who buy theater tickets want to bring their families and want to have a nice stroll with a date, or their husband, or their wife."

And when the U.S. market is tapped, there is the theater tradition and hundreds of theaters in the United Kingdom, some of them centuries old, though coming to New York and Broadway is still the make-or-break for most musicals. "A hit in London isn't a real hit until it's opened on Broadway," he says. Not just because of the larger market, larger theaters and dollars here, but also because "we're the inventor of the musical. It's like any child wanting his parents' approval. It's that whole idea of New York—if you can make it here, you can make it anywhere—and it's people wanting a Tony more than anything."

He says he has a great idea for a Greek musical, "which I'm not going to say. But if I can find the right composer I would do it. I think people are fascinated with Greek culture, especially Europeans and Americans. While in the scheme of things there aren't a lot of Greeks in the world, wherever they are they have a very high impact on the people that they encounter. I just think it's romantic."



How to succeed in business— without going nuts

by George Giokas

Every month that I stay in business I add to my "things-I-should-have-done-last-month" and "things-I-regret-doing" list. By now, as you can imagine, this document is quite long.

The list consists of a combination of things I never got to and things I got to but never should have gotten to. If you're in business for yourself, you know what I mean. You probably have your own set of nits, but maybe some of yours are hiding in here:

I Should Have Been Better at Math. I'm not a numbers person. I'm basically a writer and writers are supposed to be creative. And creative people usually don't care too much about balancing their checkbooks let alone closing their fiscal year. When I first opened my business I thought you just hang a shingle outside your door, wait for the orders to come in and put the money in the bank. The IRS, a string of other governmental bodies, lawyers and delinquent clients kind of thwarted those plans. I have learned much since that time.

I Never Should Have Opened a Staples and CompUSA Credit Account. Carrying plastic from these retail giants is like a kid with an uncle in the candy business. I bought so much unused software my closet looks like those clearance bins the stores put out. And I am now addicted to office supplies. Holding a freshly sharpened pencil in my hand gives me chills. And buying brand new binders and legal pads? It's better than sex.

Check, Please! I've been pretty fortunate with my networking efforts but there have been times when I felt like calling out for the check [begin ital] before [end ital] I started lunch with a so-called "contact". In ramping up my business, I've met hundreds of people, some for lunch, some for breakfast, some for dinner, some for a drink, some in the streets of Manhattan holding a hot dog and some in hallways of office buildings. Some were worthwhile, some were, well, a big waste of time. But hey, they probably felt the same about me.

Still Writing That Business Plan. Though I do have a business plan in short form (bullets, short summaries, etc.) I do not have what the experts call "a road map" for my business. Basically, most of it is in my head and though I do forget parts of it from time to time depending on how many brain cells died on any given weekend, the bulk of it is intact. Every month I promise myself to perform a mind dump, focus on the future and finally put down on paper what I have in my shrinking brain. I'm working on it.

Working Nine Days Straight on a Major Proposal for a Government-Regulated Authority. This is up there with preparing proposals for potential clients who take them, implement your ideas and never give you the contract. Filling out RFPs (Requests for Proposals) for governmental bodies or regulated ones is like taking the physics regents all over again. English apparently is not the government's first language when it comes to these forms. And handing them over to a guy who has trouble filling in the dots on a lottery ticket is asking for trouble.

Timing My Entrepreneurial Itch With Two Kids Entering College. I must have been on a small planet—not this one—when I decided that I could launch a new business and still afford \$25,000 a year in college costs. Add to that all the cars needing replacement, my pets getting older and my cesspool going and I may as well be Evel Knievel's son. What am I saying? He's probably more careful than I am.

Leasing That Nice Car. I can't help it. I fell in love with it. And it rides like, well, like a dream. It replaced a 1974 Dodge Dart (a real conversation piece during my first year in business) and a Hyundai Accent hatchback (great on gas but not really the car of an entrepreneur.) I now drive a white Acura TL with gold detail. Like I said, a great car but a little steep to maintain. Hey, I deserve it!

Finish Reading That Book on My Night Table. I miss reading books. I haven't finished a good book in a very, very long time. I start my days at about 6 a.m. and usually work through lunch. I leave the office anywhere between 6 and 8 p.m. By 9 p.m. or so, I could be easily mistaken for an extra in "Night of the Living Dead." I am so zoned out all I want to do is watch The Weather Channel, have a glass or two of wine and be rude to inexperienced telemarketers. By 10 p.m. I am hallucinating. By 10:30 my breathing stops. I'm out. That book will have to wait.

Got to Get Those Business Cards In Order. I have about 400 business cards I've collected through the ages. Some people are dead, others might as well be. I have them in a box that I keep filling after trade shows, lunches, etc. I pick out the good ones after each event but then I don't weed out the ones that I don't need. Every time I go to throw one out, someone in my head says "Hey, don't do that! What if you need that tomorrow? Watch, you'll throw this out and then you'll need it this afternoon. Put that down!" I'd put them in my computer's contact manager but it's down most of the time.

Clean the Basement. This is a numero uno priority. But not right now. I have to write my business plan, finish reading that book and straighten out my business cards. Check, please!

Giokas is the president and CEO of StaffWriters Plus, Inc.

Reprinted from Newsday

"Spirit of the Chicago Greeks" celebrates Greeks everywhere

By Rob Buikema

"Spirit of the Chicago Greeks: Alive in 05" follows Greek culture from Socrates' frog pond in 450 B.C. to the present day Greek Independence Day Parade on Halsted Street in Chicago. Writer, director, producer and narrator Dr. Jenna Constantine wanted to "convey a spirit that goes way back. A spirit of passion, pride, excellence and perseverance that still lives today – and you can touch it," she says.

Constantine's intent of the documentary is to educate people on a culture that lives strong in Chicago and around the world, while also finding her own voice and heritage. The documentary is about "your own spirit and embracing freedom," she says.

She also wanted to add politics into the film because they play such a large part around the world and in the past of Greek ethnicity. Constantine wanted to make something that was visual, something that would confront the viewer because of what they would see and hear coming from her piece.

Though she understands that some people may say she has a prejudice toward the Greek culture and that this may be the reason she chose the topic, she says the film is really about "embracing diversity." She feels that people should celebrate the uniqueness of their differences. "Here and now there are beings that contribute greatly that can be from different backgrounds."

Constantine is now celebrating the success of her piece, which is being shown in film festivals in Los Angeles and New York. But the most exciting part of this experience is her trip to Cannes in May of 2006. She looks forward to showing Europeans her culture and celebrating what her heritage means to so many others.

The documentary began shooting in April and was finished by the beginning of July. She was able to shoot both in Chicago and Greece and felt fortunate that she had a cameraman, Jeff Haddick, who would go with the flow of her ideas.

For post-production, she used VideoOne Productions in Chicago. "It seemed like [it took] 100 years," Constantine said of the end process. "But the people at Video One were great [and understanding]."

Financing the documentary herself allowed Constantine to go at her own pace and cover the topics she felt were important. She says her children – Demetra, Evyenia and Athanasios (who was also the production assistant) – were very involved in making sure the film was completed. She also says the community was extremely giving in sending out press releases. The community was also accommodating in providing financial support once the documentary was finished, she notes.

As for financing her own documentary, Constantine says, "I recommend everyone with a dollar in their pocket...to just go out there and do it." Not only is the experience



liberating but it allows for a person to grow and express ideas any way they would like. "If you set up barriers you'll never start," she says. "Once you start you find a way to get through it."

This is Constantine's debut documentary, but not her first time in front of the camera. She used to have her own talk show and did a small documentary on Habitat for Humanity. She also started Baby Face Productions during her time as a social psychologist. During that time, she taped her subjects to allow them to see what she saw. This also helped get her comfortable and prepared her for the narrative parts in the documentary.

Aside from documentaries, Constantine is also an author, singer and songwriter. Thanks to her days in school choir, she wrote and sang the closing song of the documentary, "Xepna Kore Mou."

Constantine hopes to premiere her film in Chicago sometime after the Cannes Film Festival. Her hope is to have it at Oak Street Beach in Chicago, the location in which her documentary begins and ends.

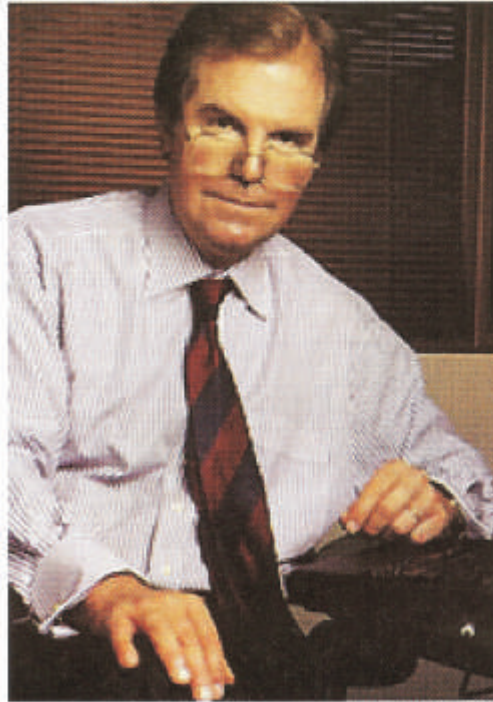
She dedicated the film to her grandfather, Kostas Demetrios Gliarmis, and says her grandparents played a large part in her decision to make the film and show others the past and present of her culture. They represent the "human spirit that happens to be cradled by Greek-Americans," she says.

Copies of the DVD can be ordered online at www.chicagogreekspirit.com or by calling KapaniKid Productions at 312.399.4860.

Reprinted from Screen Magazine

A laptop for all

Imagine a computer so simple that even a child can use it? Imagine it being so portable that even a child in an African village can use it? Imagine making it a laptop costing no more than \$100? Imagine making it Kermit the Frog green?



The impossible has been done with the unveiling last month in Tunisia at the World Summit on the Information Society of a low-cost, full-featured computer meant to "dramatically enhance children's primary and secondary education worldwide," according to MIT's Media Lab, which developed the laptop together with the nonprofit One Laptop per Child (OLPC) association. Standing next to U.N. Secretary-General Kofi Annan that day was the driving force behind the project—Nicholas Negroponte, chairman and co-founder of the Lab and OLPC.

"The \$100 laptop is inspiring in many respects," said Annan. "It is an impressive technical achievement, able to do almost everything that larger, more expensive computers can do. It holds the promise of major advances in economic and social development. But perhaps most important is the true meaning of 'one laptop per child.'"

Negroponte hopes in the next couple of years to crank up the production of the laptops and reach all the children that need it, regardless of their circumstances, regardless of where they are.

"Children are the greatest natural resource of any country, and educating these children is at the root of solving our largest and most complex problems," he says. "Yet the best education may not come from sitting in a traditional classroom, but rather through independent interaction and exploration. The development of the \$100 laptop will now make this possible for all kids—especially those in developing nations. It will redefine how we're learning."

The little laptop is Linux-based, full-color, full-screen and though it has a plug, it can be powered for several minutes by simply cranking it up (ten minutes of juice for every minute of cranking). It has a Wi-Fi radio transmitter (to tie in with other machines and share a Net connection from one computer to the next) and USB ports galore, 500 MHz, 1GB and 1 Megapixel.

Why not a desktop? The Lab says mobility is key, so kids can take the computer home at night: "Recent work with schools in Maine has shown the huge value of using a laptop across all of one's studies, as well as for play. Bringing the laptop home engages the family. In one Cambodian village where we have been working, there is no electricity, thus the laptop is, among other things, the brightest light source in the home."

Why not a recycled desktop? With 100 million available and each needing an average of one hour of refurbishing, "that is forty-five thousand work years."

How are the costs kept so low? In large part, by lowering the cost of the display. The new machine will have a new, dual-mode display similar to DVD players which can be used in high-resolution black and white even in bright sunlight. Then, "we will get the fat out of the system. Today's laptops have become obese. Two-thirds of their software is used to manage the other third, which mostly does the same function nine different ways." Finally, the laptop will be marketed in the millions (minimum of one million units per order) directly to ministries of education, which can then distribute it like textbooks.

Negroponte has logged thousands of miles to apply his legendary powers of persuasion, talks have been held in China, Brazil, Argentina, Thailand and Egypt, Brazil has agreed to buy one million units, and closer to home, Massachusetts Governor Mitt Romney has ordered half a million laptops. Manufacturing will begin when 5 to 10 million laptops have been ordered and been paid for in advance.

Another key to cutting costs

is luring the innovators to the project. Negroponte convinced Intel display division chief technology officer Mary Lou Jepsen to join OLPC and she was responsible for the new display. Xerox Parc veteran Alan Kay joined MIT mathematician and educational theorist Seymour Papert to build software that helps children learn through trial and error.

Why does every child need a computer? "One does not think of community pencils—kids have their own," says the Lab. "They are tools to think with, sufficiently inexpensive to be used for work and play, drawing, writing, and mathematics. A computer can be the same, but far more powerful."

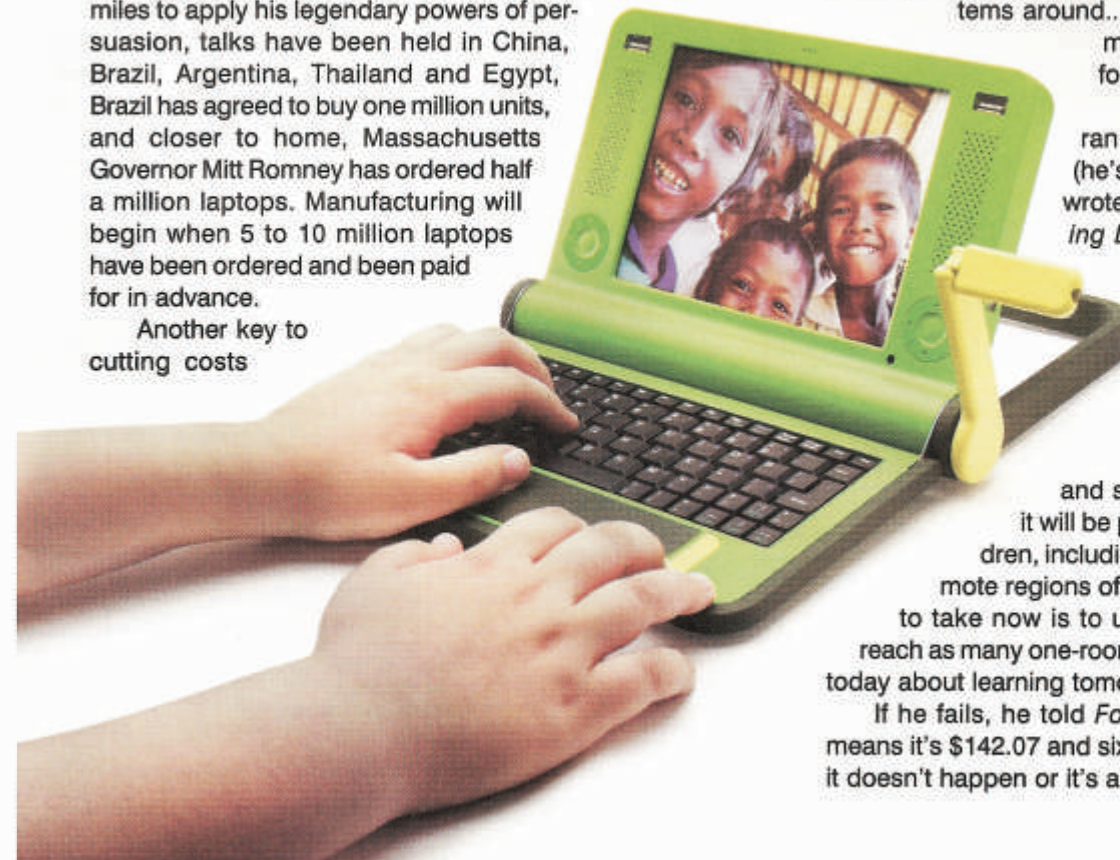
Among the backers and boosters of the project are business titans Rupert Murdoch, Bill Gates, Steve Jobs and Michael Dell. "Nick's endeavor has the prospect of potentially transforming the lives of millions of children in the developing world," said Murdoch. As for the support of the others, Negroponte says, "You have to remember I've known Steve since he was very young. I've known Michael forever. I've known Bill forever." Jobs once dismissed the laptop as a "science project" but is now contributing suggestions, Dell has volunteered his staff to crunch the numbers and Gates wants Negroponte to use his Microsoft software.

"One laptop per child: Children are your most precious resource, and they can do a lot of self-learning and peer-to-peer teaching. Bingo. End of story," says Negroponte of his sales pitch, which, however, still faces formidable obstacles. "How the heck are they going to pay for Internet access?" says AMD CEO Hector Ruiz, who nevertheless donated \$2 million to the project. He argues it's going to take "larger ecosystems around...tech support, application development, training, and business models for the Internet service providers."

But Negroponte, who founded and ran MIT's Media Lab for twenty years (he's been at the university since 1966), wrote a seminal book on the Internet, *Being Digital*, which has been translated into 40 languages, started *Wired* magazine and together with his wife once bought laptops for all the kids in a Cambodian village, is a visionary on a mission.

"With very low cost computers and some boldness in education policy, it will be possible to touch the lives of all children, including those in the poorest and most remote regions of the world," he says. "The right step to take now is to use whatever means necessary to reach as many one-room rural schools as possible—to learn today about learning tomorrow."

If he fails, he told *Fortune*, he won't go away: "Failure means it's \$142.07 and six months late. Failure doesn't mean it doesn't happen or it's a bad idea."



NEO EXCLUSIVE:

Taking Cyprus back—in court

A legal strategy for owners to legally reclaim their property in occupied Cyprus

By Nicholas G. Karambelas, Esq.

The fundamental principle of any solution to the division of Cyprus wrought by the Turkish invasion in 1974 is restoring possession to and compensating persons who hold title to property in occupied Cyprus under the laws of the Republic of Cyprus. Any solution does not derive firmly from this principle cannot succeed. The hapless purveyors of the April 2004 Annan Plan could not comprehend this simple fact.

In the almost 31 years since Turkey invaded Cyprus, the primary effort has been through the international and national political systems. Over that time, the Turkish military has continuously and illegally occupied one-third of Cyprus, settled an estimated 140,000 Turks from Turkey in occupied Cyprus and excluded the rightful property owners from their property in occupied Cyprus. By contrast, the efforts in the legal systems have been a resounding success. It should be clear that the only forum for resolving the property issue is the legal system. Consequently, a comprehensive and effective legal strategy must be developed. Understanding the significance of the case law that has developed with respect to Cypriot property rights is vital to developing an effective legal strategy.

Autocephalous Greek Orthodox Church of Cyprus et al. v. Goldberg

Referred to as the Kanakaria Mosaics case¹, it was first case involving the Turkish invasion and continued occupation to be considered by the U.S. federal courts. In that case, mosaics had been stolen from a Greek Orthodox Church located in occupied Cyprus and ultimately purchased by a museum owner in Indiana. The Church of Cyprus

and the Republic of Cyprus sued the museum owner in U.S. federal court seeking the return of the mosaics. The case required the court to rule whether or not the Church had title to the mosaics or whether title had passed to the museum owner. The museum owner essentially argued that it had acquired under the law of the "Turkish Federated State of Cyprus" (referred to as the TFSC). Both the trial court and the appellate court essentially ruled that the decrees and acts of the TFSC and its purported successor, the "Turkish Republic of Northern Cyprus" (referred to as the TRNC) had no force of law and the only valid title of ownership was title held under the laws of the Republic of Cyprus. Consequently, the Mosaics were and always had been the property of the Church. Despite having paid more than \$1 million for them, the museum owner had to return the Mosaics to Cyprus.

Loizidou v. The Republic of Turkey

The case of Loizidou v. Turkey decided by the European Court of Human Rights in 1996, (referred to as the ECHR) is a landmark case in the legal history of claims against Turkey as well as in international legal jurisprudence. Following 7 years of proceedings, the ECHR ruled in that Turkey had violated the Convention for the Protection of Human Rights and Fundamental Freedoms promulgated by the Council of Europe (referred to as the Convention). On July 28, 1998, the ECHR awarded about \$1.1 million to Loizidou and ordered Turkey to pay the judgment. Turkey refused to pay until December 2, 2003 when it finally paid the judgment.



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How Sweet it is!

The two-foot long cantaloupe that artist Peter Anton had sculpted in his basement was a big hit when he carried it on Metro North and the New York City subway to Manhattan a few years ago.

"Normal people, non-art people, people who don't follow the art world, they'd just light up like kids," recalls Anton (Antonopoulos) of those early forays in public of his gigantic art. "They'd ask a million questions, and get real happy and funny. And then I'd get to the galleries, and they'd look at me like I was from another planet."

The art world, known for nurturing eccentrics, "just didn't get me," he says. "Because here they were sitting around in all that dark wood and art--a lot of the work they didn't even color, it was just black and brown and gray. And then I walk in holding this giant cantaloupe."

But then he walked into the Bruce R. Lewin Gallery in Soho and in 1994 Lewin offered him a show. And the melon sold for \$1,400. Also around that fortuitous



His sculpture of sweets and chocolate in particular, says Anton, "seems to bring out the child in the viewer."



time, in Washington, D.C. someone paid \$900 for his plaster-and-metal red pepper and whisked it away in a limo. Since then, he switched to sculpting 4-ft.-by-3-ft. boxed chocolates made of wire, clay, and resin with titles like DREAM ASSORTMENT and OPULENT ASSORTMENT that have dazzled the once-scornful art world and are now selling for \$28,000 and up.

"(Lewin) tells me all the time, 'Do you see what you started with food?'" says the artist, who works out of the basement studio of his house in Guilford, Connecticut. "You see it everywhere now. There are big paintings of cantaloupes; there are a lot of food sculptures. A lot of the artists are loosening up and doing brighter, happier work."

His sculpture of sweets (among others, he's also done a PLAYFUL MIX of candied fruit) and chocolate in particular, says Anton, "seems to bring out the child in the viewer. It reduces the person to a childlike state, and they're in awe, and it's fun to do that."

Most recently they were in awe at the Hammer Galleries in Manhattan where he displayed his collection of candy and chocolate sculptures in How Sweet It Is! The Art of Candy-New Sculpture, a happy show of realistic sculptures of candy in huge heart-shaped candy boxes, some partially devoured giant ice cream bars, and one very big Danish pastry.

"His work is witty, funny, transformative," said The New York Times. Anton explains his inspiration more directly. He likes to keep the real thing around when he works, and when he catches a whiff, "it's like a magical thing."



With Vicki J. Yannias



COOKIE QUEEN

Eleni Gianopulos has made cookies of the Oscar nominees, and cookies shaped like Oscar de la Renta gowns and Kate Spade bags, cookies for the producers of The Producers of 800 miniature dancing legs, and a gingerbread version of Elton John's English manor house ("I had to peer in every tiny window to make sure the candy was in place") and of the Empire State Building—so what's next? "I want to create a cookie empire," says the 40-year-old cookie maven. "Willy Wonka is my inspiration."

The daughter of California real-estate developer Dan Christopoulos, Gianopulos got her cookie-baking inspiration from her mother Jeanie, and baked up a storm when she came to New York, trying out her mother's oatmeal cookie recipe and soon expanding the line and selling it to gourmet stores, before Martha Stewart featured her in Martha Stewart Living and celebrities came knocking at her shop in New York's Chelsea Market (75 Ninth Avenue, 888-4-ELENIS). Her hand-iced shapes made to order soon became known as "Conversation Cookies" and were the buzz at occasions everywhere, including the wedding of Michael Douglas and Catherine Zeta-Jones. "Gianopulos takes an ordinary dessert and turns it into eye candy," says her friend, designer Kate Spade.



jolly gingerbread
 "My cookies make people smile," says the ever-baking cookie queen.



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[FASHION] :: :: ::



Fashionista



Patricia Field has been the queen bee of the downtown fashion scene in New York since she opened her now-legendary Greenwich Village boutique in 1966 that catered to hipsters and scenesters. And she did it again in 1996 when she opened her Hotel Venus boutique in Soho that features everything from butt-bearing trousers to Sixties-style clutches. Her signature flaming locks are a fixture at most downtown scenes and she has worked with the stars of every era. She has dressed Britney Spears and Shakira and now she has teamed with Damon Dash in a "Patricia Field for House of Roca Wear" that features 31 pieces with her sexy-glam look allied to his hot street style for everything from motorcycle jackets with hot-pink stitching to fitted pencil skirts with a corset-style waist that will be sold through Bloomingdale's and Macy's. Her sexy-glam became the signature of an era during her Emmy-winning turn on *Sex and the City*, but she's designed for a variety of TV shows and movies, for the musical *The Opposite of Sex on Broadway* and *Barbarella in Vienna*, and most recently for Candies her "Vintage Candies by Patricia Field." "Life is a party," says the perennial fashionista. "Enjoy it—because it ends."



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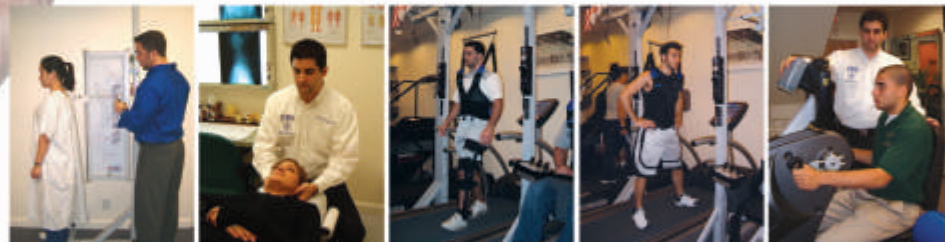
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Three Generations of Exceptional Smiles

[PEOPLE] :: :: ::

Evelyn Varvitsiotes, Yannina, Face the Challenge committee member and makeup artist Janet Adamko.



Face the Challenge— looking good, and feeling better

By Dimitri C. Michalakis

The impeccable blonde with the socialite looks is really a social worker. But the elegant style and dress that make Yannina Varvitsiotes stand out is more than just cosmetic: she has cerebral palsy, but it's never stopped her from making a difference, and now she's making a difference in the lives of others with her Face the Challenge foundation, a non-profit which, for starters, is helping to make over the lives of its clients.



Evelyn Varvitsiotes, Janet Adamko, Yannina, Maritsa Varvitsiotes



Yannina and Orestes Varvitsiotes



Yannina with makeover client Tamara

.... before



Before and after pictures



.... AFTER

"We perform makeovers," says the 36-year-old psycho-sexual counselor for United Cerebral Palsy. "We do the hair, make-up, clothing and we go all over the Tri-State area performing makeovers for the disabled."

There was the client who scratched her face incessantly, until she got her "new face." There was another who made wedding plans with another client who felt like a new man after his makeover. "Oh, my God!" he declared. "We are the best-looking couple, bar none!"

Varvitsiotes smiles shyly, but is confident about the results: "Disabled people want what we all do—to feel 'normal' and approachable. Because 'looking good, feels good'...I know firsthand how important self esteem and outward appearance are to someone living with disabilities."

She started the foundation two years ago when she saw the state of some of her clients: "It was very upsetting to me. They had no reason to be looking like this just because they were disabled and they had trouble taking care of themselves. So, I felt I had to change something, or I was actually going to quit. And I didn't want to quit because I'm not a quitter."

Most of the clients are her own, most are institutionalized, but they visit the salon for their makeover and there are grooming classes being planned to help them keep up their good looks. The volunteer makeup artists and hairstylists started with Varvitsiotes friends, and now include Scott Pepper, who does Kelly Ripa's hair, as well as Dr. Daniel Baker, a Manhattan plastic surgeon. Clothes are donated and a complete beauty treatment and head-to-toe outfit can be funded with a \$250 tax-deductible gift to the foundation, whose board includes Varvitsiotes' brother and sister, Orestes and Maritsa.

"I've never looked at my disability as an obstacle," says Varvitsiotes, who hopes to open a Face the Challenge Center soon, where clients would learn trades, and also to outfit a bus to visit them. "I just look at it as a challenge. In fact, I think my disability has helped me in a lot of ways. How can I explain it? It's made me very strong, but not hard. I don't even think twice about it."

Donations can be made to Face the Challenge, 25 Irvington Place, Brooklyn, NY 11230. Telephone: (212) 699-7786.

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Fill your glass, take a sip, close your eyes, and be there. Beautiful.



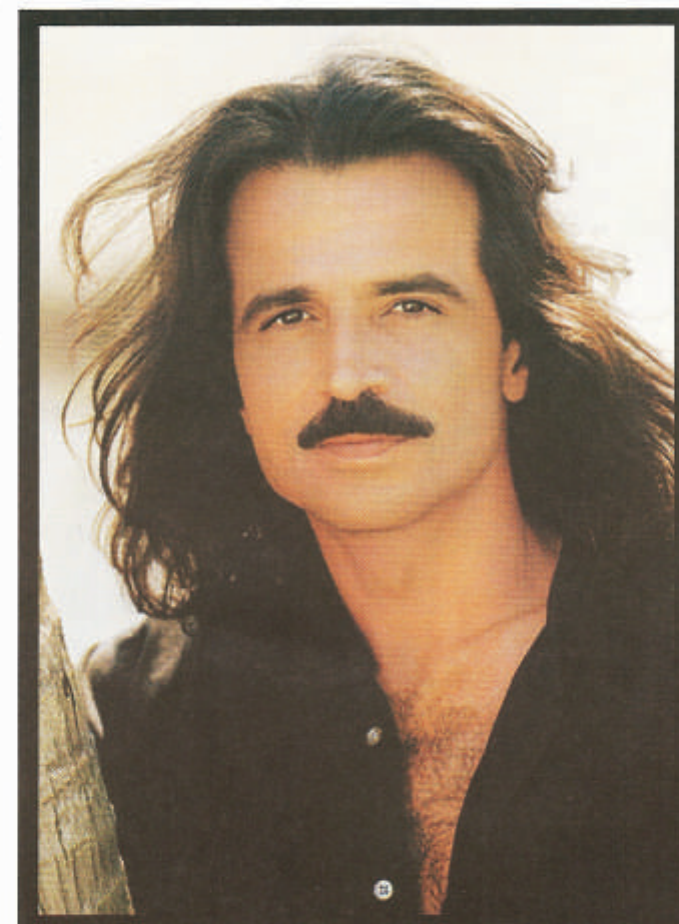
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It's hip to be Greek

By Dimitri C. Michalakis

My reasons why:

1. People think Dimitri sounds exotic, and you can get away with using one name (*a la* Yanni and various hairdressers).
2. People think you come from a magical island (I come from Chios), where the sky and sea are always blue, and never the people.
3. People think you eat Greek salad at every meal and wash it down with *retsina*, instead of a hamburger and a Dr. Pepper on the run.
4. People think you never have to wash the dishes because you break them in celebration after every meal.
5. People think you have "a big fat Greek family" serving heaping platters of lemon potatoes and lamb and your cheeks are always red from the smothering affection.
6. People think your father is Zorba and your distant cousin was Socrates and all things wise come from Greece and all things bothering you can be solved with a song and a dance.
7. People think you're rich because the corner has a diner (which is Greek) and the next corner has a diner (which is Greek) and every corner diner is Greek (which it is) and you can eat for free from here to California because you're Greek and everybody who owns a diner is related and if you speak Greek they might ask you where you're from and who your relatives are and you might get a free plate of French fries.
8. People think your last name is "Papadopoulos" no matter what you tell them, so you never have to bother spelling it and (refer to number one) you can always use just your first name (no one will remember your last name, anyway).
9. People think you invented the Olympics and should be great in track and field, and nobody has to know you stink because people don't throw the discus around much, anymore.
10. People think your olive skin matches the olive oil your mother always cooks with, and nobody knows my mother usually cooks with Mazola and my olive skin comes naturally from the mongrel genes I inherited from all the conquerors of Greece.
11. People think your uncle Pericles (who is their accountant) is somehow related to the Pericles who ruled Athens (unless he botches their tax returns), and your aunt Aphrodite (who sells houses) is related to the goddess of beauty (unless she forgot to whip down the visor in the car and put on her makeup that day).
12. People think you only love bouzouki (and not Bono) and dance in line after every meal and your house is one big party every day.

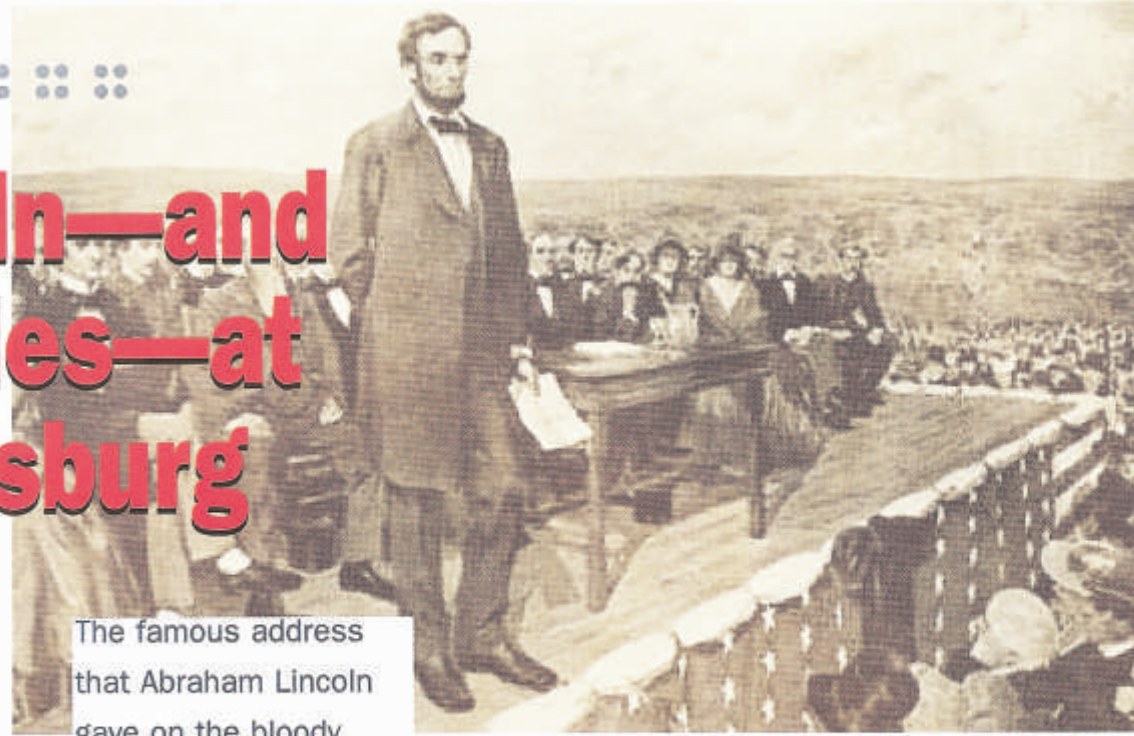


Let them think.

(Send us your essays at neomagazine@earthlink.net, both funny or serious, on why you think It's hip to be Greek—or not—and if we like them we'll publish them. Make them about 1000 words. Send us a picture, too. The best essay will be announced in May and the winner will receive a special prize.)

[BOOKS] :: :: ::

Lincoln—and Pericles—at Gettysburg



The famous address that Abraham Lincoln gave on the bloody Pennsylvania battlefield of Gettysburg in November, 1863, which took only a few minutes (in contrast to the main oration by a famous classicist which took two hours), may be the purest expression in modern times of the classical Attic spirit, says Garry Wills in his provocative *Lincoln at Gettysburg: The Words That Remade America* (A Touchstone Book, 1992).



"America as a second Athens was an idea whose moment had come in the nineteenth century," he writes. "Archaeology in Greece brought the ancient democracy to mind just as modern Greece began its struggle for freedom from the Turks. Greece would prove just as important to the romantic movement as Rome had been to the Augustan age"

Cemeteries were a fetish in the nineteenth century (children were encouraged to become groundskeepers as a form of paideia—a school for the living) and they were frankly modeled after ancient Greek prototypes. The "rural cemetery" movement initiated at Mount Auburn in Cambridge took Athens' Kerameikos as the model and the speeches at Gettysburg on that November day were an extension of Pericles' own funeral oration. In fact, Edward Everett, the principal speaker and a spearhead of the Greek Revival movement, opened his remarks "with a detailed description of the annual funeral rite at which Pericles had spoken, comparing it point for point with the ceremony for the Union dead."

But then Everett's speech descended into typical Romantic bombast, while Lincoln's (delivered after all the bands had played) was a model of Attic prose: "Lincoln sensed, from his own developed artistry, the demands that bring forth classic art—compression, grasp of the essentials, balance, ideality, an awareness of the deepest polarities in the situation (life for the city coming from the death of its citizens)."

And, also in the classical mode, the speech looked forward, not backwards, as Pericles had also done 2,000 years before: **"Pericles rejected the notion that his predecessors had done more than his own generation. It was the challenge of the moment that both Pericles and Lincoln addressed."**

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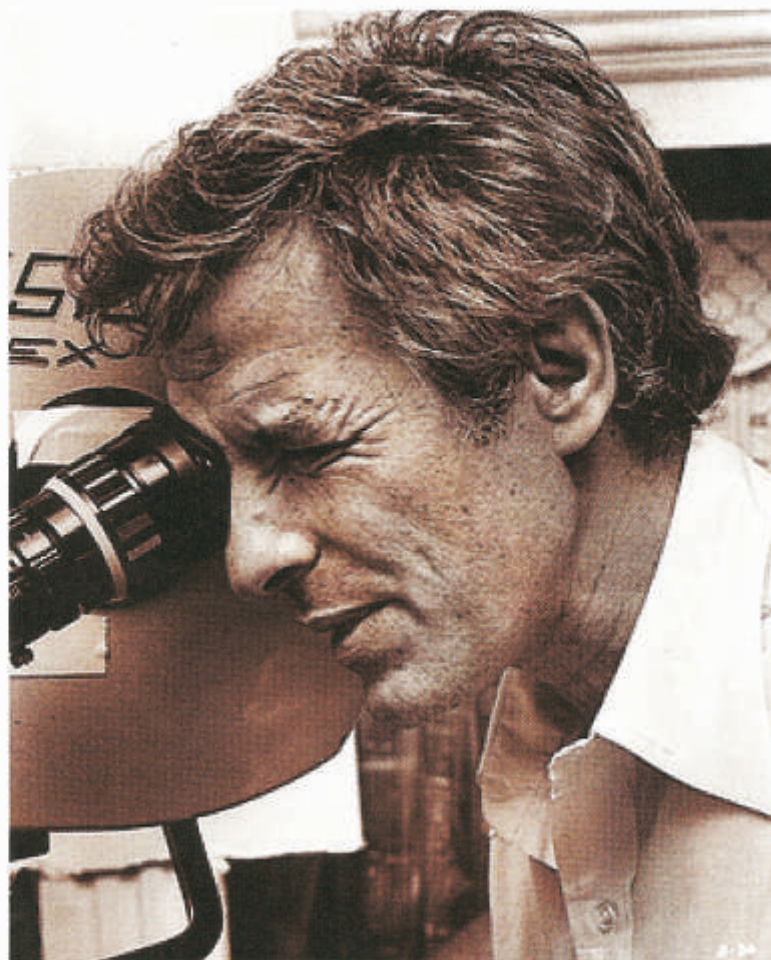
The Accidental Genius of John Cassavetes

John Cassavetes took no prisoners either as an actor, a director or as a man. In the 60s he was blacklisted by the studios and production companies which had sustained him because it was his way or no way and he got into arguments and dares with practically everybody.

"I'm a New York street kid," he once said. "Not that I like to fight so much—it's just that I like to win." The perfect figure, in other words, to father the American independent film, which he cranked out on an improvisational shoestring and cast with practically everybody from his life, including his wife actress Gena Rowlands, his parents Katherine and Nicholas Cassavetes, and colleagues and friends including Peter Falk and Ben Gazzara.

"In the sixteen years since Cassavetes' death, independent film has gone through several incarnations, as studios attempted to co-opt the spirit and feel of those unruly films by establishing classics or specialty divisions," says Marshall Fine in his definitive new biography of Cassavetes, *Accidental Genius, How John Cassavetes Invented the American Independent Film* (Miramax Books, \$27.95). "Such was the passion of John Cassavetes. And that independent film world—rambunctious, contentious, daring, outrageous—is his legacy."

The book chronicles Cassavetes' early rise through the world of live television in the '50s, a first film before the advent of the civil rights movement



about race relations that he stumbled into almost by accident in 1959 (*Shadows*) while leading an acting workshop, Hollywood success and three Academy Award nominations for *Faces* in 1968, in part fueled by his acting gigs in the *Dirty Dozen* and *Rosemary's Baby* that came out around the same time and helped finance his independent work, and a premature death from cirrhosis of the liver after years of heavy drinking.

"He's here on these pages, in all his glory," says Martin Scorsese of the book. "His wild schemes, his mad energy, his brutal honesty, his love of life and art and the interaction between the two, and his genius, of course."



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[MUSIC] :: :: ::

Fiery Furnaces siblings Matt and Eleanor Friedberger power a band that rocks its own way—including the recent debut of a concept album called *Rehearsing My Choir* with their grandmother Olga Sarantos providing the backup and the album's concept inspiration.

"She was an organist and choir director at her Greek Orthodox church in the 40s in Chicago, so some of the stories revolve around that," says Eleanor. The tracks include "Candyman's Knife in My Handbag," about "the night she was supposed to meet her father-in-law for the first time," says her granddaughter. "She goes to a tiki bar," Matt takes over the story, "and gets far too drunk on sweet tropical drinks and throws up on a



Rocking Grandma

stoop when she meets him." And "Seven Silver Curses" is about "going to a gypsy and getting some curses to get rid of your husband's mistress," Matt laughs. The siblings hope to release an expanded version of *Choir* with a self-produced documentary of their *iyayia* narrating a tour of the album's Chicago backdrop. They've already toured North America this fall and are due to release their next album, *Bitter Tea*, this winter. "I'd like to get on a normal schedule of releasing albums—every four months," says Matt of an opus that covers the spectrum of musical styles (past releases include everything from 10-minute song collages to epic song narratives). The duo describe *Choir* as Randy Newman, crossed with the Small Faces, crossed with 60's girl groups and disco beats, crossed with their grandmother's "Dylan-esque talk-singing." It's "late 40s adventure stories," Matt explains it.



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