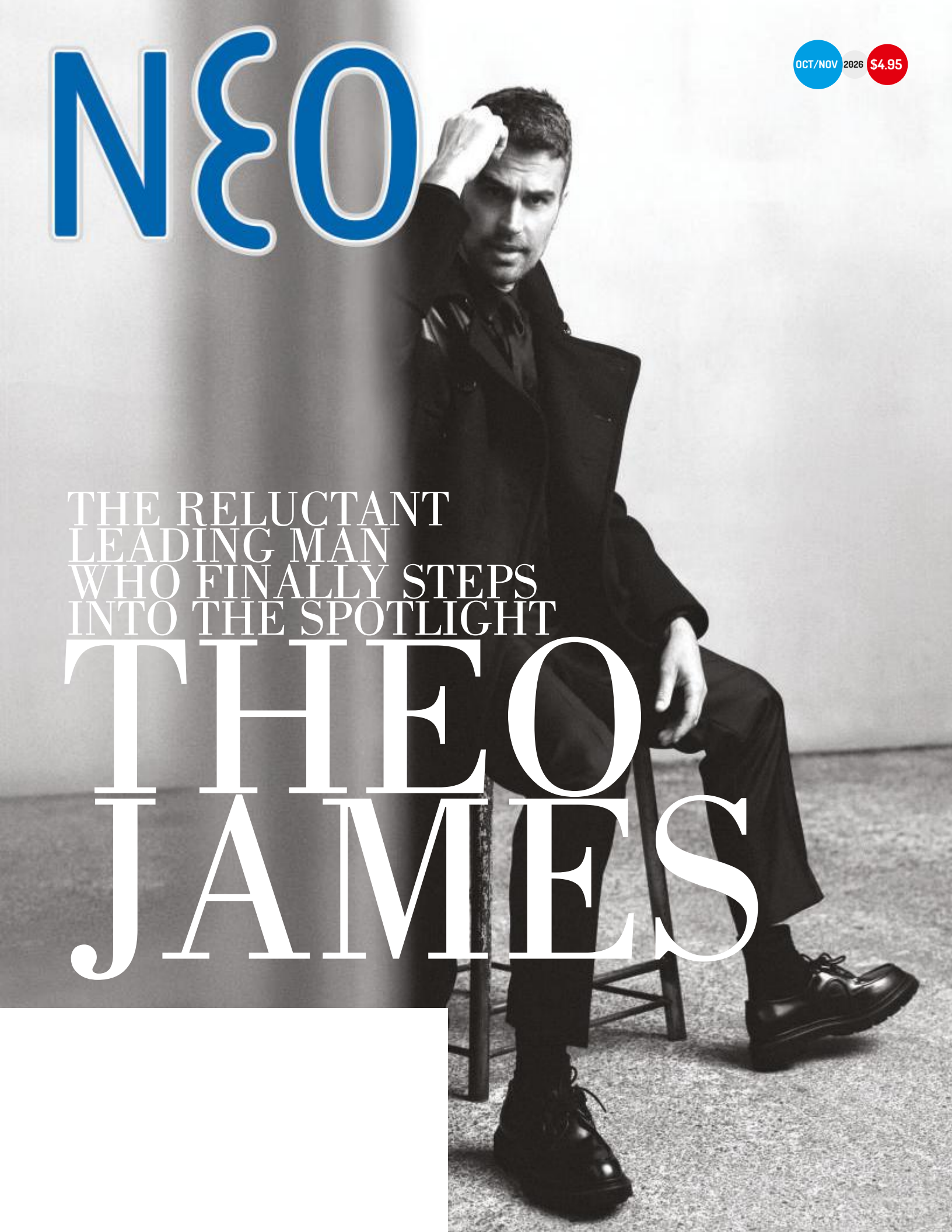
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FROM THE EDITOR

THE GLORY OF GREEK DIASPORA—EVERYWHERE



I feel a particular pride when I see how Greeks have flourished across Europe — most often not loudly, not with fanfare, but with a steady, unmistakable presence that has shaped culture, academia, business, and the arts in ways that feel both deeply rooted and quietly transformative. As someone who grew up with Greek heritage woven into daily life — the humor, the food, the insistence on storytelling — I recognize that same spirit in the Greek communities that have taken root in places like England, Germany, France, and beyond.

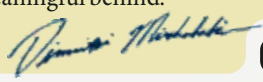
What impresses me most is how Greeks abroad succeed without losing themselves. They adapt, but they don't dissolve. They integrate, but they don't erase. In England especially, you see this duality everywhere: Greek academics who bring a philosophical rigor that feels like a direct line from Plato; Greek doctors and scientists who carry forward a tradition of inquiry and innovation; Greek restaurateurs who have turned London, Manchester, and Birmingham into cities where Mediterranean warmth is not just a cuisine but a way of gathering.

And then there are the artists — perhaps the most visible proof of how Greek identity travels. Look at Theo James, whose grandfather was a Greek refugee and whose upbringing he has described as "very Greek," full of food, humor, and storytelling. Today he's one of the most compelling actors working in England, anchoring Guy Ritchie's The Gentlemen and earning an Emmy nomination for The White Lotus. His blend of introspection, dry humor, and emotional intelligence feels distinctly Hellenic — a modern expression of the Greek instinct for character study and contradiction.

He's not alone. Yorgos Lanthimos, born and raised in Athens, has reshaped European cinema with films like The Favourite and Poor Things, bringing a surreal, daring sensibility that feels unmistakably Greek in its willingness to question norms. Just as years ago Maria Callas, born in New York, trained in Athens, conquered European opera houses with a ferocity and emotional depth that changed the art form. Melina Mercouri became a cultural icon in France and beyond, blending Greek passion with European sophistication. Even in popular music, George Michael — born Georgios Panayiotou to a Greek Cypriot father — carried his heritage quietly but unmistakably, his songwriting infused with the melancholy and romanticism so familiar to anyone raised in a Greek household.

And then there's the entrepreneurial spirit — the quiet engine of Greek success abroad. Greeks in England and across Europe have built businesses that are not only economically strong but culturally connective. They create cafés, shipping companies, tech start ups, design studios, and hospitality groups that feel like extensions of the Greek home: welcoming, ambitious, and infused with a sense of possibility. They succeed not by mimicking local models but by bringing something distinctly their own — a blend of resilience, adaptability, and optimism that has carried Greeks through centuries of upheaval.

To flourish in a foreign land is no small thing. To flourish while remaining yourself is even harder. And yet Greeks across Europe have done exactly that — quietly, steadily, and with a grace that feels deeply familiar to anyone who grew up in a Greek household. It's a reminder that Greek identity is not confined to geography. It travels. It adapts. It thrives. And wherever it goes, it leaves something meaningful behind.



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Psaros family invests $25M in the Georgetown Psaros Center for Financial Markets and Policy

The Psaros family—including Michael G. (B'89) and Robin Psaros (Parents '21)—has expanded its investment in the Georgetown Psaros Center for Financial Markets and Policy, bringing the family's total commitment to the center to $25 million.Housed in Georgetown's McDonough School of Business, the Psaros Center is a leading destination for unbiased global finance and policy expertise. The family's commitment includes an $11 million gift to endow the center in 2022 and a new $14 million investment made as part of the recently concluded Called to Be campaign. This transformational investment will expand the Psaros Center's ability to shape the future of global finance through the development of objective, research-driven solutions, by convening leaders from the private sector, government, and academia.

"The financial markets touch virtually every aspect of American life. Financial policy, from legislation to regulation, has an outsized influence on our financial markets, economy, and day-to-day life," says Michael G. Psaros, co-founder and managing partner of KPS Capital Partners, LP, a leading global private equity firm. "The Psaros Center serves the national interest by helping ensure that financial policy is informed by rigorous research, practical experience, and bipartisan dialogue. My family's gift to the Psaros Center is an act of patriotism, not an act of philanthropy. It is our family's way of giving back to our country."

As an unbiased, academic-based research institute, the Psaros Center produces original analyses on major market issues and shares them widely to inform decision-making and help shape financial policy, creating meaningful change. The center also convenes industry leaders through numerous public and private envoronmetnts, including its annual Financial Markets Quality Conference, and engages students through experiential learning, competitions, and career development opportunities.

Its Distinguished Fellows–including Rostin Behnam (C'00), former chairman of the U.S. Commodity Futures Trading Commission; Lael Brainard, former director of the White House National Economic Council and vice chair of the Federal Reserve Board; and Patrick McHenry, former member of Congress and chair of the House Financial Services Committee–extend the center's reach across government, financial regulation, and industry bringing firsthand expertise to its research and programming.

> *"We are where Wall Street meets Washington, and I am proud that the Psaros Center is recognized as one of the few truly nonpartisan institutions in Washington respected by both sides of the aisle."*

"Georgetown University is honored by the significant investment the Psaros family has made in establishing the Psaros Center as a leading source for vital thought leadership, scholarship, and discussion shaping the future of finance and policy," says Georgetown University President Eduardo Peñalver. "This transformative commitment reflects Michael, Robin, and the Psaros family's steadfast dedication to Georgetown University, the McDonough School of Business, and to our students who are the next generation of leaders."

The Psaros family's support of Georgetown extends well beyond the Psaros Center, totaling more than $32 million in support of leadership, faith-driven, and civic-minded initiatives across the university. Their contributions have supported the creation of

the Michael G. and Robin Psaros Endowed Chair in Business Administration in the McDonough School of Business and the Ecumenical Patriarch Bartholomew Endowed Orthodox Chaplaincy—the university's first fully endowed chaplaincy. The family also funded the university's Orthodox Christian Iconostasis and accompanying Iconography for the Copley Crypt Chapel.

The Psaros Center represents the family's most transformative gift to Georgetown and the culmination of a collaboration with his mentor and former professor, Reena Aggarwal, the Robert E. McDonough Professor of Finance and director of the Psaros Center. In the aftermath of the 2008 financial crisis, Aggarwal shared with Psaros her plan to create a global hub at Georgetown to bridge the divide between policymakers and financial-sector leaders through objective, data-driven research. Psaros provided the seed funding to help bring that vision to life.

"It is a privilege to work with someone as dedicated and passionate as Mike," says Aggarwal. "He's been interested in finance and policy since he was a student. He understands both why financial markets are important, and how policy can play a significant role."

AI, tokenization, crypto, and prediction markets are reshaping financial markets, Aggarwal says, raising new questions for policymakers and market participants alike. "Data has also become a big asset, and there is a re-examination of several fundamental market structure regulations," she adds. "Some of these issues didn't even exist a few years ago."



Dr. Reena Aggarwal, Michael and Robin Psaros

That growing role reflects how far the center has come since Aggarwal and Psaros first began building it together. "We owe a lot to the Psaros family," Aggarwal adds. "The Psaros Center wouldn't have the momentum and be where we are today without this transformational gift and their dedication and commitment. They've made the center a reality."

That momentum has positioned the center to serve as a bridge between two worlds that increasingly need to understand one another, according to Psaros. "We are where Wall Street meets Washington, and I am proud that the Psaros Center is recognized as one of the few truly nonpartisan institutions in Washington respected by both sides of the aisle," he says. "The Psaros Center is moving the needle in policy and practice in the real world, and elevating Georgetown University's role in shaping the conversation around finance and public policy."


Michael, Robin, Marina (daughter), Leo (son) and Alexandra Psaros (daughter) and Robert Goldburg (son in law)

In the midst of this change, "the Psaros Center will play a role in making sure that the financial sector is working effectively so that the global society can benefit from innovation, job creation, and economic growth," says Aggarwal.

Investing in the greater good

The Psaros family's latest gift equips the Psaros Center to widen the scope of its thought leadership, programming, and reach at a time of rapid change across global financial markets.

"There is increasing debate about the role of capitalism and markets in society," Psaros says. "The Psaros Center is uniquely positioned to convene those conversations and help shape market practices and policies that benefit the greater good."

The Psaros Center's annual Financial Markets Quality Conference convenes leading voices from finance, policy, and academia to examine pressing issues affecting markets and policy. The 2026 conference will be held on September 23 and will feature industry leaders, policymakers, and regulators. Past speakers for FMQ and other center events have included the speaker of the U.S. House of Representatives, the vice chair of the Federal Reserve Board, and the CEOs of JPMorganChase and Goldman Sachs.

The center also cultivates the next generation of leaders by providing opportunities for Georgetown students interested in finance and policy to gain work experience, network with industry leaders, and contribute substantively to the center's work. Its competitive Psaros FinPolicy Scholars Finance Trek selects students from across Georgetown's undergraduate schools. These students participate in a week-long opportunity to meet policymakers, regulators, and business leaders in Washington, D.C., and New York City, and programming continues throughout the year. Undergraduate Stock Pitch Competitions also allow students to



practice various aspects of investing and demonstrate their entrepreneurial and research-based investment capabilities to a panel of industry professionals.

"As Hoyas, my son, Leo (B'21) and I are proud that the Psaros Center provides numerous incredible opportunities for our students, from the Psaros FinPolicy Scholars Finance Program to direct exposure to Wall Street CEOs and senior policy makers, spanning the Federal Reserve, the Securities and Exchange Commission (SEC) and Commodity Futures Trading Commission (CFTC)," says Psaros. "Additionally, we are proud to see the continued scale and impact of the Psaros Center's annual Financial Markets Quality Conference."

New leadership builds on Center momentum

The new investment also comes as the Psaros Center enters a new phase of growth under Executive Director Michael Piwowar (MBA'94), who joined after serving as executive vice president of Milken Institute Finance. Piwowar previously served as acting chairman and commissioner at the U.S. Securities and Exchange Commission and held roles across multiple presidential administrations and key federal financial regulatory agencies.

"At this point in my career, coming to the Georgetown Psaros Center is a dream come true, particularly when there's so much going on in the policy world dealing with financial markets," says Piwowar. "What excites me most about joining the Psaros Center is building on its momentum through engaging students; engaging business leaders; and bringing students, policymakers, and market participants together through thought leadership and nonpartisan debate on today's most pressing issues."

Piwowar's appointment brings the center's story full circle for Aggarwal, who has now seen two of her former students play defining roles in its growth. "This is a very special moment for me," says Aggarwal. "We have Mike Psaros, my former student, who has made the Psaros Center possible, and then we have Mike Piwowar joining us as the new executive director, another former student. It's just wonderful to have this collaboration between former students and Georgetown faculty."

Psaros believes Piwowar's arrival positions the Psaros Center to extend its influence even further.

"Mike joining the Psaros Center as executive director is a game-changer and a blessing," says Psaros. "Mike is a globally respected thought leader and policy expert who understands today's complex challenges. Having served as former acting chair of the SEC and executive vice president of the Milken Institute Finance, he is uniquely positioned to build on our momentum, broaden our reach, and lead us into our next chapter of global impact."

As for what's next for the Psaros Center, Psaros hopes his family's latest commitment will allow the center to "think big and act bigger," expanding its reach and deepening its impact in the years ahead.

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Representing the Foundation, Advisory Board member Paul Lountzis had the opportunity to speak directly with Prime Minister Mitsotakis

The PanHellenic Scholarship Foundation was proud to join The Hellenic Initiative and fellow Greek-American organizations in co-hosting the 5th Annual Oli Mazi Luncheon honoring Prime Minister of the Hellenic Republic Kyriakos Mitsotakis in New York City.

Held during the United Nations General Assembly, the luncheon brought together distinguished leaders and members of the Greek-American community to celebrate their shared Hellenic heritage and the longstanding ties between Greece and the United States.

Representing the Foundation, Advisory Board member Paul Lountzis had the opportunity to speak directly with Prime Minister Mitsotakis about the Foundation's mission and its continued commitment to supporting the next generation of Greek-American leaders.

Also in attendance were Advisory Board members Demetrios and Georgia Halakos; PanHellenic alumni Stavros Fay, Maria Ioannou, Thomas Louvaris, Giorgio Tasiopoulos, and Evdokiya Tsekas; as well as Senior Director Vasiliki Panos and Director of Alumni & Internships Georgia Tsakos.

The Foundation was honored to participate in this gathering alongside fellow organizations dedicated to preserving Hellenic heritage and strengthening the bonds between Greece and the United States.



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The Kazantzakis Conference in Cyprus

By Dean Papademetriou

A conference about the Greek author Nikos Kazantzakis took place at the University of Cyprus in Nicosia, Cyprus

Flying into Cyprus for the first time this summer, I was tingling with excitement and anticipation about presenting a paper on the Greek author Nikos Kazantzakis. I knew it would be a literary milestone for me. Little did I know that I would learn some fascinating things about Cyprus as well.



As a preamble, I first became involved with the writings of Nikos Kazantzakis a few years back when Professor Kostas Myrsiades of West Chester University in Pennsylvania approached me about publishing his English translation of Kazantzakis's play, Odysseus: A Verse Tragedy, which dramatizes the ending of The Odyssey. As the founder and publisher of Somerset Hall Press in Boston, a boutique press with a focus on Greek studies, I felt that bringing out this work by one of the preeminent figures in Greek letters would be right up my alley. Fortunately, the Kazantzakis estate and Niki Stavrou, the literary executor, gave us the rights. The book's publication received great acclaim.

When I heard that the University of Cyprus would be hosting a conference on Nikos Kazantzakis, I immediately wanted to participate and submitted a proposal to present a paper. I was thrilled to be accepted.

Impressions of Cyprus

I was also excited about going to Cyprus where I had never visited before. Cyprus is known as a beautiful island, the fitting birthplace of Aphrodite, the Olympian goddess of love. People have said it is "like Greece" but that it is also unique.

Yet I was also apprehensive. As I started making my travel plans, the war in Iran started, and an Iranian drone dropped a bomb on a British base in Cyprus. Fortunately, there were no further attacks on Cyprus and I decided to go.

My short flight from Athens landed at the Larnaca airport. Taxi driver and tour guide extraordinaire George Kyriakides picked me up at the airport. George is a native Cypriot who grew up near Nicosia. He spoke in interchangeable and fluent English and Greek, though whenever a friend called him on the phone, he switched to a strong Cypriot dialect with occasional unfamiliar words.

Our first stop was the Church of St. Lazarus in Larnaca. Upon entering, one immediately feels the sanctity of this sacred space. The story goes that after Lazarus was resurrected by Jesus Christ, he became a disciple of Jesus. Later, Lazarus escaped Jerusalem because of anti-Christian persecution and sailed to Cyprus. After spreading the word of Christ, Lazarus died his second death on Cyprus and was buried there. In the 9 th century, Byzantine Emperor Leo VI moved the relics of St. Lazarus to Constantinople, and in recompense, built a beautiful stone church on the burial ground. Under Frankish and Venetian rule in the 13 th through 16 th centuries, a Gothic portico and other elements were added to the church. The Baroque and Rococo carvings and the iconography were installed in the 17 th and 18 th centuries. In 1972, human remains were found under the church. They are considered to be the relics of St. Lazarus that were not removed by Leo VI, and are venerated by the faithful.

After our visit to the church, we wandered along the promenade of Larnaca, a lovely seaside city. Although Aphrodite's mythological birthplace is Paphos, on the other side of the island, one can imagine her rising out of the sea foam as one sits at a café overlooking the Mediterranean. This same vision, and the beautiful beaches of Cyprus, continue to attract tourists from throughout Europe, North America, and the Middle East.

Eventually, we made our way to the capital Nicosia, which is around 45 minutes away from the Larnaca airport. Nicosia (also known as Lefkosia to the Greeks) was where the conference would take place and where I spent most of my time in Cyprus.

Cyprus has a complicated political history. Over the centuries, the island has been ruled by the Byzantines, the Arabs, the Crusaders, the Venetians, and the Ottomans. From 1878 to 1960, it was a British protectorate. Motor vehicles are still driven on the left-hand side of the road, a remnant of British rule.

In the 1950s, most Greek Cypriots wanted union with Greece, and followed the political movement called Enosis. This did not end up happening, but the Republic of Cyprus was formed in 1960, when Cyprus became independent from Britain. The constitution allowed power-sharing between Greek and Turkish Cypriots.

However, in 1974, Turkey occupied the northern part of Cyprus. Some Greek Cypriots I met refer to this occupation simply as "The War." My earliest memories related to



Cyprus were of the outrage and lobbying among Greek-Americans following the occupation. Unfortunately, the northern part of Cyprus is still occupied, which has left a geographic, psychological, and spiritual wound. Nicosia is the only divided capital in

the world. It was partitioned into a Greek side and a Turkish side, just like the rest of the island. Today, tourists may pass through a United Nations checkpoint, but Greek and Turkish Cypriots who once lived together must now live apart.

I stayed in the Old Town of Nicosia. It is full of beautiful historic buildings, some restored, some not. It is the tourist center of Nicosia and many luxury hotels and AirBNBs are located here. Traditionally, many Cypriots would socialize in the Old Town. As I met Greek Cypriots, I learned that many of them no longer frequent the area because of the refugees and immigrants now living there.

Looking at a map, one can see how the location of Cyprus is a crossroads for refugees and immigrants from all over Asia and Africa. The Old Town of Nicosia has many businesses opened by these immigrants. Next to a Greek taverna is an Arab restaurant. Down the street is a Sri Lankan periptero and a Nepalese store. It feels very vibrant, but one can understand how unfamiliar it might be to those Greek Cypriots who grew up in Nicosia.

But it is not just people from Asia and Africa who go to Cyprus. Many Greeks from Greece also live there. Numerous store workers, taxi drivers, hotel employees, and teachers I spoke with came from Greece. When I asked them why they moved to Cyprus, they all said they went for economic opportunities. While Cyprus is a small country (especially as it is divided), they said that the economy is better than in Greece. The teachers said they made three times higher salaries in Cyprus, and all of them said the taxes in Greece are higher.

The influx of Greek workers appears to be welcome. This demonstrates the ongoing strong ties between Greece and Cyprus. A Greek flag flies outside of many churches, sometimes with a flag of Cyprus, sometimes not. The Greek flag above churches in Cyprus reflects the island's Greek majority, its shared history and culture with Greece, and the constitutional right to display it as part of Cypriot life. The 1960 Constitution of the Republic of Cyprus grants citizens and certain institutions the right to fly the flag of the Republic of Cyprus alongside the Greek flag on holidays and other occasions.

I also viewed contemporary art for an artistic perspective on Cyprus. Nicosia has two wonderful contemporary art museums: the large contemporary SPEL building and a gallery extension housed in a grand old mansion. Some of the art depicts events from the Enosis movement in the 1950s, while other art shows non-political scenes of everyday life.

The Kazantzakis Conference

The Kazantzakis conference organized by the University of Cyprus was an amazing experience. The organizers, Professor Marinos Pourgouris, Professor Afroditi Athanasopoulou, graduate student Tamara Vuković, and their colleagues, brought together scholars and others interested in Kazantzakis from all over the world, including Cyprus, Greece, United States, Canada, United Kingdom, Serbia, Czech Republic, Poland, and Germany. The



conference had a focus on Kazantzakis, yet the range of papers was very broad, perhaps because Kazantzakis himself was so prolific and wrote on so many topics.

I was pleasantly surprised by the large number of younger scholars. Although Kazantzakis was nominated for a Nobel Prize many times throughout his life, he had his big moments on the world stage decades ago through the movies "Zorba the Greek" in 1964 and "The Last Temptation of Christ" in 1988. Yet contemporary readers are intrigued by his philosophical explorations and earthy language.

When I first heard about the conference, I wondered about the connection between Kazantzakis and Cyprus. Professor Afroditi Athanasopoulou presented the interesting story of how Kazantzakis visited Cyprus years apart through his wives. In 1926, Nikos Kazantzakis visited Cyprus with his first wife Galatea. At the time, Galatea was a better-known writer than Nikos and she was in Cyprus as a reporter. Although other writers wrote about the miserable conditions in Cyprus in the 1920s, including the poverty of the workers and the heavy British taxes, Kazantzakis did not mention these socio-political issues. After World War II, Nikos went back to Cyprus with his second wife Eleni. He was reporting on the Jewish resettlement in Palestine for Eleftheros Typos. Eleni observed the British refinements in Cyprus (English parks, hotels, etc.) in contrast to Greek poverty. Eleni had more sympathy for the plight of Cyprus than Nikos did, but she eventually influenced him to be sympathetic as well.

I was honored that my presentation took place on the opening night of the conference after the keynote speech by renowned Kazantzakis scholar Lewis Owens. My paper was entitled "A Comparison of the Apollonian and the Dionysian in the Play Odysseus: A Verse Tragedy and the Novel Zorba the Greek by Nikos Kazantzakis." Before publishing the play Odysseus, my main exposure to Kazantzakis had been through reading the novel Zorba and seeing the unforgettable movie with Anthony Quinn and Irene Pappas. Working on my paper gave me the opportunity to delve more deeply into these literary works. I found that, while Odysseus displays both rational and irrational sides in Homer's Odyssey, he is primarily rational and Apollonian in Kazantzakis's play. In contrast, Zorba is undeniably irrational and Dionysian, though he has his Apollonian moments.

After translator Kostas Myrsiades and I presented our papers about Odysseus, we streamed a staged reading of the play that took place in Foulkeways, Pennsylvania. A video of the reading is on Vimeo and YouTube: https://vimeo.com/1109087267?share=copy#t=0.

The conversation about Odysseus and The Odyssey was especially timely in light of this summer's blockbuster movie, "The Odyssey." Professor Marinos Pourgouris presented a paper comparing Homer's Odyssey and Kazantzakis's Odyssey: A Modern Sequel. Perhaps most shockingly, Kazantzakis transforms nostos, or the hero's return home, to an escape from home. Kazantzakis depicts Odysseus's realization that the stability of Ithaca, after all his adventures, is a form of death, and Odysseus leaves Ithaca forever.

Conclusion

My trip to Cyprus and my participation in the Kazantzakis conference will remain unforgettable to me. I learned more about the complicated history of Cyprus, but also observed the vibrancy of the country. At the conference, I shared in the knowledge about a great Greek author who had his own complications.



Theo James as Eddie in Season 2 of 'The Gentlemen' Photo: Netflix

THEO JAMES

THE RELUCTANT LEADING MAN WHO FINALLY STEPS INTO THE SPOTLIGHT

Theo James is having the kind of moment actors spend years quietly working toward.

With The Gentlemen becoming one of Netflix's biggest breakout hits of the year, James has stepped into a role that feels uncannily suited to him: Eddie Horniman, the reluctant aristocrat who inherits a sprawling criminal empire he never wanted.

It's a part that lets him be sharp, funny, dangerous, and unexpectedly vulnerable — a combination he's rarely been allowed to show all at once.

But James has always gravitated toward projects that blend tones and genres, as he explained his part in Underworld a decade ago.

"What I like about the 'Underworld' thing is that it's a mix of cool genres, as well as creating its own message." (Collider, 2011)

That instinct — to seek out hybrid stories with texture and contradiction — is exactly what drew him to The Gentlemen. Guy Ritchie's world is kinetic, stylish, and morally slippery, and James stepped into it with a confidence that feels earned.



PA Archive/PA Images

And working with Ritchie was a major part of the appeal. Ritchie's sets are famously fast, instinctive, and improvisational, and James thrives in that chaos. He has described Ritchie's approach as "alive," praising the director's energy and the way he pushes actors to trust their instincts.

James is equally generous when speaking about his co stars. He's called the ensemble "ridiculously talented," noting how much he enjoyed working opposite Kaya Scodelario, Daniel Ings, and Vinnie Jones. Their chemistry is a major reason the show works — a balance of tension, wit, and unpredictability that keeps the series moving at Ritchie's signature pace.

His approach to Eddie Horniman mirrors the way he approached Cameron Sullivan in The White Lotus. When discussing Cameron, James told The Guardian:

"Cameron was 40% me and 60% people I came across at university and afterwards."

He builds characters from observation — fragments of people he's known, behaviors he's witnessed, contradictions he's studied. Eddie, like Cameron, is a composite: part aristocratic reserve, part moral conflict, part reluctant swagger.

And James is gratified by the reception. After years of choosing quieter, more challenging roles, The Gentlemen has given him a leading man spotlight that aligns with his sensibilities rather than fighting them. It's the kind of project that lets him be both serious and playful, both grounded and heightened — a balance he's been seeking for years.

And he's not slowing down.

His production company, Untapped, is behind the upcoming Stephen King adaptation The Monkey, in which James plays dual roles as twin brothers — a challenge he's described as creatively thrilling. He's also starring in Fuze (2026), a high stakes heist thriller set during a London evacuation, alongside Aaron Taylor Johnson. James has said the project is "gritty" and "unlike anything I've done," signaling his continued interest in roles that push him into new territory.

His choices — eclectic, deliberate, often surprising — are shaped not only by craft but by identity. James's Greek heritage is a quiet but constant part of who he is.

His paternal grandfather was a Greek refugee who fled to Syria during World War II, a story James has referenced as a source of pride and perspective. Though he doesn't often speak publicly about his background, he has described his family as "very Greek," with food, humor, and storytelling woven into daily life.

Growing up, he was surrounded by Greek relatives, Greek traditions, and the loud, affectionate energy that defines so many Greek households. It shaped his sense of humor, his empathy, and his understanding of resilience — qualities that surface in the characters he chooses and the way he plays them.

Born Theodore Peter James Kinnaird Taptiklis on December 16, 1984, in High Wycombe, England, James grew up in Askett, a small Buckinghamshire village. The youngest of five children, he learned early how to observe and listen — skills that would later serve him well as an actor.

His heritage is a tapestry: Greek, Scottish, English, and New Zealand. His paternal grandfather was a Greek refugee who fled to Syria during World War II, a history James has spoken about as a reminder of resilience and identity.

He studied philosophy at the University of Nottingham — an unusual path for an actor, but one that shaped his worldview. After graduating, he trained at Bristol Old Vic Theatre School, where he was named a Screen International "Star of Tomorrow" in 2009.

From the beginning, he was thoughtful about his craft. As he told IMDb: "I know I often get a job because of how I look. I hope that I keep the job because of how I act."

That line reveals both self awareness and ambition — a desire to be taken seriously, to be seen for craft rather than aesthetics.

So James's early career was eclectic: a diplomat in Downton Abbey, a haunted young man in Bedlam, a nightclub rep in The Inbetweeners Movie. But Divergent changed everything.

As Tobias "Four" Eaton, James became the brooding, enigmatic face of a global franchise. Fans adored him. Hollywood took notice. But James felt the weight of sudden visibility — and resisted it.

"For better or worse we live in a very exposing time," he told Glamour. "Everyone can see everyone's business."

He didn't want that. He didn't want to be defined by one role. And he didn't want fame to swallow his life.

"I find confidence seductive," he told Glamour. "Confidence, to me, is being happy in your own identity and not being influenced by others."

So he pivoted — toward smaller films, stranger projects, and characters with edges.

And James's Emmy nominated turn in The White Lotus was the revelation. As Cameron Sullivan, he was charismatic, toxic, magnetic, and deeply flawed.

But he wasn't immediately sold.

"Interesting… but we've seen it a hundred times," he told The Guardian about the part.

It was creator Mike White who convinced him.

"Mike wanted to tread the line between lover and bully, between charmer and sociopath." (The Guardian, 2024)

And to build Cameron, he drew from real life.



Theo James and Kaya Scodelario in a scene from Guy Ritchie's new Netflix series, "The Gentlemen," a spinoff of the 2019 feature of the same name. PHOTO: Christopher Rafael/Netflix

"Cameron was 40% me and 60% people I came across at university and afterwards." (The Guardian, 2024)

Working with Mike White, James said, was "invigorating," praising White's ability to create characters who are "funny, awful, and painfully human all at once."

He also spoke warmly of co stars Aubrey Plaza and Meghann Fahy, describing the cast as "fearless" and "game for anything."

Which he says is also part of his own approach to roles, along with the empathy shaped by his heritage: the humor and storytelling of his Greek family and traditions. And his understanding of identity — something that surfaces in the characters he chooses and the way he plays them.

And now, with his own company, in the projects he chooses to produce. Producing, he says, allows him to shape stories from the ground up.

"Don't never think that you haven't got anything to learn." (A Z Quotes)

And starring in Fuze, the high stakes heist thriller, is a way for him to both stretch his muscles as an actor, and dive into something far more dark than he's ever done before.

And quite unlike the personal life he doesn't like to talk about.

James met his wife, Irish actress Ruth Kearney, while training at Bristol Old Vic. They married in 2018 and have two children. He rarely speaks about them publicly.

"Even though I'm an actor, I don't love sharing everything about myself." (IMDb, 2015) "It's always good to keep a little bit for yourself."

James is a homebody. He loves cooking, reading, and long walks. He's passionate about music — especially jazz and Greek folk—and likes expanding his horizons both privately and professionally.

Although he has one very specific fear.

"I've always been freaked out in deep open water if there's a potential of sharks around." (ScreenRant, 2014)

And he's deeply connected to place. When filming in New York, he insisted on authenticity.

"I think you can tell when a New York show isn't shot in the city." (Glamour, 2013) "It's so iconic and has such a specific energy."

So Theo James has carved out a rare space: a leading man who doesn't chase the spotlight, a star who values craft over clout, a performer who reinvents himself with every role. He's proof that fame doesn't have to be loud to be powerful. That privacy can coexist with success.

And that the most magnetic stars are sometimes the ones who don't try to shine.



Mnemosyni's Musings...

You've heard of Mnemosyni, the Greek goddess of memory. Mythology buffs will know that she's also the goddess of storytelling—and mother of the Muses! So, it's only fitting to name a literary column in her honor. Here, you'll learn about authors, poets, books, and all things "Greek" literary.

by Maria A. Karamitsos

New Releases

So many great new books out this fall! Check out these from Greek and PhilHellene authors.

FICTION



Promise Me Never by Liv Constantine

Bantam (August 18, 2026)

New from the New York Times bestselling author and queen of psychological thrillers.

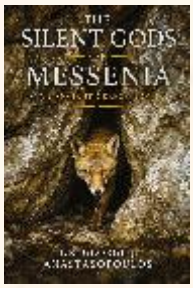
A woman becomes embroiled in the mystery of her husband's deceased first wife—and after moving to his remote house in the woods, uncovers terrifying secrets. With memorably complicated characters, deliciously devious betrayals, and truly shocking twists, this edge-of-your-seat novel will keep you guessing until the last page. This might be my fave Liv Constantine novel yet!



What We Left Behind by Valerie Nifora

Author Academy Elite (September 22, 2026)

Margaret survived losing Seth once. Now, decades after breaking her heart, he has returned with little time left—and one final chance to ask for forgiveness. As old wounds reopen and unspoken words finally find their voice, the two must decide whether forgiveness can come too late—or if love, even after all this time, still has the power to heal. What We Left Behind is a tender, timeless story of first loves, second chances, and the beauty of finding peace in the pieces of what once was.



The Silent Gods of Messenia: An Ancient Greece Novel by Dr. Georgios J. Anastasopoulos

Independently published (September 15, 2026)

A young Messenian from the village of Kalamos, Nikias' life is transformed as resistance to Sparta spreads across the land. What begins as the world of family, friendship, romance, village traditions, and the sound of his reed flute gradually becomes a world of secret meetings, dangerous journeys, betrayal, battle, and difficult choices. As Nikias is drawn deeper into the struggle, he finds himself close to the man who will come to embody Messenia's determination to be free.

SHORT STORY COLLECTION

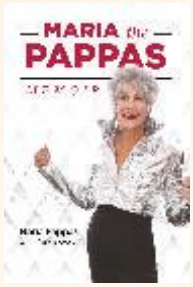


Olive Leaves: Stories of Islands, Memory and Return by Stuart R. Fleming

Noble Legacy Publishing (September 18, 2026)

Olive Leaves is a collection of ten short stories set across Greece, moving between the islands and the streets of Athens, between old houses and the lives that pass through them. These are stories about the people who leave and the ones who stay, the houses that hold memory long after their owners have gone, and the love that surfaces again when least expected. These stories are about the places we choose, the people we carry with us, and the places that, in the end, seem to choose us.

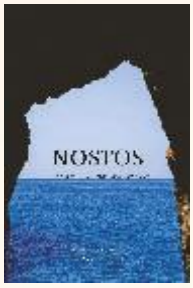
MEMOIR



Maria the Pappas by Maria Pappas

Eckhartz Press (September 9, 2026)

Cook County's (Illinois) long-serving treasurer believes her life has been a lifelong search for the person who needs help—and that her childhood, psychology, politics, government reform, cultural outreach, and faith are all different expressions of that same calling. That's what makes this more than a conventional political memoir. Politics provides the backdrop, but service is really the subject. And there is another important underlying theme: Pappas never assimilates by erasing herself. The Greek identity, West Virginia upbringing, accent of the immigrant household, Orthodox faith, music, flamboyant clothes, bluntness, and her unconventional personality aren't obstacles she overcame to become successful. They are precisely the things that made her successful.

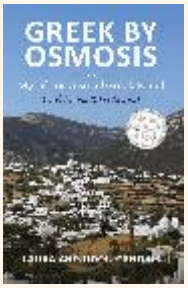


Nostos: The Journey Home for Greek Adoptees by Mary Cardaras

Spuyten Duyvil Publishing (October 11, 2026)

Cardaras, herself an adoptee, believes that identity is paramount to every human being. This is why it is enshrined in the UN Convention on the Rights of the Child. Every child has the right to know who they are and from where they come. The millions of adoptees around the world have a right to understand who they are and it needs to be protected. Their children and their children deserve to know their origins, too. States and countries around the world, including data protection authorities, need to comply with international standards to preserve their identities and provide full access to their records, also while reestablishing their identities whenever

information is missing or falsified. She stands ready with thousands of others to advocate for children and to uphold the right of every person to know who they are.



Greek by Osmosis: My Life on a Small Greek Island by Laura Aristidou Candris

Independently published (November 18, 2025)

In this memoir, Candris recounts her life from the time she met her husband and embraced the Greek culture. Her in-laws moved to the States and lived with them for a time, and she lovingly shares the recipes her mother-in-law taught her at the end of the book. It's also the story about how an American fell in love not only with a man from Greece, but his tiny island and its way of life. Despite all the challenges, she loves her Greek home and her Greek life.



Sifnos, Room 10 by Sharon Blomfield

The Parea Group (November 16, 2026)

Travel back to Sifnos in Book 3 of 'The Sifnos Chronicles' series. After too long away, two Canadians return for another extended stay on their favorite island. The place where everyone knows their name and feels like a second home. There, they learn, once again, that slowing down to island time and simply living is the best kind of travel. And when they do that, they belong.

Lots of great books to add to your list. Happy reading! See you next time for more of Mnemosyni's Musings.

Maria A. Karamitsos is a journalist, author, and poet. Since 2002, her journalistic work has been published widely published in Greek media. She is the founder and former publisher/editor of WindyCity Greek magazine and the former Associate Editor and Senior Writer for The Greek Star newspaper.

Maria has contributed to two books: Greektown Chicago - Its History, Its Recipes and The Chicago Area Ethnic Handbook. Her poetry has been published in The Magic of Us – A Moms Who Write Poetry Anthology, The PEN poetry magazine, and Highland Park Poetry. Her essays and articles have also appeared in Recipes & Roots, TripFiction, Shortcuts for Writers, Women.Who.Write, Voices of Hellenism Literary Journal, Harlots Sauce Radio, and more. Her essay, "It's the Goddess of America" has been optioned for film development as an anthology series. She's currently editing her debut historical novel, set in Chicago's original Greektown. mariakaramitsos.com

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Stratos Eletheriou - Upcoming actor and playwright awarded for his playwright debut at New York Theater Festival for his dark comedy play LAUGHTER THERAPY



Stratos Eleftheriou is an actor and playwright based in New York. Born and raised in Athens Greece, he trained professionally as an actor at East 15 Acting School in London. Ever since he was a child his passion for comedy was evident. He enjoyed memorizing the jokes his grandma would tell him and later discovered the world of sitcoms, slapstick humor, and dark comedies. His ongoing passion for comedy led him to train for clown comedy at Philippe Gaulier's clown school in France. As an actor he has starred in several short films which are currently being screened at Festivals worldwide;he was last seen at Olga Malea's series Maria: The Unknown Callas which was nominated at Valencia International Film Festival for Best Series. As for his stage acting credits he is to perform again this September in the second run of Shakespeare's Comedy Of Errors (Stairwell Theater Company) at ShowBox Battery Park,NYC.

As a writer, his first dark comedy pilot episode "SCARY TOUCH", in which he starred was awarded at London's Horror Film Awards Festival for Best Pilot in the summer of 24'. His playwright debut was this summer of 2026 with his dark comedy short play "LAUGHTER THERAPY". The synopsis of the play is: "A group of repressed New Yorkers join a Laughter Therapy Group as a last resort to regain their joy.". It was performed and produced at the New York Theater Festival and was successfully awarded for BEST SHORT PRODUCTION. The play was directed by Emma Garner and starred Danae Vasilopoulos, Arden Carethers, Maira Bondre, Carlos Bravo, Kai Farr (also was the script doctor) and Stratos Eleftheriou who also produced it.

Having two awards as a writer, Stratos is artistically curious, grateful and eager to write more so be ready to giggle!

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Remembering Michael S. Johnson, 1926 - 2026

Michael S. Johnson (Γιαννακόπουλος) was born in 1926 in Maryville, Missouri to Greek immigrant parents. His interest in the oil business began when his family moved to Tulsa, Oklahoma in 1931, then called the Oil Capital of The World. He graduated from The Ohio State University with a B.Sc. degree (1947) and a M.S. degree (1949), both in Geology.

In 1950, he was drafted to serve in the Korean War and was transferred in June of 1951 to assist with research in the Armed Forces Special Weapons Project (AFSWP) headquartered at the Pentagon.

Following his service, he began what would become a six-decade long and illustrious career as a geologist within the Rocky Mountain Region. He spent his first nine years with The Amerada Petroleum Corporation, eventually attaining the position of district geologist for the Wyoming District in Casper. In 1958, he became the Rocky Mountain Exploration Manager for Apache Oil Corporation in Denver, Colorado. In 1963, he began his career as an independent petroleum geologist and resided in Denver concentrating his exploration efforts in the Williston Basin.

Throughout his career, he was involved in numerous oil-field discoveries in North Dakota, Montana, Colorado, Wyoming, and Kansas. However, his landmark achievement was the discovery of Parshall Field in North Dakota. Today, Parshall is one of the largest oil fields in size in North America.

In 2009, for his contributions to the Parshall discovery, he received the Explorer of the Year Award from The American Association of Petroleum Geologists.

Mr. Johnson served on the Archdiocesan Council from 1979 to 1997 and was on the Board of Trustees for the FAITH Endowment and Leadership 100. He became a member of the Order of St. Andrew the Apostle, the Archons of the Ecumenical Patriarch in 1979. In 2018, he was honored with the Oxi Day Foundation's Jaharis Service Award for his courage and service during the Korean War and continued philanthropy to the Hellenic-American community. In 2022, Michael and his beloved wife Katherine Johnson and Family, gifted the Chapel of Saint Basil the Great to Assumption of the Theotokos Cathedral of Denver, Colorado

A dedicated, loving husband and father, Mr. Johnson lived in Denver with his wife of blessed memory, Katherine. They have two children, Alicia and Mark (Judy), two grandchildren and one great-grandchild.



THE OTHER OLYMPICS

*by Dean Kalimniou**

According to the International Olympic Committee's homepage, the ancient Olympic Games ceased their operations in 393AD. The various neopagans that punctuate our paroikia blame Christian intolerance for this and in particular a purported decree by the Emperor Theodosius II, even though evidence exists to indicate the Olympics were held after this date, and that the Games were declining in popularity even before the Christianisation of the Roman Empire. The court poet Claudian then refers to the Olympics in A.D. 399, after the demise of the emperor who supposedly banned them.

Indeed, scholars now contend that it is more likely that the flooding and earthquakes that extensively damaged the sporting venues of Olympia and invasions by barbarians are what caused the Games terminal decline, a fire that burned down the Temple of the Olympian Zeus having dealt the final coup de grâce.

What is generally overlooked however is the fact that there was not one but several Olympic Games throughout the Greek speaking world, including those of Aegae in Macedonia, in existence in the time of Alexander the Great, those of Alexandria, those of Anazarbus in Cilicia, Attalia in Pamphylia, in commemoration of which coins were struck, Cyzicus in Mysia, Cyrene in Libya, Dion in Macedonia instituted by Archelaus I of Macedon, lasting nine days, corresponding to the number of the Muses, at which Euripides wrote and presented his play the Bacchae, Ephesus, Magnesia and Nicopolis in Epirus.

Perhaps the greatest Olympic Games however in late antiquity were those of Antioch, which, during late Hellenistic and Roman times was one of the largest, most vibrant and multicultural cities of the world. Proving that the trade in sporting rights, teams and franchising is not a modern phenomenon but has its roots in hallowed antiquity, in 44AD, the citizens of Antioch, whose games were originally called the Daphnea being sacred to Apollo and Artemis, purchased from the Eleans of the original Olympia, the right to call their games Olympic as well. While considered historically part of Syria, the region around Antioch, now known as Hatay, was These Games were under the control of the Syriach, the chief priest of the Roman province of same name and the Alytarch, who as leader of the Olympic police was charged with the responsibility of ordering the rabdouchoi, rod-bearers, and the mastigophoroi, scourge-bearers, to administer punishment to athletes who didn't obey the rules, providing a distinct dimension to the definition of the term Games, and all this, aeons before latex was invented.

Far from the Olympics being banned for religious reasons, as late as 465AD, some seven decades after the supposed abolition of the Games, Emperor Leo passed an edict directing that curiales, that is, well to do citizens who were expected to procure funds for public building projects, temples, festivities, games, and local welfare systems could no longer serve as alytarchs but rather, that this role had to be played by the Comes Orientis, the Count of the East instead. Prior to that, in 430AD, Antiochos Chuzon, praetorian prefect of the East and consul, who was also a key figure in the compilation of the Codex Theodosianus, personally provided an endowment for the convening of the Games. This suggests a level of state sponsorship and interest in the Olympic Games of Antioch that belies simplistic



interpretations as to the demise of the institution in its entirety.

Just as everything is bigger and brighter now under the AFL than it was under its small-town predecessor the VFL, so too were the Olympic Games of Antioch. According to Byzantine chronicler John Malalas, a good deal of money was expended not only in renovating existing infrastructure but also in constructing new facilities for the multitude of sporting events to be hosted at the Games, including a number of wrestling pits, a monomacheion for combat sports, a hippodrome and a large palaestra called the Plethrion which, it is believed, occupied thousands of square meters in the centre of the city.

The main Olympic stadium was situated in the sacred grove of Apollo and Artemis at Daphne on the outskirts of the city, and the pagan sophist Libanius, teacher of Saint John Chrysostom tells us that it was referred to by the populace at large as the «στάδιον Ὀλυμπικόν».

Not only the sporting events themselves, but the associated entertainment accompanying them seems to have drawn the ire of Christian preachers of the time, especially in relation to the various processions that took place through Antioch towards the Olympic Stadium, indicating that the Christians of Antioch, a city in which the new religion was dominant, were heavily invested in and willing participants of the Olympic Games. The Monophysite prelate Severus of Antioch for example, felt the need to compare the metaphorical athlete Athanasius to the violent athletes of the Olympics, who had arrived in the city from all the realms of the Greek world. In one of his homilies, he invites his flock to compete in his Christian arena, rather than in the one at Daphne "which is madly anticipated," acknowledging the hold that the Olympics had over the Christians of that era. In particular, he fulminated against the excessive amount of depilation his Christian flock undertook and the skimpy garb they wore, when participating in the Olympic procession, imploring them to understand that this was tantamount to giving glory to Zeus.

It appears that entreaties of this nature fell largely on deaf ears, so entrenched were the Olympics in the culture of Antioch. Saint Palladius the Hermit describes his church as virtually empty during the Olympic festival of 404, as all had flocked to Daphne to watch the Games. In 408, he referred to the Olympics as "Heracleian," evidencing the manner in which their pagan origin existed in parallel with the emerging Christian world. In vain did the sermons of the Antiochene clerics admonish people to consider all facets of their existence in terms of their Christian affiliation. The reality was much more nuanced, as the citizens also identified with kin, their professions and their social networks. Standing above religious differences, the ten kilometre Olympic procession elicited an identification with the city and with citizenhood, that no amount of preaching could compromise.

While lasting until 521AD, some 128 years after the supposed abolition of the Elean Olympic Games, the Olympic Games of Antioch finally came to an end via Imperial Edict by Justin I. This was not due to any religious consideration or the need to enforce Christian conformity. Instead, there was a temporary blanket ban on all games in the Empire of any description, in reaction to the riots of the Blues, supporters of one of the rowdy horse-racing factions of Constantinople. A subsequent riot of similar nature a decade or so later, would see the destruction of the first Saint Sophia. After the ban, it was not an easy matter for the Games to be reconvened. A terrible fire swept through the city in 525AD. There were catastrophic earthquakes in 526 and 528 and funds that would have been utilised to the repair and rebuilding of sporting infrastructure were sorely needed to aid the afflicted citizens and were applied to general reconstruction instead. Further calamities ensued. In 540, Antioch was sacked by the Persians and 300,000 of its citizens were deported to Mesopotamia. A year later, there was the advent of bubonic plague which wiped out the majority of the city's remaining population.

Although Antioch would remain in Byzantine hands for another century, it was constantly subject to the depredations of the Persians and then the Arabs and it never recovered its former glory. In 637, it was taken by the Arabs and by the time it was reconquered some three centuries later by Nicephoros Phocas, it remained a frontier town, valued as part of the overall Byzantine strategy of maintaining the integrity of the eastern borderline after the Seljuk conquest of Anatolia. By that time, Antioch's Olympic legacy, beyond the writings of the chroniclers, had long been forgotten.

NY Greek Film Expo Celebrates Successful 2026 Festival with Sold-Out Screenings, International Filmmakers and Awards

The Hellenic Film Society's 2026 New York Greek Film Expo wrapped up a highly successful run celebrating Greek cinema that brought together audiences, filmmakers, actors and industry professionals across New York City and New Jersey. Running October 8–18, the Expo featured 12 films and special events at venues including the Directors Guild of America Theater, Village East by Angelika, the Museum of the Moving Image in Astoria and the Barrymore Film Center in Fort Lee, New Jersey.



Director Myrsini Aristidou and actor Christos Passalis participate in a discussion following the sold-out opening-night screening of Hold Onto Me. PHOTO: GRANT SVARRE

Opening night got off to an extraordinary start with a sold-out reception and screening of Hold Onto Me (Κράτα Με), directed by Myrsini Aristidou. The film, which won the Audience Award in the World Cinema Dramatic Competition at the 2026 Sundance Film Festival, was followed by a discussion with the director and actor Christos Passalis. The screening set an exciting tone for a festival filled with memorable films and opportunities for audiences to engage directly with the people behind them.

Another highlight was the sold-out screening of Broken Vein, directed by Yannis Economides, underscoring the enthusiasm for contemporary Greek filmmaking. Both Hold Onto Me and Broken Vein have been submitted for consideration for the 2027 Academy Awards.

Throughout the Expo, audiences had the opportunity to hear from directors, actors and other members of the filmmaking teams who traveled from Greece and Cyprus to participate in post-screening Q&As and discussions. These conversations offered a closer look at the creative vision, stories and perspectives behind the films, making the Expo an especially engaging experience for moviegoers.

The festival also celebrated outstanding achievements with its Audience Award presented to Life in a Beat s), and its Best Perf ormance Award presented to Christos Passalis for his perfo rmance in Hold Onto Me Ανάσε s (Μικρέ(Κράτα Με).



The filmmaking team behind Life in a Beat, recipient of the 2026 New York Greek Film Expo Audience Award. From left, Thomas Kikis, Ioanna Kolliopoulou, Eva Mallis, Katia Goulioni, Maria Miles, Amerissa Basta, Jimmy Demetro, George Balafoutis, Dimitris Nakos - PHOTO: GRANT SVARRE

The Expo concluded with a special four-film retrospective honoring the legacy of acclaimed Greek-Cypriot filmmaker Michael Cacoyannis, whose work helped bring Greek cinema to international audiences. Presented October 16–18 at the Museum of the Moving Image in Astoria, the retrospective featured four of his films: A Girl in Black (1956), Stella(1955), Windfall in Athens (1954) and Zorba the Greek (1964), his internationally celebrated film starring Anthony Quinn. The retrospective offered audiences an opportunity to revisit the work of one of Greek cinema's most influential filmmakers.

"The Hellenic Film Society believes there is a place for Greek cinema in the US. While we present the films, it's the audience that fulfills our mission by turning up in record numbers each year to watch Greek film and interact with our invited guests. Together with our audiences, we are creating a community of Greek cinephiles who support our mission during the Expo and throughout the year at our monthly screening series, Always on Sunday, at the Museum of the Moving Image. The Hellenic Film Society extends its heartfelt thanks to everyone who attended the Expo, purchased tickets, supported the films, and helped make this year's Expo such a success. Special thanks go to Katia Goulioni for her wonderful work hosting the Expo's events, as well as to all the directors, actors and crew members who traveled from Greece and Cyprus to share their work and participate in discussions with audiences. The Hellenic Film Society also acknowledges the donors and sponsors whose support helps bring the Expo to life. "We can't wait to do it all again next year, October 7th to the 17th," said Maria Miles, president of the Hellenic Film Society.

The celebration of Greek cinema continues throughout the year with Always on a Sunday, the Hellenic Film Society's monthly film series at the Museum of the Moving Image in Astoria, New York. Movie lovers are invited to continue discovering the best of Greek cinema through this ongoing program.



Audience gathers for the 2026 New York Greek Film Expo opening night, presented by the Hellenic Film Society USA. From left, Maria Miles, Katia Goulioni, Myrsini Aristidou, Christos Passalis - PHOTO: GRANT SVARRE

For film schedules, upcoming screenings and more information, their website is HellenicFilmSociety.org.

The Hellenic Film Society USA is a nonprofit organization dedicated to bringing the best of Greek cinema to American audiences through year-round screenings, special events and its annual New York Greek Film Expo.

From Greek villages to the Diaspora: Preserving memories across generations

Elena Lagoudi from the National Documentation Centre talks to NEO about the digital exhibition bringing Greece's forgotten stories and traditions back to life

Kelly Fanarioti

What if, with just the click of a button, you could discover handwritten recipes from the last century originating in your grandparents' village, read the fairy tales parents once told their children, and learn about the local customs and traditions of the time?

This journey into the past is now possible through "From Village to Village," a digital exhibition hosted since June on SearchCulture.gr, a free, publicly accessible platform operated by the National Documentation Centre (EKT).

The exhibition brings together approximately 1,200 digitized handwritten folklore records from the "Archive of Manuscripts of Primary Folklore Material" collection at the National and Kapodistrian University of Athens. These records document the traditions and everyday life of more than 1,000 villages and settlements across Greece, Cyprus, Asia Minor, and Pontus.



Lumberjacks, somewhere in the kiosk of Kato Seliou, at Mount Vermio Photo: Stergios Apostolou Collection / Veria Public Central Library / SearchCulture.gr

The pages of these old notebooks bring to life a world that has largely disappeared, filled with traditional recipes, songs, proverbs, local beliefs, forgotten trades, and everyday customs. These accounts were documented by researchers, students, and members of local communities who spoke with village residents to preserve their stories and traditions.



The threshing machinery of the Kozani Union of Cooperatives during an inspection by supervisor Konstantinos Poulios in Xirolimni, Kozani, August 25, 1949 Photo: Varnavas Interactive Agricultural Folklore Museum / SearchCulture.gr

"These handwritten notebooks were put together by amateur ethnographers and students from the University of Athens' School of Philosophy," says Elena Lagoudi, a museologist and head of collection curation at SearchCulture.gr, "The students would return to their hometowns and villages, where they used established research methods to document local traditions as they were still being practiced. These accounts were recorded several decades ago, capturing the memories and experiences of a generation that is no longer with us. Some people have even come across their own grandmothers' recipes or photographs of family members in these collections."

Many of the manuscripts contain words and expressions in local dialects that only people from those communities might fully understand. According to Lagoudi, this highlights another important aspect of the collection: preserving regional vocabulary, expressions, and storytelling traditions that risk disappearing along with the generations who kept them alive.

During our interview, Lagoudi navigates the platform and selects the village of Skineas on the island of Kefalonia as an example. On the screen, a whole world of folklore comes to life, with records of traditional remedies, fairy tales, proverbs and sayings, riddles, wordplay, blessings, curses, even blasphemies and oaths. There is also a glossary of words and expressions unique to the area, along with accounts of local religious life, beliefs, and superstitions.

"Visitors can see each document exactly as it was originally recorded. It's like looking through a window into the world as the people who documented it saw it," she adds.

These handwritten accounts are the result of systematic folklore research initiated and overseen by Georgios K. Spyridakis, then a professor of Folklore Studies, and later by Maria Miligou-Markantoni.



A religious icon procession during the Feast of Saints Peter and Paul in Varnavas, Attica, June 29, 1940Photo: Varnavas Interactive Agricultural Folklore Museum / SearchCulture.gr

Although most of the records were collected from the 1960s onward, many of the memories, traditions, and everyday practices they document date back to the 19th and early 20th centuries, offering a valuable glimpse into a way of life that has largely disappeared.

"From Village to Village," however, is just one of the many ways to explore SearchCulture.gr. As Margaritis Proedrou, Head of the Publicity and Communications Department at the



Fishermen with their nets on a beach in Vasiliki, Lefkada, July 28, 1940 Photo: Michalis Tsagaris Collection / Aikaterini Laskaridis Foundation / SearchCulture.gr

National Documentation Centre (EKT), told NEO, the digital platform offers visitors a much broader window into Greek history and culture, allowing them to search for historical and cultural materials by person, location, historical period, subject, or type of material.

The thematic exhibitions cover a wide range of subjects, from Orthodox Christianity, which visitors can explore through religious icons, texts, hymns, and objects used in worship, to the everyday lives of the Sarakatsani, the history of the Evzones, and traditional costumes from across Greece. Visitors can, for example, explore the traditional dress of Skyros and discover the distinctive terminology associated with its garments.

"Visitors can also explore the lives and work of people who have left their mark on Greek history and culture through the platform's



The immigration station at the Port of New York, where passengers arriving on ocean liners were taken for examination

biographical profiles. Dedicated sections highlight, among others, women who played a pivotal role in Greek intellectual life, philhellenes, opera performers, and Greek women poets," says Lagoudi. "They can search by a person's name or profession, or combine different criteria to narrow their results. For example, they can look for artists born in Asia Minor and then refine their search to specific fields, such as sculptors or icon painters."

Another important feature is that all thematic exhibitions are also available in English, making their content accessible to those who do not speak Greek. This is particularly valuable for second- and third-generation Greeks living abroad who wish to explore the history and culture of their ancestral homeland.

The National Documentation Centre also plans to use artificial intelligence to help overcome one of the biggest challenges in exploring historical archives: deciphering handwritten documents. Through a project called "Pharos", the aim is to make manuscripts that are currently difficult to read more accessible to the public. These include letters exchanged between figures of the 1821 Greek War of Independence and personal diaries, whose handwriting and older forms of language can pose challenges for modern readers.

"Handwritten documents present the greatest challenge, and our goal is to make them more accessible to everyone," Lagoudi explains.

Of particular interest to the Greek diaspora are the historical records documenting the experiences of Greek emigrants, which visitors can explore through the broader SearchCulture.gr platform.

Among them are photographs of Greek emigrants departing by ship for Australia, accounts of Greek workers' lives in German factories, baptisms celebrated abroad, as well as personal letters and diaries.

The collection also includes records offering a glimpse into the history and community life of Greeks in New York. As Lagoudi explains, visitors can discover, among other items, a group portrait of a Greek athletic club in the city, photographs from the March 25 Greek Independence Day celebrations in 1963, and a group photograph dating back to April 1939 of children who belonged to the Olympians of the Hellenic Cathedral club.

Beyond their historical and research value, collections like these offer Greeks living abroad a personal connection to their roots, helping them rediscover family memories, understand the traditions of their ancestors, and preserve a sense of belonging across generations.

"For me, the real value lies in the memory of a community, something you inevitably lose touch with when you emigrate. It becomes something you carry in your mind. I lived in England for 15 years, so I know that feeling of nostalgia very well. I've felt that longing for the past. It's important to preserve local dialects and customs so they can somehow be passed down to future generations," she explains.

According to Lagoudi, there is growing interest in exploring local history through primary sources, a trend also reflected in the platform's visitor numbers. Since its launch in June 2026, the digital exhibition "From Village to Village" has received more than 5,000 visits, suggesting that digital access to local history and cultural heritage can offer a new way for people to reconnect with their roots.

"People are yearning to reconnect with their roots, their local heritage, and the memories of generations past. I think there's a growing sense of urgency among people of our generation. As our parents and other older generations pass away, so much of what we know about the past comes from stories



Members of the Greek-American Athletic Union in New York, circa 1905. Photo: ELIA–MIET Photographic Archive / SearchCulture.gr

they've told us rather than from our own experiences. We could also explore the possibility of offering workshops in English for Greek diaspora schools, giving students a chance to discover the cultural heritage preserved on SearchCulture.gr and learn more about the history and traditions of their ancestral homeland".

For Greeks living abroad, the exhibition offers something deeply personal: the chance to search for their family's ancestral village and rediscover, through digitized records, a world that is slowly fading from living memory.

Perhaps this is where the exhibition's greatest significance for the Greek diaspora lies. The voices, traditions, and everyday moments once captured in the pages of a handwritten notebook can now reach across generations and oceans, bringing descendants closer to the lives their ancestors once knew. What was preserved decades ago in a small Greek village can now find its way to a family thousands of miles away, a reminder that while people may leave their homeland, the stories of where they came from need not be lost.

A Sour Cherry Lemonade …and the Clouds of a Growing Storm

by Tony Matarrese

It is Saturday afternoon and after another week of trading stock options… studying Greek through my online language course…and doing my weekly shopping at the farmers market (λαϊκή αγορά) …I decided to take an afternoon walk into the harbor area of Nafplio to visit my friend, Kostas.



As I began my 20-minute walk into town…the sky that had been blue with white cotton-ball-like clouds, had quickly begun to be replaced with huge grey bands of clouds to the south… and looking across the Argolic Plain to the west and northwest of Nafplio, I could see the cloud-covered ridges of Ktenias and Artemisio beyond Argos. So not only had the rhythms of the visiting tourists changed as we approached the end of September…but also the weather had begun its change…bringing in the grey clouds and forecasts of more frequent rain days to come.

I arrived at the Rebello Food Co., a harborside café, where my friend Kostas greeted me. He was one of the first people who befriended me when I arrived in June. When I had asked if he spoke English, he responded with a slight British accent, saying, "Yes! Of course I speak English!" We had some small talk in Greek as I used whatever vocabulary I've acquired so far, greeting him with, "Καλησπέρα, τι κάνετε", etc. (good afternoon, how are you?) …then, in English, I told him that I wanted to have cold, refreshing drink. He thought for a moment, then suggested a lemonade or an iced coffee…to which I quickly responded that the lemonade sounded like the right choice for my afternoon treat.

He returned shortly with a jar-like container filled with a dark red liquid…and on the jar was printed, "LEMONODASOS…breathtaking flavors"…and breathtaking it was, as the cool taste of Greek sour cherry juice, with a splash of lemonade, hit my taste buds. I thought to myself, this is how a Saturday afternoon in Nafplio should be spent! …sitting outside a harborside café, sipping a uniquely Greek drink, just watching the grey clouds move into position around the harbor and beyond. As I was enjoying this moment, I couldn't help but think how it would not be possible to replicate this type of moment back in Oceanside, CA. First of all, even if I drove the 15 minutes to the quaint harbor in Oceanside, I wouldn't be greeted by "a new best friend", like Kostas…because, due to the combination of having to drive there and the cost of gas, I wouldn't have visited frequently enough to nurture a friendship with a local manager…and I don't think I could get a lemonade treat like the one I was enjoying, for less than $10-$15. Here in Nafplio, I can simply walk into town and enjoy a refreshing sour cherry lemonade, without rushing…and the only worry I had, today, was whether the ominous clouds would begin to release all the water that they were carrying, before I had a chance to finish my drink and make the 20-minute walk back to my apartment.



As I contemplated my chances of staying dry…suddenly, "a short Greek drama" began to unfold right in front of me. A young Romani girl approached the café. I had seen several Romani children on the streets of Old Town Nafplio before and had once asked Kostas about them. According to him, the local authorities attempted to get the children into the classrooms, rather than begging on the streets. He said that the children did very well in the classroom, but within a few months many were back on the streets.

And now, here was this young girl (about 8 or 9) having a discussion with another worker at the entrance to the café. It was in soft tones and in Greek, so I couldn't follow what was being said, but as I watched this "little drama" play out in front of me, I also noticed that she was clearly aware that I was watching. After a few minutes, the young girl turned and walked away…but as she walked past my table, I noticed that she was still watching me out of the corner of her eye…then, without looking back at the café, she disappeared around the corner. I asked the worker what had occurred. He told me that she had wanted to get a gelato cone but didn't seem to have enough money to cover the price. I replied that if I had realized what was being said that I would have given him the small difference, so that she could have gotten her gelato…and that is when I got



"a little education". He believed this was a familiar tactic the young girl had probably learned from her parents…and that IF he had accepted the 'short' amount for the gelato, she would return every day and ask for the same 'favor' - getting the gelato for yesterdays discounted price. I was shocked by the thought that a girl so young might already be so astute and be willing to use sympathy to bargain for something as simple as a gelato cone.

As I sat at the table sipping on my lemonade drink…I was soon surprised again. In less than 5 minutes, the young Romani girl returned and walked directly into the café. A few minutes later… she exited with a gelato cone in her hand and a big smile on her face. As she passed my table again, she noticed me watching her… and with a slight nod of her head…she winked in triumph…and walked on, enjoying her gelato as she turned the corner and disappeared, once again.

Then the worker came outside and explained what had happened. She had returned with the additional money needed to pay for the gelato. He smiled and told me that he believed she had probably had the money all along…and had simply gone around the corner, out of sight, before producing it. So, as I finished my sour cherry lemonade, I thought about the young girl…the slight nod of the head and the little wink of "victory" she had given me as she passed…as if to say, "I got my gelato!"… just another unexpected experience on an ordinary Saturday afternoon in Nafplio…til next time…

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Alexandrian Dreams

by James Terezakis

Continued from the last issue.

"Nestor, I have packed clothes and food. I've also secured a seat abroad a merchant ship for tomorrow morning," explained his mother.

"I've paid Captain Antigonas two silver Drachma. You sail at 9 AM."

Nestor, crying, thanked his mother.

At 9 AM, Nestor - accompanied by Ariadne - stood with his packed belongings and was greeted by Captain Antigonas.

Nestor boarded the lower level storage area for a 7 day voyage. Nestor, excited and enthused, made the challenge of this 7 day voyage very comfortable.

Days quickly turned into nights. The black sky dotted with thousands of stars served as his blanket. Then finally, a beam of light from "Pharos," the lighthouse of Alexandria.

Pharos' beam shone 30 miles out into the sea. Nestor stared with tears in his eyes. His dream was whispering in the silence.

The captain was now announcing it was 4 hours before landing. The sea captain skillfully guided his ship to Portus Mangus.

Portus Mangus was the Great Harbor. There, anxiously waiting, was Nestor's cousin Damon.

Upon seeing Damon, Nestor began screaming, "Damon! Damon!"

Damon replied, jumping up, "Nestor! I'm here!"

The captain, a bit annoyed, focused on docking the ship. The ship docked and Nestor quickly ran out to Damon. They embraced.

"You're finally here," Damon enthusiastically said.

"Yes! I told you I would come!"

Damon had arranged for a four-wheeled horse-drawn wagon to pick up Nestor and his belongings. Damon helped Nestor lead his belongings onto the wagon.

Stepping into the early morning, the taxi wagon would pass the Royal Quarters of Brucheion.

Turning onto the Canopic Way, you would finally arrive at the Mouseion.

Damon helped Nestor with his belongings and guided him to the communal hall. Both Nestor and Damon were hungry.

Nestor showed the guards his paperwork and was promptly seated. The meal included sardine fish.

"No cheese and wine?" asked Nestor.

"How's your father, Uncle Persadeus?" asked Damon.

"He's a tough, hard worker, and as always… obnoxious," replied Nestor.

"I don't know how my dear mother puts up with him," said Nestor.

Damon laughed. "Why? Do you think my father Dionysos is any better? I left Mytilene and ran away because. I couldn't take it," said Damon.

Just then, an old scholar overheard. "Mytilene? Young men, I'm from Mytilene. But I've been in Alexandria for 20 years."

"Ahh, when I was a young boy, my mother would take me to the theatre on the slope of Agia Kyriaki Hill and then to the Acropoli," the old man said.

Damon was not impressed. "Nestor, tonight there is a wild party at the Temple of Dionysos. Tons of local wine and very loose-slave girls."

Nestor smiled.

"Slow down, I just arrived," he replied.

Damon loudly said, "So what?!"

Damon led the way. Both he and Nestor arrived at the Temple of Dionysos. The priests were sacrificing sheep and goats at the altar while a chorus of young people chanted hymns.

Just then, the young people, drunk with wine, ran into the forest in a frenzy. Many of them stripped and danced naked.

Nestor angrily went home.

The following day, Damon went looking for Nestor at the Great Library. There were hallways with papyrus scrolls piled six shelves high.

Finally, he found Nestor conversing with an old scholar, discussing the origins of Hellenic Civilization.

Damon waited 2 hours for the bells of the library, then he grabbed Nestor. "Let's get the heck out of here," yelled Damon.

"Why?" replied Nestor.

"The old men are weird," replied Damon.

Nestor smiled and followed Damon out into the dining area. "Let's get to the Temple of Dionysos for the festival!"

Nestor quietly followed Damon back to the Temple of Dionysos. Hundreds gathered, watching provocative dancing by the loud drums and flutes. Damon disappeared with a very sexy-slave girl.

Nestor, reserved and smiling, pretended to enjoy himself while searching for Damon.

Hours went by and finally Damon appeared.

"Take me home, Damon," shouted Nestor.

Damon quickly summoned his taxi and promptly took Nestor back to the Mouseion.

Next week, there was another party at the Temple of Aphrodite.

"Come to the Temple of Aphrodite for this party."

"Oh, what are you saying? You want to be an old fart like your father. My father is a hard working man adored by my mother. He never strayed and lives his life as he believes. So, I too, shall live a life of hard work. This scholarship of science and medicine being my vehicle," Nestor said.

"Damon, our fathers were industrious hard-working men who stood for something. I've dedicated my life to the God of Ponos and Hephaestus, the God of hard work and suffering."

"Not me, Cousin. Not me," laughed Damon.



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periXscope

We made it to the 21st year!



Dear friends and enemies, we made it to the 21st year! Struggling, but we are still here. Not a small accomplishment taking into consideration the fact that others have tried, spending much more money and resources but to no avail. That says a lot not about those who tried, but about our community that still lacks far behind when it comes to anything communal! It is what it is, I guess. It's hopeful and it gives us great strength the fact that there are many exceptions and hopefully one day they will become the rule.I hope you all had a beautiful summer and that you will have a great autumn! Time to blow some leaves....

by Demetrios Rhompotis
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music pioneer Willie Nelson also collaborates with Parton on this project on the track "From Here to the Moon and Back."

Following the release of her new album, she will bring the music to her fans, embarking on a world tour where she will play shows in the United States, as well as in England, Ireland, Scotland, Denmark, Germany, Norway and Sweden.

When asked what motivates her from day to day, the irrepressible singer stated that she is inspired simply by "life" itself. "I wake up every day, I'm intrigued by, fascinated by and aggravated by all sorts of things that go on. I actually find people fascinating and life fascinating. Trying to figure all that out. Trying to figure out how I'm going to fit myself into that. How I'm going to handle this, how I'm going to respond to this and what kind of person am I going to be after I've responded to that, or if responded to certain things a certain way is going to make me a better or a less person. So, I actually just kind of get up every day, I mean we don't know why we're here, we don't know how long we're going to last. We just know we better be doing something or life's going to be very boring. So I wake up every day. Expecting things to be good and if they're not, I set about trying to make them as good as I can. By the end of the day, I like to feel like I've tried to do my best and make that day as good a day as I can make it," Parton explained.

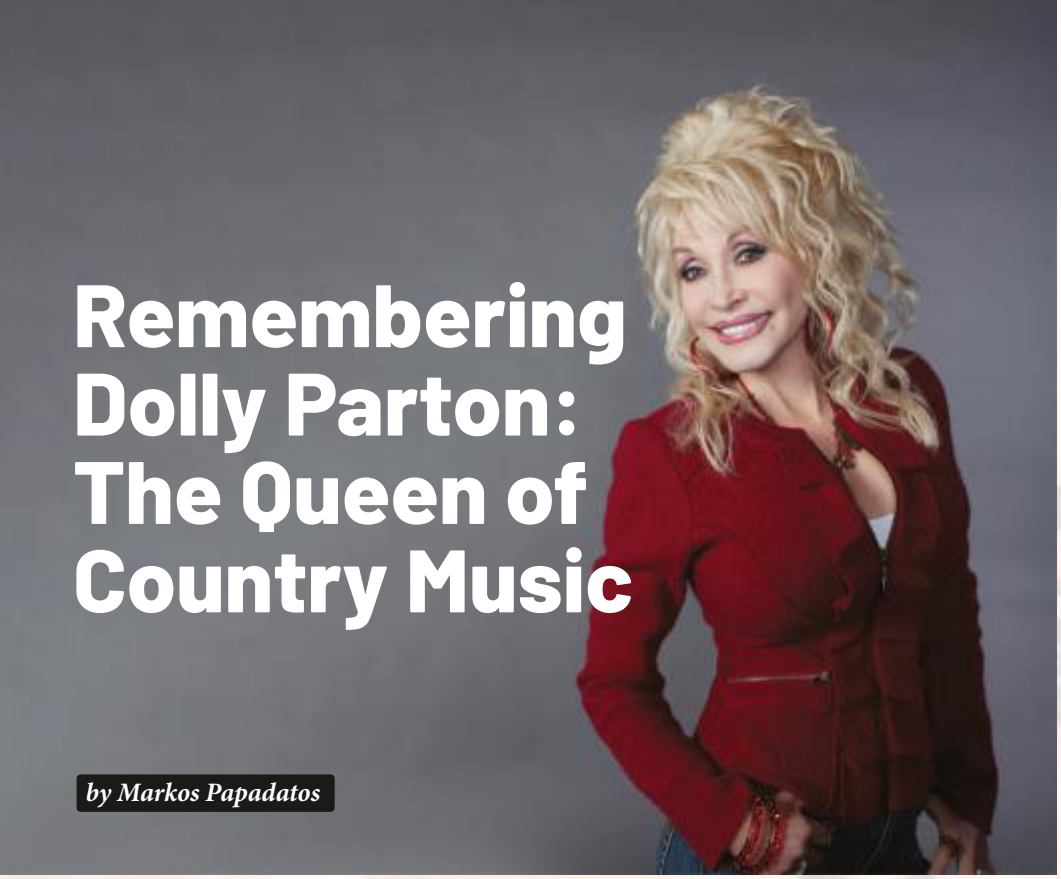
Regarding the key to longevity in the music industry, Parton shared, "Well, first of all, you got to find out for sure if you've got the talent. You've got to have real talent, and then if you do, you need a plan."

She continued, "You need to find the right people to help you, but more than anything, you have to kind of stay grounded in who you are. If you work hard and if you've really got the talent and you pray hard, I see no reason why it couldn't happen. I think, through God, all things are possible."

Parton concluded our interview by furnishing her definition of the word success. "The word success, I guess, means something different to everybody. But I think if you're a true success, it doesn't mean that you've just made it at what you've wanted to do. Like you've become a big star or your songs have been hits, I think you have to be a success as a human being, as well."

She continued, "I think it's how you respond to things, how you accept and respond to your own success and kind of know what you've been through. Note your sacrifices, knowing the things that you had to do and I think you're a success if you appreciate and know and humble yourself before God and people, for that matter. It's just like you need to know how lucky you are. If you've been fortunate enough to see dreams come true, in my case I have, but I paid my dues. I think I'm successful because I acknowledge and respond to all that. I always say I'm going to give God the credit but I definitely want the cash."

If country music had a leading lady, Dolly Parton would be the empress. For all of her contributions to the worlds of music, film and television, it is safe to say that Parton stands out as one of the greatest entertainers of our time, and one thing is for sure. We "will always love you" Dolly, to quote her signature song.



Remembering Dolly Parton: The Queen of Country Music

by Markos Papadatos

Veteran singer-songwriter Dolly Parton was an American treasure. She passed away at age 80 on August 25, 2026, after a brief battle with cancer. She was the most honored female country performer of all-time, and a legend in every sense of the word.

Markos Papadatos had the chance to talk to her back in May of 2014 about what motivated her on "Blue Smoke" album, which was released on May 13, 2014, via Sony Music Masterworks and Dolly Records. Throughout her illustrious career, which has spanned approximately five decades, she has had 25 songs reach to the top of the Billboard Hot Country Songs charts, a record for a female artist. Parton has had 41 career Top 10 country albums and 110 career radio singles that have charted over the last 40 years. Her singles, albums, hits collections, digital downloads and compilation usage have sold in excess of 100 million records worldwide.

Her mantel is quite extensive. It is lined up with 11 Grammy awards, 5 Academy of Country Music (ACM) awards, 3 American Music Awards (AMA) and 10 Country Music Association (CMA) awards; moreover, she is one of only a handful of female artists that have been crowned "Entertainer of the Year" by the CMA.

Most impressive about Parton is the fact that she is a prolific songwriter who has penned well over 3,000 songs which include "I Will Always Love You," her most successful single to date (that was subsequently covered by Whitney Houston becoming an international hit), and her autobiographical "Coat of Many Colors" is the tune that she has always claimed as her personal favorite.

On January 4, 1969, she became a member of the hallowed Grand Ole Opry and in 1999, she was inducted into the prestigious Country Music Hall of Fame and Museum. In 2006, Parton was a Kennedy Center honoree, where she was serenaded by such artists as Jessica Simpson, Carrie Underwood, Kenny Rogers, Shania Twain and Alison Krauss.

If country music had a leading lady, Dolly Parton would be the empress. For all of her contributions to the worlds of music, film and television, it is safe to say that Parton stands out as one of the greatest entertainers of our time, and one thing is for sure. We "will always love you" Dolly, to quote her signature song.

On her proudest professional accomplishments, Parton attested that she is indeed proud of a lot of things. "A lot of times people ask me 'what am I most proud of?' There are great highlights. I think I am proud of the fact that I have had an opportunity. Now that I am an older person, to honestly say that I have lived to see my dreams come true cause I know that a lot of people, don't. A lot of people have the same dreams that I do. A lot of them more talented; write better songs, sing better songs, better performers, work just as hard and never actually had the success that I've had. So every single day I'm just grateful and thankful, that I've been allowed to see my dreams come true," the gracious singer remarked.

A Tennessee native, Parton expressed her gratitude for all of her dedicated fans out there. "Now there are some highlights, that are important to me, things like when I became a member of the Grand Ole Opry, back in the late '60s and the Kennedy awards and things like that. When I started the Imagination Library, the literacy program that I have and saw that become such a big success. So there are many, many things that I am very proud of, and hopefully, they'll be lots and lots more. The biggest thing is, Hey I'm like Minnie Pearl, 'I'm just so proud to be here,'" Parton said.

Aside from her musical endeavors, she is a philanthropist and a talented actress who has appeared in such noteworthy films as Nine to Five, Steel Magnolias, The Best Little Whorehouse in Texas, Rhinestone, Straight Talk and Joyful Noise. She has earned two Oscar nominations in the "Best Original Song" categories for penning such tunes as the title track for "Nine to Five," as well as for "Travelin' Thru," a song from the motion picture Transamerica.

With her newest Blue Smoke CD, Parton is extremely driven and she shows no signs of slowing down anytime soon. "The new CD is called 'Blue Smoke' and we are calling our tour the 'Blue Smoke World Tour.' The reason I call it 'Blue Smoke' is because it has a lot of bluegrass flavors in it," she said.

The iconic songstress revealed that the same holds true for the classic Bon Jovi rock song "Lay Your Hands On Me" that she covered for the new project since she "used banjos and fiddles and country flavors in it."

A 12-track collection, Blue Smoke includes a cover of Bob Dylan's "Don't Think Twice." "We have a lot of good things we are doing. We did Bob Dylan's 'Don't Think Twice,' which has always been a favorite song of mine," she said. Her new album consists of "You Can't Make Old Friends," a collaboration with fellow Country Music Hall of Famer and musical companion Kenny Rogers. "Working with Kenny is like being with a soul mate. Even if we don't see each other for months, it's like we never separated. We're just attached at the soul," Parton said. Their duet, which also appears as the title track of Rogers' latest studio album, was well-received by fans and critics alike, and it subsequently garnered them a 2014 Grammy nomination for "Best Country Duo/Group Performance." Country

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28th OCTOBER 1940

OXI Day (Greek: Επέτειος του "Οχι") is celebrated throughout Greece, Cyprus and the Greek communities around the world on 28 October each year. *OXI Day* commemorates the rejection by Greek Prime Minister Ioannis Metaxas of the ultimatum made by Italian dictator Benito Mussolini. This ultimatum, which was presented to Metaxas by the Italian Ambassador to Greece Emanuele Grazzi, shortly after 03:00 am on 28 October 1940, demanded Greece to allow Italian forces to enter Greek territory and occupy certain unspecified "strategic locations" or otherwise face war. It was allegedly answered with a single word: *όχι* (No!). In response to Metaxas's refusal, Italian troops stationed in Albania, then an Italian protectorate, attacked the Greek border at 05:30 am—the beginning of Greece's participation in World War II.

Greece defeated the far superior invading forces, expelling them from Greek territory and liberated Northern Epirus, a sizable area in southern Albania. The Greek military success marked the first series of victories in the war against the Axis. On the morning of 28 October, the Greek population took to the streets, irrespective of political affiliation, shouting "οχι". From 1942, it was celebrated as OXI Day, first mostly among the members of the resistance and after the war by all the Greeks.

Long Live Greece and Long Live the Greeks!!!

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