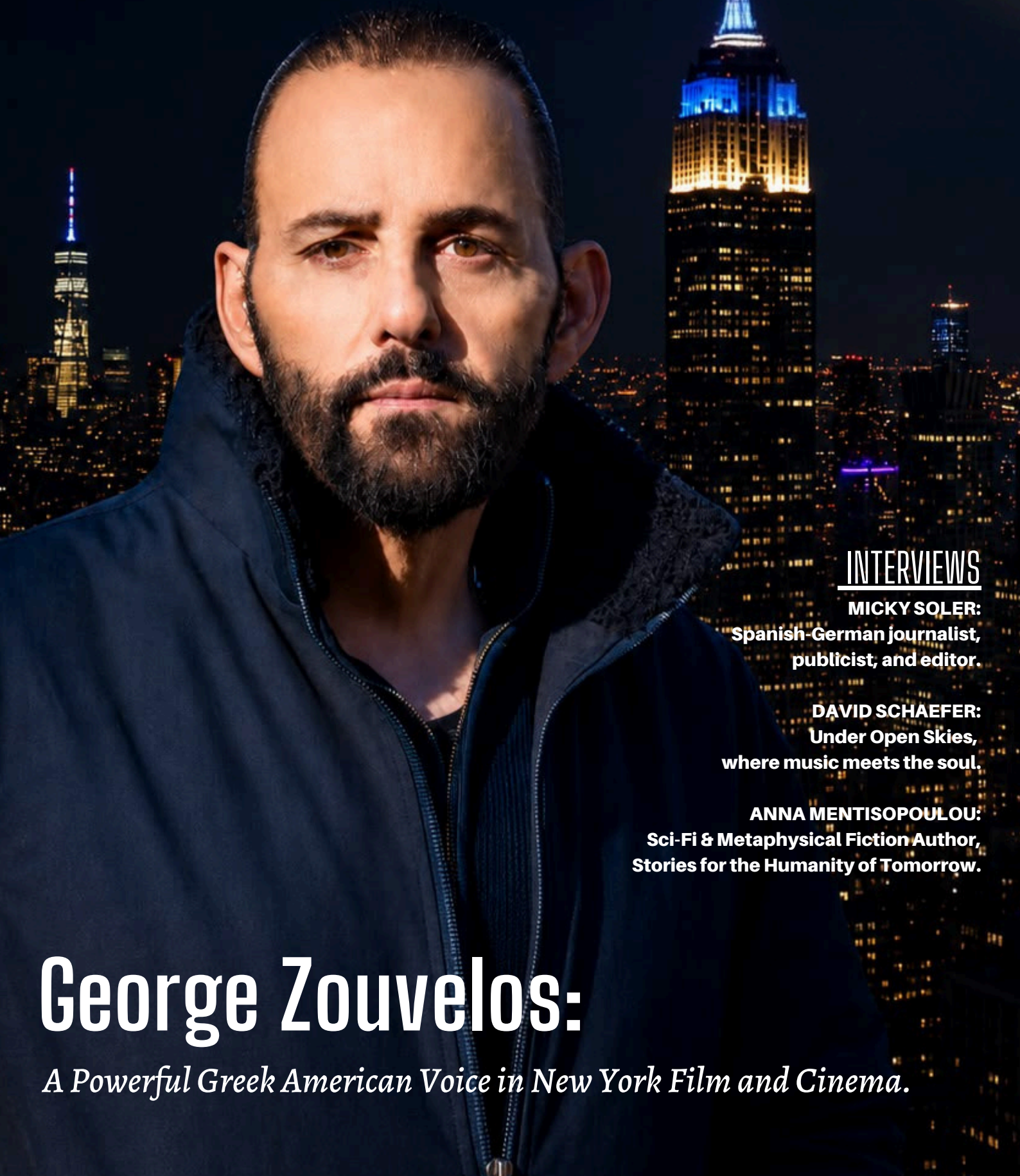




INTERVIEWS

MICKY SOLER:

Spanish-German journalist,
publicist, and editor.

DAVID SCHAEFER:

Under Open Skies,
where music meets the soul.

ANNA MENTISOPOULOU:

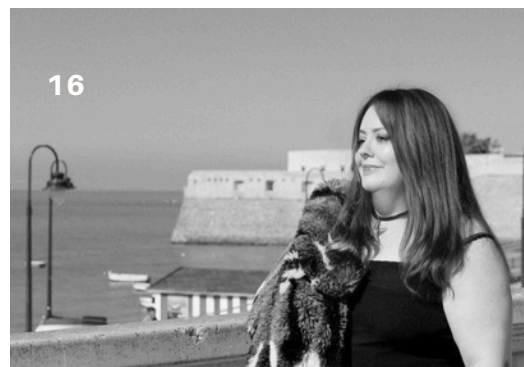
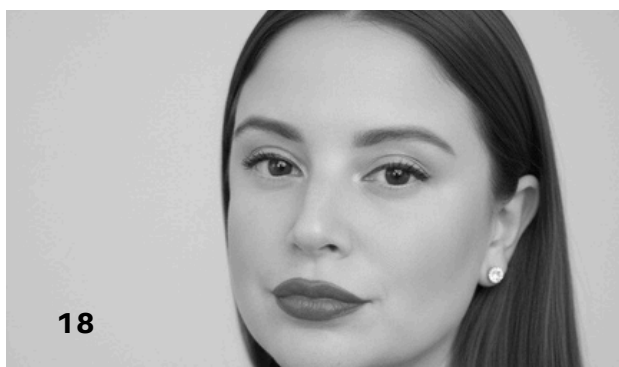
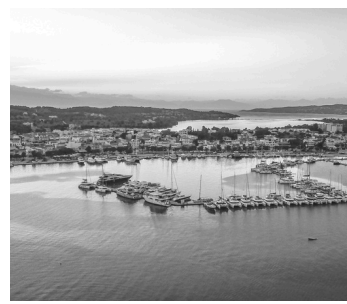
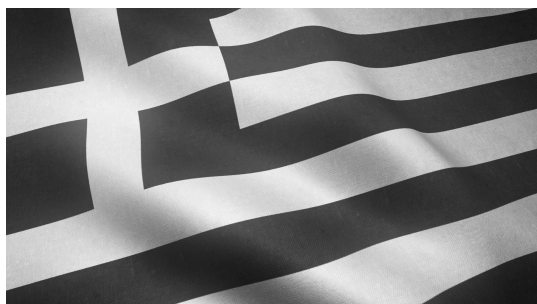
Sci-Fi & Metaphysical Fiction Author,
Stories for the Humanity of Tomorrow.

George Zouvelos:

A Powerful Greek American Voice in New York Film and Cinema.

table of contents

- 02 Table of contents
- 03 Editorial
- 04 Ermionida
- 06 George Zouvelos
- 10 David Schaefer
- 14 Fashion
- 16 Micky Soler
- 18 Anna Mentisopoulou
- 22 Beauty - kids
- 23 Cinema - Health
- 24 All about car
- 25 Sports



Cover:
George Zouvelos



Despina Dimotsi
owner - editor in chief

Greek edition
columnists

meet
the
team



Miltos Ioannides
reportage



Christos Arfanis
Cinema & movies



Grigoris Tsoukalas
geopolitics



Yannis Sarlas
astrobiology



Babis Chaviatsosa
camera



Maria Agrapidou
health



Konstantina Kordoni
photos



Anna Mentisopoulou
social articles



@drone_vision_ermionida
drone photos



Maria Papakiriakou
beauty tips



George Asproulis
drone videos

EDITORIAL

ISSUE 10, FALL 2026

This October, ER MAG celebrates its 6th anniversary and is gearing up for major changes alongside plenty of giveaways. One of these exciting updates is the more frequent release of our English edition; within 2026, we are anticipating yet another issue, set to drop this December.

In this issue we host **George Zouvelos**, A Powerful Greek American Voice in New York Film and Cinema, **David Schaefer**, Swiss-Croatian actor, model and recording artist, **Micky Soler**, Spanish-German journalist, publicist, and editor and **Anna Mentisopoulou**, Sci-Fi & Metaphysical Fiction Author.

DD



WWW.ERMIONIDAMAGAZINE.COM

Didima of Ermionida: An Authentic 'Gathering' Just Like the Good Old Days

Beautiful summer moments, surrounded by friends, acquaintances, and family. One big group singing and celebrating just like the good old days, with an orchestra made up of "our own" local talents keeping the energy high until the very end. On Thursday, August 13th, Didima truly managed to take us back to those authentic, golden times! The "Antamoma" (Gathering) brought everyone together for an incredible night—a genuine summer evening that stood out by staying far away from today's over-stylized, superficial events full of pretense and special effects. It was a night filled with positive energy and beautiful people, making it the true highlight of this summer. The songs performed by our local musicians took us on a wonderful journey, leaving us with a shared promise... to gather and meet again soon!



Rado of Argolis: The 'Tomato Festival' Was a Huge Success in the Small Ermionida Village of 48 Residents

The "Tomato Festival" in Rado, Argolis, stood out this year as one of the most unique summer traditions in Ermionida, proving that collective effort can breathe life into even the smallest, most remote settlements. The Municipal Community of Didima, along with the residents of Rado and the Didima Cultural Society "Athina", co-organized the event with the

Municipality of Ermionida. Together, they successfully attracted visitors from all over the region, with the event's turnout far exceeding everyone's expectations. The village women prepared and served handmade, traditional stuffed tomatoes (gemista), fresh tomato salads, and various other tomato-based dishes, as well as desserts made from pure, local ingredients.

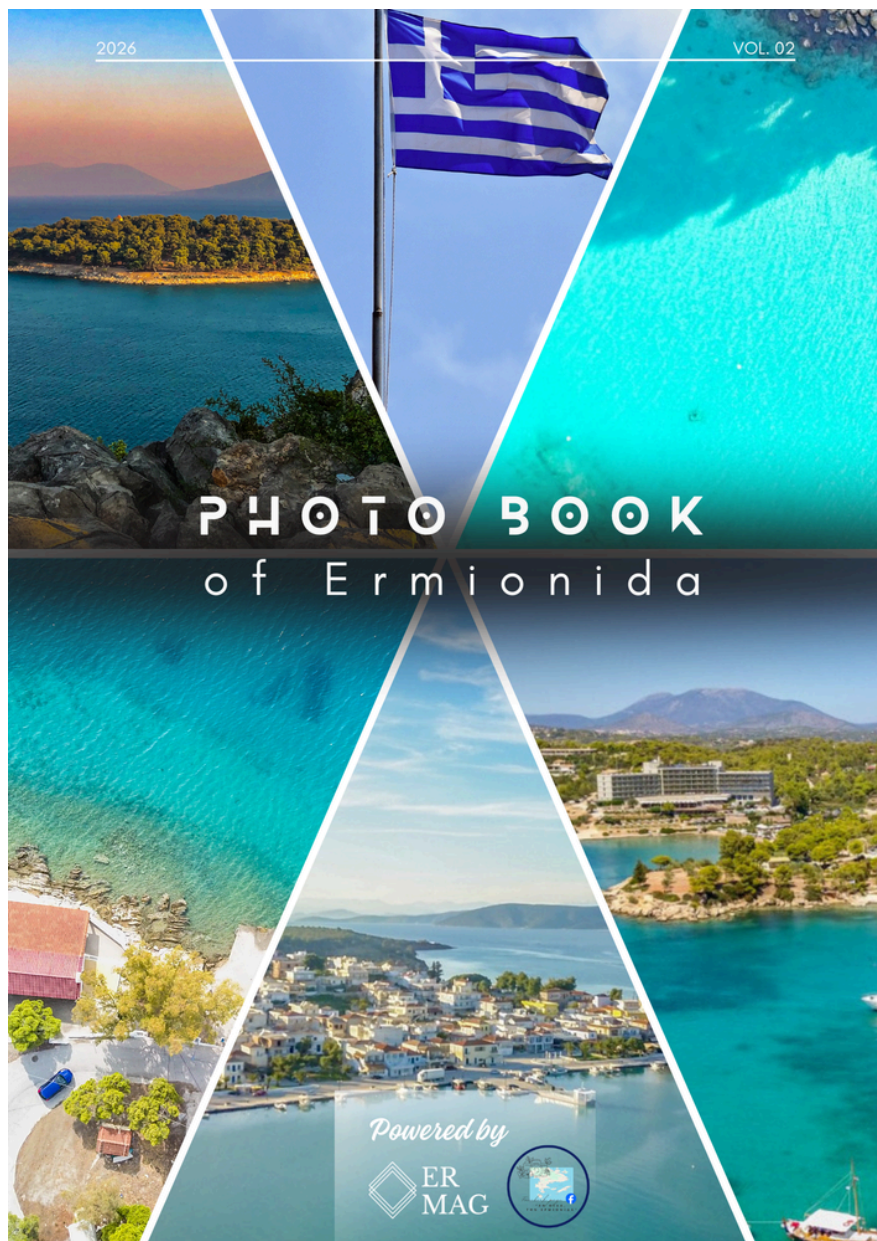


Hermione Toy Museum: Opening of the 'A Journey Around the World' Exhibition

The grand opening of the new temporary exhibition titled "A Journey Around the World" took place on Sunday, August 23, 2026, at 19:00 at the Hermione Toy Museum. The event is organized under the auspices of the Hermionic Association. This impressive cultural panorama offers visitors a unique journey to the four corners of the globe. The exhibition features a rare, international collection of dolls dressed in authentic, traditional costumes from all over the world, including Europe, Asia, Africa, and the Americas. Its primary goal is to highlight multiculturalism and demonstrate how toys serve as a timeless bridge connecting different nations and their traditions. The exhibition will remain open to the public until November.



Photo book 2026 v.2



ERMionida MAGazine and the Facebook community "En oida, tin Ermionida" are officially curation-bound for the ERMIONIDA Photo Book – 2026 Volume 2—and we want your vision to be a part of it!

We are gathering the most breathtaking shots shared within our group to showcase the magic, culture, and landscapes of our region.

How to Participate:

- Share in the Group: Photos must be posted or shared directly within the "En oida, tin Ermionida" Facebook group.
- Respect Copyrights: If you are sharing someone else's masterpiece, please ensure the original creator is credited (in compliance with Copyright Law 2121/1993, Articles 1 & 2).

JOIN US & SHARE THE BEAUTY OF ERMIONIDA!

Be part of a lasting tribute to our region. This special community edition will be released by **November 30, 2026**, and will be distributed **completely free of charge**.

✨ Special thanks to our magazine collaborator, **@drone_vision_ermionida**, for providing this volume's stunning cover art.



Film Production

Video Editing

Travel Promo Videos

Hotel & Resort Promotional Videos

Graphic Design

Hotel Menu & Brochure Design

Celebrity & Artist Interviews

Website Advertising

CONTACT:

redlightindependentfilms@gmail.com

arfanis.chris@gmail.com





George Zouvelos

A Powerful Greek American Voice in New York Film and Cinema.



George Zouvelos is an American filmmaker, actor, writer, director, producer, narrator, composer, screenwriter, and author whose work is rooted in authentic New York City storytelling. A lifelong Astorian of Greek heritage, he has built a career dedicated to independent filmmaking that values truth, character, and emotional honesty over spectacle.

He is the creator of the *Once a Week for Life* trilogy, an ambitious three film crime saga that he wrote, directed, produced, narrated, composed, and stars in as NYPD Lieutenant Adam Galanis. Blending elements of Greek tragedy with the traditions of Sidney Lumet, Francis Ford Coppola, John Cassavetes, Martin Scorsese, and classic American drama, the films have earned praise for their raw authenticity, memorable characters, and distinctly New York voice.

Publications have praised Zouvelos's work as raw, grounded, character driven, emotionally realistic, and uncompromisingly independent, recognizing a filmmaker whose firsthand knowledge, creative ownership, and distinctly New York voice give his writing, acting, and direction an unusual degree of credibility and emotional truth. Audience response has also been strongly positive. As of July 2026, *Once a Week for Life* holds an 8.0 out of 10 rating on IMDb, an encouraging result for an independently produced and distributed feature film. Viewers have responded especially to the film's authentic New York atmosphere, dark humor, memorable characters, ensemble cast, emotional honesty, and refusal to romanticize either organized crime or police corruption.

The first film in the trilogy, *Once a Week for Life*, was released on April 14, 2026, and is available on Amazon Prime Video, Apple TV, DISH, DIRECTV, YouTube, Google Play, Optimum, and Rakuten. It is currently available across the United States, Canada, and the United Kingdom, with continued expansion throughout North America. Its distribution is moving toward Central and South America, while the film continues working its way through Europe, Australia, and New Zealand, with eventual expansion into the Far East anticipated. The second film, *Once a Week for Life II*, has been completed and is expected to be released around Thanksgiving. The third film, *Once a Week for Life III*, has already been written and is presently being cast. Zouvelos continues to develop the trilogy alongside original music, books, the official motion picture soundtrack, and additional motion picture projects through Fiat Lux Film Studios NYC.

DD: We are delighted to welcome you to our magazine. Could you tell us how your Greek heritage has influenced your work in independent filmmaking?

GZ: Thank you. It is a pleasure to speak with you. My Greek heritage influences my work profoundly, not as ornament or nostalgia, but as part of its intellectual, moral, and dramatic foundation. Homer, *The Odyssey*, and the figure of Odysseus are central to how I understand Lieutenant Adam Galanis, whom I portray in *Once a Week For Life*®.

My first two films begin in a very Homeric manner: "Today's a year since I put to sea. I turned my back and ceased to care, and my troubles, they stayed away. Yet the pains escaped have returned and are raw as if they were today's. I feel that I will revert to that yesterday's man and erase one speaking today. I will explain." That opening immediately establishes Adam as a man in exile from himself. Like Odysseus, he has gone to sea, figuratively and spiritually, attempting to escape his past and the consequences of his own choices. He believed that distance, indifference, and isolation might protect him, but the wounds he fled have returned with their original force. His journey is therefore a Homeric nostos, a difficult return home, except home is not merely a physical place. It is his conscience, his identity, and the man he once was, or perhaps still hopes to become. *The Odyssey* begins, "Ἄνδρα μοι ἔννεπε, Μοῦσα, πολύτροπον," translated as, "Tell me, Muse, of the man of many turns." That word, polytropos, is essential. Odysseus is the many sided, much traveled man who survives through intelligence, endurance, adaptability, instinct, and metis, strategic cunning. Adam Galanis is conceived as a modern day Odysseus. He moves through a merciless life while balancing on a razor's edge, struggling to distinguish law from justice, loyalty from complicity, and survival from moral surrender. Odysseus returns to Ithaca only to discover that the war has followed him home. Adam is also a warrior still fighting within his own homeland, and his battles are physical, emotional, psychological, moral, and spiritual.

He carries guilt for the collateral damage caused by his addictions, recklessness, anger, and choices. He is a fundamentally good man, but he is not an innocent man. He understands that some of the people around him have suffered because of what he has done, what he has failed to do, and the man he allowed himself to become. He is trying to find his way back to himself. In Book Twenty of *The Odyssey*, Odysseus commands himself, "τέτλαθι δῆ, κραδίη," translated as, "Endure, my heart." That imperative could stand at the center of Adam Galanis's existence.

My Greek inheritance also extends through Aeschylus, Sophocles, Euripides, Aristophanes, Thucydides, and Plutarch. They examined justice, vengeance, conscience, power, civic responsibility, psychological injury, humor, and human conduct. Those concerns remain central to serious drama. My education in history, filmmaking, and acting, together with my years of public service and community involvement, informs how I understand character, power, responsibility, and consequence. My Greek heritage is not something placed around the edges of my work. It is part of its blood.



ER FOR LIFE BrandCinema WEEK FOR LIFE S
CU

FIAT LUX STUDIOS STONE CUTTER BrandCinema ONCE a WEEK FOR LIFE

FILM ONCE a WEEK FOR LIFE A GEORGE ZOUVELO

BrandCinema FIAT LUX STUDIOS ONCE a WEEK FOR LIFE

ONCE a WEEK FOR LIFE BrandCinema STONE CUTTER

STONE CUTTER BrandCinema ONCE a WEEK FOR LIFE

ONCE a WEEK FOR LIFE BrandCinema

"I want "Once a Week For Life®" to endure as a substantial work of American independent cinema, informed by Greek dramatic tradition, Greek American experience, New York history, public service, and the moral complications of lived experience".

DD: Could you tell us a bit about your Once a Week For Life® trilogy? It is an ambitious three-film crime saga that you wrote, directed, produced, narrated, and scored, and in which you star as NYPD Lieutenant Adam Galanis.

GZ: Once a Week For Life® is a three-film New York crime saga about family, loyalty, corruption, guilt, faith, revenge, justice, and redemption. At its center is Lieutenant Adam Galanis, a wounded, intelligent, reckless, and morally complicated man. He has spent much of his life operating inside systems where legality, justice, morality, and institutional necessity do not always coincide. I created, wrote, directed, produced, narrated, composed, and starred in the film because I wanted to preserve a unified artistic vision. We do not ask permission, and we do not beg for forgiveness. The work is real, raw, and honest. I serve no corporate master, and there is no hidden corporate agenda directing the story, the performances, or the point of view. That independence also makes me responsible for every decision. I cannot blame a studio, a committee, a focus group, or a marketing department. The choices are mine, and I stand behind them.

My professional life is also grounded in the institutions of film, television, and theatre. I am a SAG-AFTRA actor and a member of Actors' Equity Association. My professional affiliations also include New York Women in Film & Television, the American Film Institute, the New York Chapter of the National Academy of Television Arts & Sciences, the International Screenwriters' Association, and Alpha Phi Delta National Fraternity. I have also had the privilege and professional responsibility of serving as a judge for the Emmy Awards through the New York Chapter of the National Academy of Television Arts & Sciences. These affiliations represent different disciplines within the entertainment industry, but they share a commitment to professional standards, artistic excellence, education, collaboration, and the protection and advancement of artists. They have also expanded my understanding of acting, writing, directing, producing, and the responsibility that comes with creating work for an audience.

The trilogy features gifted, award winning actors, many of whom brought real life experience and a deep understanding of the people and institutions being portrayed. We filmed entirely on location in New York City, primarily in Astoria and throughout the city. New York is not merely a backdrop. It is the perfect canvas for Adam Galanis because it reveals where he comes from, where he lives, and the world in which he operates. The streets, churches, homes, restaurants, offices, waterfronts, and neighborhoods possess memory, history, class, culture, beauty, violence, and contradiction. Nothing is pretentious, and nothing is manufactured. We are not attempting to imitate New York from a safe distance. We are filming inside the living city. Although it is a crime saga, crime is the external pressure. The deeper subject is conscience, what people have done, what they have failed to do, what they have destroyed, and what they may still have time to repair.

DD: With the first film now out, when can audiences expect the next two installments of the Once a Week For Life® trilogy to debut?

GZ: The first film is now available through major digital and video on demand platforms in the United States, Canada, the United Kingdom, Ireland, and a growing number of international territories. Through my relationship with Trinity Content Partners in the United Kingdom, it will soon become available throughout Europe, followed by Australia and New Zealand. The film has also been translated and dubbed into Spanish so that our friends throughout Latin America, including Central and South America, will be able to experience it with actors speaking in Spanish.

The second film has been completed, and we are working toward a release in November, before Thanksgiving 2026, subject to the schedules of our distributors and the individual platforms. The second installment expands the history of the characters and reveals relationships and circumstances that were only partially understood in the first film. It also places Adam under greater emotional, psychological, and moral pressure.

The screenplay for the third film has been completed. It brings together the familial, criminal, political, emotional, and spiritual consequences established throughout the trilogy. The third film has not yet been photographed, so I will not announce an artificial release date merely to create publicity. Independent filmmakers must be ambitious, but we must also be truthful. It will be released when it has been properly financed, cast, produced, photographed, edited, scored, and completed. Each film is designed to stand independently. An audience should be able to enter through any installment and understand the story. However, when the trilogy is viewed in its entirety, the larger architecture and the full consequences of Adam Galanis's journey become visible.



DD: The Greek contribution to global cinema is undeniable. How do American audiences, and international filmgoers as a whole, embrace Greek productions today?

GZ: Greek cinema possesses an extraordinary dramatic and intellectual inheritance, but its importance does not belong only to antiquity. Greek and Greek-American filmmakers such as Michael Cacoyannis, Theo Angelopoulos, Costa-Gavras, John Cassavetes, and many contemporary directors have brought Greek perspectives to international cinema through tragedy, political storytelling, psychological realism, satire, and formal experimentation.

American and international audiences are increasingly receptive to films that emerge from specific cultures and refuse to dilute themselves into generic products. Audiences do not necessarily require cultural familiarity. They require emotional truth. The more specific a film becomes, the more universal it can become. A story rooted in Athens, a Greek village, an immigrant household, or the streets of Astoria can speak to people everywhere because family, mortality, ambition, exile, love, betrayal, faith, and injustice do not belong to one nationality. Digital distribution has created extraordinary opportunities for independent productions to reach audiences across continents. However, Greek cinema still requires stronger international promotion, distribution, investment, and institutional support. Greek identity must also be allowed to exist beyond folklore and postcard imagery.

Greek filmmakers must be free to examine politics, faith, history, immigration, class, violence, sexuality, family, and moral ambiguity without being expected to create a sanitized or commercially convenient version of Greece. International audiences embrace Greek productions when filmmakers trust their own voices. We should not imitate what we believe the international marketplace expects. We should create honestly and allow audiences to recognize themselves within the specificity of the Greek experience.

DD: You serve as the President of the AHEPA Hermes "John Cassavetes" Chapter in Astoria, having been a dedicated member of the organization for more than 35 years. Could you share what this lifelong commitment means to you, and how vital AHEPA's mission is for the Greek American community?

GZ: My commitment to AHEPA has extended across nearly my entire adult life. For more than 35 years, AHEPA has represented service, education, philanthropy, civic participation, fellowship, and the preservation of Hellenic principles. AHEPA helped generations of Greek immigrants and their descendants participate fully in American civic life while maintaining pride in their heritage, history, faith, and identity. Being Greek and being American are not competing loyalties. The principles associated with Hellenism, democracy, education, civic responsibility, freedom, service, and human dignity are also central American principles.

My commitment to service, however, began long before I assumed leadership within AHEPA. It began through my early upbringing at Saint Demetrios Greek Orthodox Cathedral of Astoria, where my faith, Hellenic identity, and understanding of responsibility to others were first formed. The church taught me that community is not merely where one worships or gathers socially. It is something each generation has an obligation to protect, strengthen, and pass forward.

That foundation continued through Boy Scout Troop 23 of Astoria, Boy Scouts of America, where I learned discipline, preparedness, leadership, teamwork, and service. I also volunteered in hospitals and nursing homes, experiences that taught me compassion, patience, humility, and respect for people during some of the most vulnerable periods of their lives. I later served with the Astoria Community Volunteer Ambulance Corps, working alongside fellow Hellenic Americans and members of the broader community to assist our neighbors during emergencies. I was also involved in civilian neighborhood patrols, where I accepted increasing responsibility and was eventually promoted to sergeant. Those experiences taught me that public service requires more than good intentions. It requires discipline, dependability, judgment, courage, and a willingness to respond when other people need help. I was also involved in the early establishment of Athens Square Park in Astoria as one of the original volunteers and contributors who helped found it. I later served as the park's warden, helping to protect and support a public space created to honor Hellenic culture, history, philosophy, and the Greek American presence in New York City. My involvement continues today as I work to promote the park, preserve its cultural importance, and increase its visibility through digital marketing, community outreach, and public engagement. Serving as President of the Hermes "John Cassavetes" Chapter in Astoria carries particular meaning for me because Astoria shaped my family life, my faith, my public service, my community involvement, and my filmmaking. John Cassavetes demonstrated that independent cinema was not an inferior form of filmmaking. It was an assertion of artistic freedom and personal responsibility. He created films about difficult, contradictory, recognizable human beings, and he refused to surrender his voice to commercial expectations.

AHEPA remains essential because communities do not preserve themselves through sentiment, slogans, dinners, or photographs alone. They require active participation. We must mentor younger generations, support education, preserve our history, serve those in need, protect our institutions, and remain active within the broader civic community. My work through AHEPA, Saint Demetrios Greek Orthodox Cathedral, the Boy Scouts, hospitals, nursing homes, emergency medical service, civilian patrols, Athens Square Park, and the wider Astoria community represents one continuous life of service. My community involvement and my filmmaking are not separate lives. Both concern memory, responsibility, identity, service, and what we intend to leave behind.

DD: Beyond writing and directing, you also compose the original music and write companion works for your projects. How does the musical score develop alongside the script?

GZ: The music frequently begins while I am still writing the screenplay. I often hear the rhythm of a scene before I complete the dialogue. Language has tempo. Actors breathe according to thought, resistance, emotion, memory, fear, and intention. My acting training makes me attentive to that rhythm, while my filmmaking education helps me understand where music can deepen an image and where it can become intrusive. I do not regard the score as decoration placed beneath a completed film. It is part of the dramatic construction. A theme may emerge from a character, a relationship, a memory, a wound, or an unresolved moral question. It may first appear with warmth and later return in a darker, heavier, or fragmented form after the character has changed.

Adam's music often expresses what he refuses or is unable to say. He contains guilt, grief, anger, tenderness, love, and memory until they become almost physically burdensome. The score reveals part of that interior life without forcing him to explain himself through dialogue. Music must also exercise restraint. It should not order the audience to feel something the scene has failed to earn. Sometimes silence is the most truthful score. My companion writings allow me to explore character, history, moral philosophy, Greek American identity, New York, music, faith, and independent filmmaking beyond what can be contained within the running time of a film. The screenplay, performances, direction, score, and written work are separate forms, but they emerge from the same dramatic world.

DD: Looking ahead, what are your ultimate goals and expectations for your Once a Week For Life® trilogy once the entire saga is completed?

GZ: My first obligation is to complete the trilogy honestly and preserve the integrity of the work. I want the three films to form one coherent saga while allowing each installment to possess its own dramatic identity.

The audience should be able to enter through any film, but those who experience the complete trilogy should discover a larger design involving memory, family, guilt, justice, vengeance, faith, consequence, and redemption. I want the trilogy to reach the widest possible international audience, but international reach must not require artistic surrender. I will not remove the cultural, regional, personal, or spiritual identity of the films in order to make them appear more commercially acceptable. I also want the trilogy to preserve a particular New York. Cities change rapidly. Neighborhoods disappear, institutions close, buildings are demolished, languages fade, and entire ways of life can vanish within a generation. Cinema can preserve not only streets and buildings, but gestures, voices, relationships, social codes, and memory.

Ultimately, I want Once a Week For Life® to endure as a substantial work of American independent cinema, informed by Greek dramatic tradition, Greek American experience, New York history, public service, and the moral complications of lived experience. I hope audiences continue debating Adam Galanis. Was he justified, was he reckless, was he loyal, was he selfish, did he protect people or destroy them, was he capable of redemption, and did he finally find his way home? Serious drama should not relieve the audience of judgment. It should compel the audience to participate in it. The final goal is not merely to complete three films, but to leave behind a coherent body of work about wounded people who continue searching for a path back to conscience, community, love, and themselves.





David Schaefer

Under Open Skies,
where music meets the soul.



Swiss-Croatian actor, model and recording artist David Schaefer is rapidly emerging as one of Europe's most exciting independent pop voices. Known on screen for roles in *Lads in the City* (2019), *Into My Ears* (2018) and *Eleven* (2018), Schaefer first built an international career in fashion, spending a decade modeling for global brands including Hugo Boss, Calvin Klein, Vogue Mexico and GQ, with later covers including *Men's Health*.

Alongside his acting and modeling work, Schaefer has steadily developed a music career as singer-songwriter David Deen. Previously signed to Disney/Sony Music Germany and performing across Europe with pop group Culture Box, he later collaborated with internationally renowned DJ Mike Candys, providing the lead vocals on *All Around the World*, which has amassed more than 6 million YouTube views. Now pursuing a solo path, Schaefer has released a string of singles over the past year, including the euphoric pop anthem *Dancing In The Summer Rain*, which reached No.1 on the Indie Radio Charts for two consecutive weeks.

On March 14, 2026, Schaefer released his debut EP *Under Open Skies*, marking a new chapter in his evolving sound. His latest single, *Wonderland*, a lush cinematic Christmas pop ballad written and produced by the award-winning team at Harvey/Grey Music, blends classic festive warmth with modern pop polish. Currently back in the studio recording his seventh single, Schaefer continues to cement his growing reputation as a dynamic multi-hyphenate performer across music, film and fashion.

DD: Welcoming you to our magazine, we would like you to tell us which are your earliest memories of being truly moved by something creative?

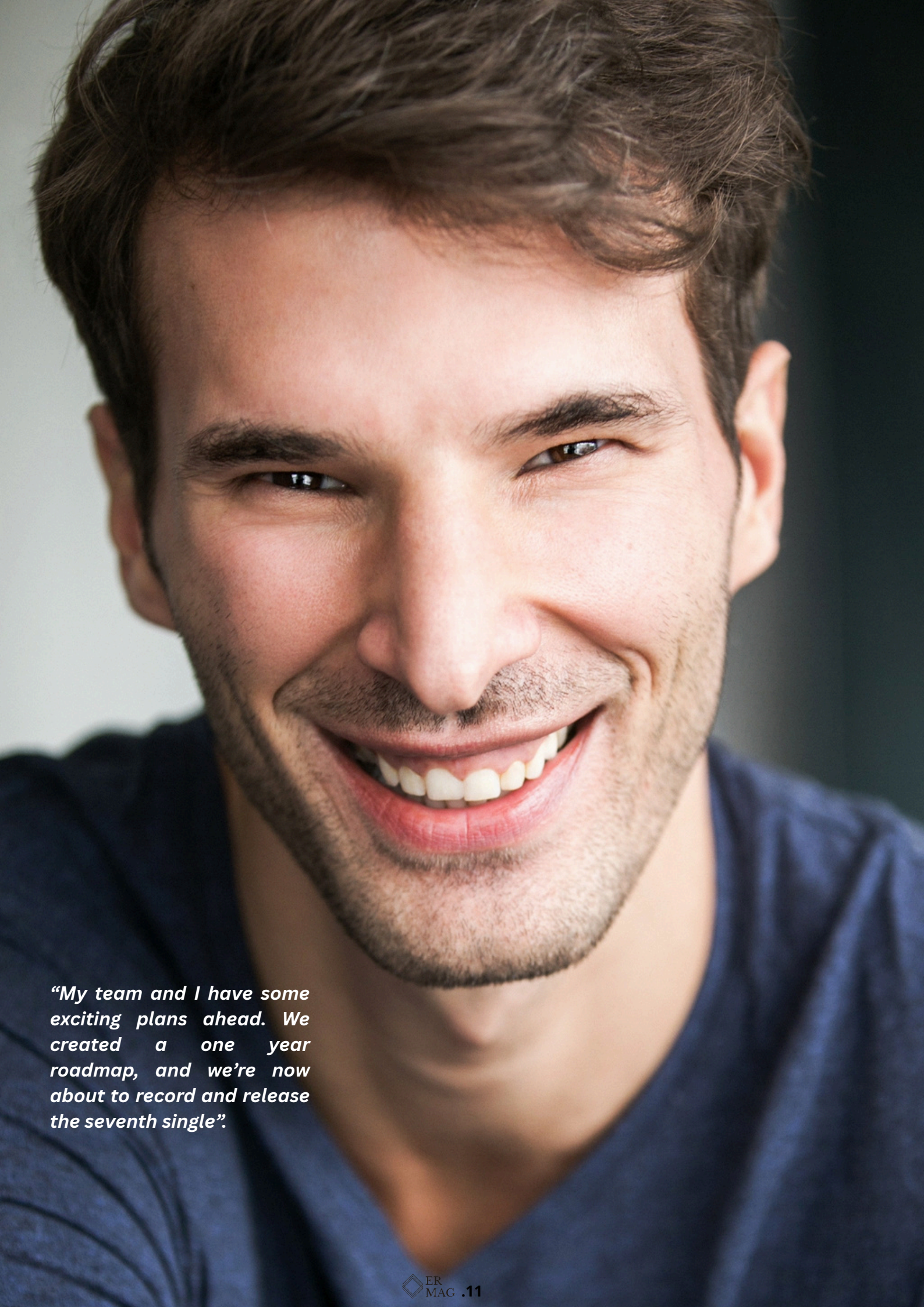
DS: One of my earliest memories of being truly moved was as a child, when my parents took me to my first live music concerts. I saw incredible artists like Bryan Adams, Bon Jovi, and especially Michael Jackson. His singing and performance were unforgettable and left a lasting impression on me.

Watching him on stage inspired me to explore my own voice, and I later developed my falsetto as well as my chest voice for various dance productions I performed in. That moment made me realize that being a performer was a dream I wanted to pursue myself.

DD: How did those early days as a model shape the visual identity you carry in your music career today?

DS: Starting out as a model shaped me deeply. Through world travels, new experiences, and the people I met, I became the person I am today. It opened many doors that I will always be grateful for.

Learning how to flirt or work with the camera, tell a story for each project, and collaborate with photographers and directors taught me presence, confidence, and the ability to bring imagination to life. Those lessons later became essential in my music career, helping me act, perform, and express myself fully on stage.



"My team and I have some exciting plans ahead. We created a one year roadmap, and we're now about to record and release the seventh single".

DD: What was the first frame of cinema that stayed with you long after the credits rolled?

DS: The first film that stayed with me was *Legends of the Fall*, with Brad Pitt and Anthony Hopkins. I've watched it countless times. The breathtaking cinematography, the moving soundtrack, the story, the stunning locations, and the actors' incredible performances all stayed with me.

I watched many films growing up, but this one remains my favorite. If you haven't seen it yet, I can't recommend it enough.

DD: Which role was your favorite one and why.

DS: One of my favorite roles so far in my early acting career since I haven't done that many films yet was when I was cast as a Russian gangster, Artem Chernakov, in *London*. I had to learn a Russian accent and really prepare for the character. It was an amazing opportunity that I'm very grateful for. We had the premiere at the IMAX cinema in London and even went with the team to the Cannes Film Festival to promote the movie. It was so much fun and full of great memories.

Another memorable role was in *Eleven*, where I played a German soldier called Otto Schneider. That experience taught me a lot about set life and how the independent film industry works, and it really prepared me for future projects. It was freezing while shooting the trench scenes, but I enjoyed every second of being part of such a great independent movie. I love historical films and never imagined that one day I could say I had acted in a World War I film. No one can take me that away same as my music and other creative work I did.

I also co-produced and co-wrote a short film called *Into My Ears*, which was a small passion project for me. Most scenes were improvised and often done in one take, so there was a lot of pressure, but we pulled it off through teamwork. It's hard to choose just one favorite, but the Russian gangster role stands out not only because it was fun, but also because the people on set were amazing. Celebrating together in Cannes was unforgettable. We went out for dinner together and simply enjoyed the time there.

DD: English is often called the language of pop, but German is the language of precision. Do you agree? What does each language do for the music?

DS: I think there's some truth to that.

English has a natural rhythm and flexibility that makes it perfect for pop music it flows easily, sounds catchy, and connects across cultures.

German, on the other hand, has a precision and strength in its consonants and structure, which gives music a very different feeling. It can sound dramatic, powerful, or even poetic in a very grounded way.

It's funny because I traveled to many countries as a model and stayed for months in places like China, Malaysia, Cape Town in South Africa, Mexico, and many others. At some point I even started dreaming in English. Most of my network and friends are English speaking. I spend already 20 years in the entertainment industry. How time flies.

For me as an artist, English allows me to experiment with melody and reach an international audience, while German adds weight and clarity to lyrics. Each language shapes the music differently and opens its own creative possibilities. I love both languages.



DD: Does solo career contain freedom? Tell us a little bit about that.

DS: Going solo was always a big dream of mine, even before my Disney pop band in Germany when I was signed with Sony Music. I'm incredibly grateful for my team. Being an independent artist has taught me to be proactive and work hard, while also understanding the marketing and business side of music. Every decision I make, I discuss with my label, Harvey Grey Music in the UK, who started my career from scratch when I had zero songs. They believed in me when no one else did.

It's a privilege working with such an incredible team in the music industry who really helped me a lot from day one. Before working with them, I had two hour meetings with major labels that didn't end up working out. I understood the concerns they had. I was not having consistent music releases, was years gone from the music industry. It needed my team Harvey Grey music to change all that they to this day really believe in me same as I believe in them.

Looking back, I'm grateful things happened the way they did.

Now I'm about to record my seventh single release, and I've just released my first EP called Under Open Skies. It still feels like a dream. Being independent isn't easy, but it's incredibly rewarding. You can truly be proud of every step you take and every achievement you reach together with your team. It's hard work and lots of going around some obstacles. I am used to that. I was born as a kid with a heart defect so I always had some obstacles to overcome in my case also the decision between life and death. I'm grateful my heart healed and I can enjoy every new day. I couldn't have asked for a better team Caitlin Neil Harvey Grey music are supportive and extremely professional. I really feel things aligned at the right time. My producers Caitlin and Neil came into my life when everything had gone wrong and I was at a very low point. I almost gave up, even though I'm someone who naturally never gives up not even when I was a sick child with a heart defect or had some other issues on my world travels or life. I thank God that Caitlin reached out to me and showed interest in working together.

DD: Take us beneath the surface of your debut EP, Under the Skies. What was the emotional landscape you wanted to capture in these tracks?

DS: With my debut EP Under Open Skies, I wanted to capture a wide emotional landscape moments of reflection, vulnerability, hope, and personal growth. The songs explore different feelings we all experience while searching for our place in the world. For me, the title Under Open Skies symbolizes that we are all living our stories under the same sky, going through struggles, dreams, and transformations. Each track reflects a different part of that journey, and creating the EP allowed me to express emotions that words alone sometimes can't fully capture. I wanted the music to feel honest and cinematic so listeners could find their own memories and emotions within the songs. With every release we also tried to take things one step further both vocally and in terms of production.

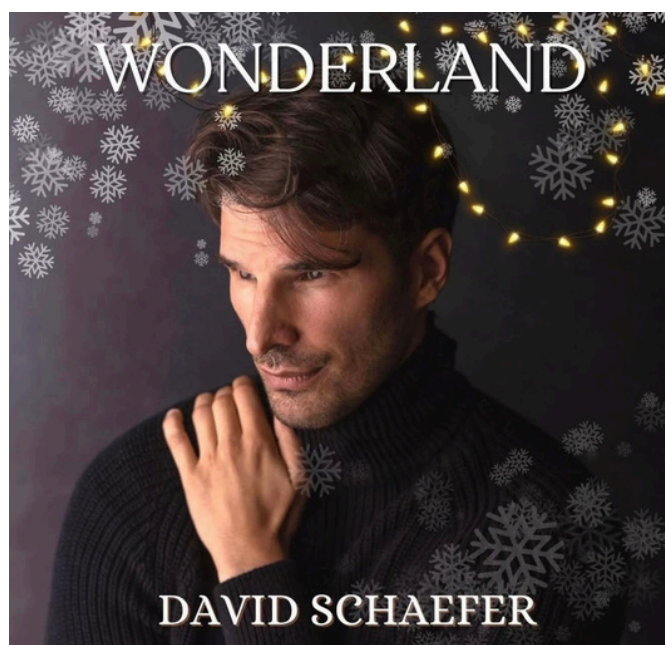
I'm quite a perfectionist, and I think my team is too, so we are a great match both professionally and personally.



DD: What are your future plans? What does the next chapter of your creative evolution look like?

DS: My team and I have some exciting plans ahead. We created a one year roadmap, and we're now about to record and release the seventh single. We're also planning some live shows soon so we can bring these songs directly to people. I really miss performing live it's something I truly enjoy and value deeply. We have great plans for the future, but I believe in working in silence and letting success make the noise. I learned to not disclose things too early.

Often when I told things before they happen they didn't happen. So now I'm more careful. Soon you will hear more, but for now I have to keep my cards close to my chest. Thank you so much for having me. It was a real pleasure answering your unique questions.



Trend Report: These colors will define Autumn 2026

Colors & Outfits



Butter yellow

If you thought butter yellow was only for the sunny months, you were wrong. After dominating the spring and summer seasons, this shade proves it can easily survive the cold, adding brightness to even the darkest days of the Fall/Winter 2026/2027 season.

This soft, creamy yellow is establishing itself as a "new neutral," acting as the perfect antidote to dreary winter weather and bringing a sense of quiet luxury to cold-weather layering.

Green: the unexpected new neutral



If we had to bet on a color we know we'll be seeing constantly in street style, this would likely be the one. From olive green to more saturated shades, brands like Balenciaga, Loewe, Chloé, and Anna Sui have demonstrated that it pairs well with almost anything. Perhaps it is because it shares the versatility of brown but with a much fresher twist—as seen in the Loewe collection or Anna Sui's full look. It is becoming a standout color that might seem tricky at first, until you start styling it and discover just how easily it fits into your go-to autumn color palette.

Trend Report: These colors will define Autumn 2026

The year 2026 is shaping up to be a true celebration of color. While black and white naturally remain the non-negotiable foundations of our wardrobe, the Fall/Winter 2026/2027 color palette adopts a distinctly more vibrant and optimistic mood.

The new season's runways are pointing in an exciting direction. Without abandoning our timeless basics, dynamic color returns to the spotlight, offering one of the easiest ways to refresh even the simplest outfits. A statement accessory, a colorful knit, or a coat in an unexpected shade is all it takes to completely transform your autumn style.

The collections for the 2026–27 season give us the perfect excuse for a little more experimentation.

2026

are the colors we can expect to see
where in the coming months.

FASHION.FASHION.FASHION.FASHION



A circular graphic featuring the word "FASHION" repeated four times in a bold, black, sans-serif font, arranged in a circle around a central teal-colored circle. The background is a light blue gradient.

If chocolate brown was last year's undisputed star, this autumn aubergine is claiming the spotlight. If we had to bet on a rich hue that flatters almost everyone, this would be it—serving as the most accessible yet sophisticated alternative to black. And if you are not yet convinced, think of it as the new burgundy: just as elegant, but with a more unexpected twist. The result is a deep shade that elevates any outfit and will undoubtedly find its way into your winter wardrobe.

Chanel, Bottega Veneta, Victoria Beckham, Jil Sander, and Chloé all share the same vision this season: color should be worn from head to toe. Ranging from deep, complex tones to near-electric shades, the common thread is the intense energy these blues bring to minimalist looks.

A monochromatic, all-blue outfit instantly gains character and momentum, making a powerful statement without the need for extra styling or complex combinations.





Micky Soler

Spanish-German journalist, publicist, and editor.



Micaela “Micky” Soler Astorga is a Spanish-German journalist, publicist, and editor. A University of Seville graduate, she has written for major Spanish newspapers and literary magazines.

In 2021, she founded OriGinaL MagaZine, a bilingual digital platform focused on global arts and inclusion. By 2025, she expanded her editorial reach by creating Love Hollywood USA Magazine and editing Arte Magazine and Beverly Hills Studios Magazine.

As a publicist, she represents international talent across Hollywood, Europe, and India. Her diverse creative background also includes acting, poetry, and serving as a judge for the 2022 UK Creative Industry Awards.

Key Roles. She got the NIFF Golden Bridge Recognition for women 2026, at NEZ International Film Festival, from India.

Founder & Director: OriGinaL MagaZine

Editor: Love Hollywood USA, Arte Magazine, Beverly Hills Studios Magazine

Publicist: Represents global actors, filmmakers, and musicians

Journalist: Contributor to international media across Europe and the Americas
Connect

Web: originalmagazine.co.uk

Instagram: @mickysoler_publicist |

@original_magazine_uk

TikTok: @micky_soler777

DD: Welcome to our magazine. As a publisher, how would you approach publishing magazines differently?

MS: Since the arrival of the Internet into our lives, all traditionally printed media (books, newspapers, magazines...) have undergone significant changes. In the case of magazines and newspapers, they transitioned into the digital world. This meant a broader market opening, and numerous publishers jumped into launching their own digital magazines. Consequently, this also affected the number of print magazines distributed and sold. In my case, I also chose to create a digital magazine. However, I wanted to do something different: to keep designing and layouting the magazine as if it were going to be printed (in fact, it is exclusively printed for clients). This approach has kept our page design fresh, original, and striking, creating a strong contrast with the typical appearance of standard digital articles.

DD: Describe a challenging experience you’ve experienced as a magazine publisher.

MS: I have experienced many peculiar situations throughout this time. One of the most striking ones involved a client who requested an interview claiming to be a relative of Marilyn Monroe. There was no way to verify this, and the client did not provide sufficient proof or information either. It was a very bizarre situation.

DD: How would you describe your experience working with actors, singers etc?

MS: It has been a magnificent and highly enriching experience. I have met wonderful people and incredible artists. Some of them had even starred in films that I deeply admired. It is a true privilege and an honor to be able to work with all of them.



DD: Tell us a little about getting the NIFF Golden Bridge Recognition for women 2026. How important is this for you?

MS: It is an award I received this year from the NEZ Foundation. They organize the NEZ International Film Festival, among other film festivals, and actively promote culture and art. It was a wonderful surprise and holds great importance for me, as I am beginning to see how my work is being recognized and valued. This fills me with deep satisfaction and pride. I am incredibly grateful and happy for this recognition.



DD: What are your future plans from now on?

MS: To continue working on my magazines: OriGinaL MagaZine UK and Love Hollywood USA Magazine. I will also carry on with my work as a publicist for artists and as the editor of Arte Magazine and Beverly Hills Studios Magazine. I also love participating in cultural events. In line with this, I am currently organizing a photography exhibition centered around the world of cinema, which will take place in an art gallery this coming winter.

Should we hold off for upcoming projects and new magazine releases? Yes, that is a possibility. I might consider launching a new magazine with a different focus. And, of course, I will continue promoting culture through other platforms such as cinema, literature, design, art, photography, and fashion.





Anna Mentisopoulou



Sci-Fi & Metaphysical Fiction Author | Stories for the Humanity of Tomorrow



Anna Mentisopoulou was born in Volos and is an author and philologist, holding a degree in French Language and Literature from Paris IV – Sorbonne University through the French Institute of Greece (IDeF). She is fluent in both French and English and has been living in Kos in recent years.

From a young age, she taught foreign languages with passion and creativity, building more than twenty years of experience in education. At the same time, she immersed herself in the world of Argentine tango: she taught in dance schools, appeared at festivals and milongas, co-organized events, and won two gold medals in international competitions, revealing both her passion and her expressive strength. She has also maintained an active presence in public life, participating in parliamentary and local elections while serving on committees focused on education, culture, and tourism development, leaving a meaningful social impact through her work.

In recent years, she has devoted herself intensely to writing and to the world of science fiction. Her work moves between the lyrical and the cinematic, drawing inspiration from consciousness, technology, and the hidden memory of the universe and human existence. She writes to create worlds that preserve wonder, humanity, and transcendence in an era increasingly shaped by automation, control, and existential uncertainty. In 2025, three pocket novellas by Anna Mentisopoulou were published by Universe Pathways Editions:

The Error, a dystopian science-fiction story about consciousness and control

The Last Days of Andromeda, a space opera infused with philosophical depth

The Last Seed, a solarpunk tale of ecological rebirth and hope

Her works were presented at the annual Faces of the Fantastic festival in Athens.

She is currently completing a new full-length science-fiction novel, a project she has been working on for over a year. At the same time, she maintains an active presence on social media and in the digital press, sharing reflections on creativity, consciousness, and inner transformation. Her work focuses on the relationship between humanity, technology, and consciousness, building narrative worlds that bridge the scientific, the transcendent, and the poetic.

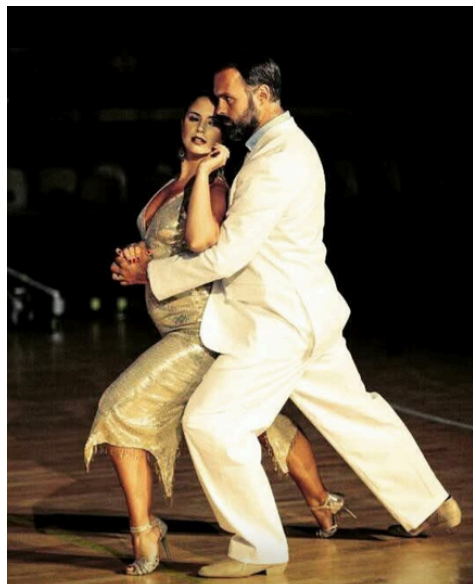
DD: Anna, welcome to our magazine, which has a special love for foreign languages. We would love to hear how you remember yourself creating images and connecting imaginative stories. Did this love already exist before your studies, or did it emerge later?

AM: Since childhood, I have loved every form of art. I remember myself drawing, listening to music, moving with rhythm, and weaving stories in my mind before I could even write them down. Imagination was my natural environment, a space where I could create worlds, characters, and emotions that helped me understand reality. Over the years, I explored many art forms. Yet even though writing was always there as a deep inner need, it was also something I pushed away for years. There was a strong inner resistance: "it isn't finished yet," "I'm not ready," "I can't do it yet." In truth, it was what I loved most and, at the same time, what I feared most deeply. My studies in foreign languages and philology gave me the tools, but not the need itself. That need already existed, clear and powerful. Today, I understand that all the arts I loved ultimately led me back to writing—not as a choice, but as a return to my essence.

DD: relation to dance, did writing and philology perhaps come first? How many years were you involved with Argentine tango?

AM: Dance entered my life just as naturally as art itself, but over time it became something far more intense and demanding than a simple creative activity. It was a way of expressing myself without words, a language of the body that taught me discipline, emotion, and presence. Argentine tango won me over above all because of its musicality, its deep connection with others in the space, and its emotional force. I was professionally involved with it for around fifteen years, working in many dance schools and taking part in performances and collaborations that shaped me both artistically and personally. For a long time, dance was a central axis of my life, a world full of movement, control, and creativity.





DD: When did you win your medals in international dance competitions? We would love to hear a little more about that.

AM: a particularly productive and defining year for me in the world of dance. During that period, I took part in international competitions where I won two gold medals—a recognition of years of work, perseverance, and dedication.

At the same time, I had the joy of collaborating with well-known and established figures in the dance world, such as Richard Szilagyi from *Dancing with the Stars*. These experiences opened new horizons for me and raised my standards even higher. Looking back, that year marked the culmination of a long journey in dance. Shortly afterwards, that cycle came to a conscious close for me, after fifteen years of professional involvement—not as a withdrawal, but as the completion of an important chapter of my life.

DD: How did your involvement in politics begin? And how did you combine it with offering something meaningful in the fields of education and culture? What vision and plans did you have for Kos?

AM: My involvement in politics was not something I had planned from a young age. It began unexpectedly, through a proposal I received during the pandemic, at a time when I felt I could not remain inactive in the face of everything happening around us. So I took part in parliamentary elections with a political party that, at the time, I believed could express my need for greater humanity and clearer thinking. That experience became the foundation for the next step in my path, within local self-government in Kos—a place I deeply love and where I have lived for years. There, I tried to contribute in a meaningful way through actions and proposals in the fields of education and culture, with a vision of a society that is more alive, more creative, and more humane. I continue to believe in a Kos that invests in knowledge, culture, and its young people. For me, politics was never an end in itself, but rather a means of offering something and participating in public life—a chapter that shaped me and taught me a great deal.

DD: The stories that stood out in 2025 carry a sense of metaphysical transformation, while also projecting hope for humanity. How close is the fantastic to the changes we are experiencing every day as a society? Based on your own experiences and your relationship with writing, where do you think all this is leading?

AM: For me, the fantastic is not an escape from reality; it is a mirror of it. Through stories set in the future, in dystopia, or in science fiction, I try to speak about what we are already living through as a society: alienation, technological dependence, fear of change, but also the need for hope and awakening. The changes we experience every day are so rapid that they often already resemble science-fiction scenarios. Artificial intelligence, humanity's growing distance from nature, the loss of meaningful communication—all of these find their place in my work, not only symbolically, but directly. What I want to offer readers is not fear, but awareness—and alongside that, hope. Even in the darkest landscapes, there is always a seed, an opening, a possibility for evolution and reconnection with our human essence. I deeply believe that literature can prepare us for the future—not by predicting it, but by helping us face it with greater awareness and sensitivity.

DD: We would love for you to share a small secret about your new story. And of course, when should we expect it to be released?

AM: One small secret I can share is that my new story continues to move in the deep waters between science fiction and the memory of human consciousness. It explores how our choices—both personal and collective—can change not only the future, but also our very idea of humanity. Without revealing too much, this time the world I am building is not simply far away; it feels unsettlingly close. If everything unfolds as I envision it, I expect it to be released sometime in 2026—a year that, for me, marks a new creative phase.

DD: What have you been focusing on during this period apart from the story? Is there a possibility that we may see your work published in English and French?

AM: During this period, I have devoted myself almost exclusively to writing. It is a phase of my life in which all my previous cycles—art, dance, personal experience, and public activity—converge and transform into stories. At the same time, I am working on a new novel, completing existing projects, and continuing to explore deep themes related to the future of humanity, consciousness, and the transformation of society. As for international editions, this is something I have had in mind for quite some time. There is real potential for my work to be translated into both English and French, which is especially meaningful to me, as from the very beginning I have written with an international perspective, not only within the narrow boundaries of Greek literary reality. The idea of my work traveling beyond borders feels like a natural continuation of this writing journey—and a dream that now seems closer than ever to becoming reality.

DD: How do you imagine Anna ten years from now? As a writer, but also as a person more generally—what should we expect in the years ahead?

AM: Ten years from now, I imagine Anna even more deeply rooted in writing, with more books, more stories that have traveled to other countries and other languages, yet always centered on the same core: the human being, consciousness, and the need for evolution. I would like to have created a body of work that speaks to people, challenges them, brings them together, and inspires them. Not simply to write stories, but to open conversations about the future of society, technology, and human nature. On a personal level, I see someone calmer and more creatively free. Every cycle of my life so far—art, dance, politics, writing—has taught me something valuable. In the years ahead, I want all of these elements to continue coming together through a deeper truth. If there is one thing I can promise, it is that the journey is only just beginning.



New season coming soon

2026/27

- New TV Season 2026/27: Returning with more live broadcasts and brand-new shows.
- Er Mag Studio: Coming soon.
- Photo Book 2026 v.2: Featuring even more of your own photographs.
- Two English Editions: Dropping by the end of the year.
- Hard Copy 2026: This year's print edition is currently in the works.
- Covers 2024–2026: A special edition celebrating our iconic covers, launching at the end of the year.



www.ermionidamagazine.com



WE ARE CELEBRATING

6 YEARS ER MAG THIS YEAR



The sixth year of our magazine will be completed this October.

Tributes, interviews, reportages and many gifts. Thanks to you, our readers, we will continue more dynamic for the seventh year!

The multilingual magazine available :



Featured on



Alpha TV



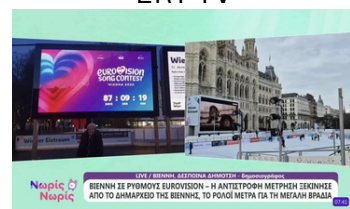
Ionian TV



Skai TV



ERT TV



MEGA TV



Mesogeios TV



One TV



@ErmionidaMagazine



@DespinaDimotsi



MARRIAGE & KIDS

"Preparing for September: Transition Tips for Families"

SENDIASS4BCP.ORG

As the summer holidays continue, many families will be thinking ahead to September and the changes it may bring. Whether your child is moving to a new school, starting a new year group, or transitioning to college, this can be an exciting but sometimes challenging time – especially for children and young people with Special Educational Needs and Disabilities (SEND). These tips may help you with that transition.

While schools are currently closed, there are still plenty of things families can do over the summer to help ease the transition and support their child's wellbeing. Below are ten practical tips that you can explore at home, at your own pace.

1. Getting Familiar with the New Setting

If possible, take a walk or drive past your child's new school or college. Seeing the building and surroundings can help reduce anxiety and build familiarity. You might even take photos to create a visual story together.

2. Creating a Summer Routine

Keeping a consistent daily routine over the summer can help ease the transition back to school. Visual timetables or planners can be a helpful way to structure the day, especially for children who benefit from predictability.

3. Talking About Change

Talk with your child about what September might look like. Using clear, reassuring language and visual supports can help children understand and feel more confident.

4. Practising Key Skills

Use the summer to practise everyday skills like packing a school bag, using a lunchbox, or dressing independently. These small steps can build confidence and help children feel more in control.

5. Managing Back-to-School Anxiety

It's normal for children to feel anxious about change. Calming activities such as breathing exercises, sensory play, or quiet time can help. There are also many free resources available to support emotional wellbeing.

6. Preparing for Transport

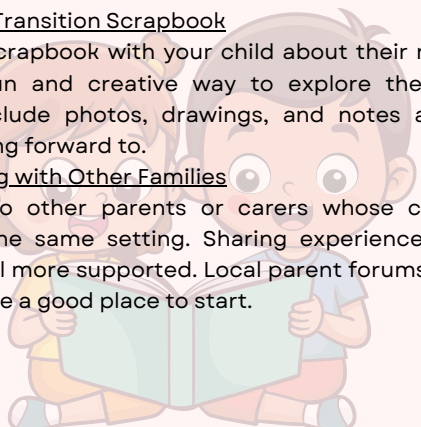
If your child will be using new transport in September, practise the route if possible. Talk through what to expect and who to ask for help.

7. Building a Transition Scrapbook

Creating a scrapbook with your child about their new setting can be a fun and creative way to explore the upcoming changes. Include photos, drawings, and notes about what they're looking forward to.

8. Connecting with Other Families

Reach out to other parents or carers whose children are moving to the same setting. Sharing experiences can help everyone feel more supported. Local parent forums and online groups can be a good place to start.



BEAUTY



Intelligent skincare: how technology anticipates skin's needs in 2026

Technology is transforming beauty routines in 2026. Connected skincare, intelligent tools and AI applications anticipate skin's needs in real time.



Metabolic Beauty: when skin becomes the mirror of your inner well-being

Metabolic Beauty makes its mark in 2026. Skin becomes a biomarker of inner well-being, linking sleep, stress, diet and skin balance.



Fewer gestures, greater effectiveness: the new era of intelligent skincare

In 2026, intelligent skincare favors simplified routines and high-performance tools for greater efficiency without complexity.



Microbiome: the invisible ecosystem that transforms beauty

In 2026, the cutaneous microbiome becomes central to healthy skin. This invisible ecosystem influences hydration, the skin barrier and overall vitality.

Beauty 2026: when innovation, health and skin performance come together

Beauty trends 2026 mark a decisive turning point in the world of skincare. Routines are becoming more targeted, guided by cosmetic technology, an understanding of the skin's biological functioning and a global approach to health. Every gesture gains in meaning. Effectiveness takes precedence over product accumulation.

This new vision of skincare is based on strong pillars. Metabolic beauty links skin radiance to inner balance. The microbiome becomes an essential ally of the skin. Intelligent skincare anticipates skin needs thanks to data and advanced research. Rituals are becoming lighter, but their results are intensifying.

In this series of articles, Gemology explores the beauty innovations of 2026 that are redefining the performance, longevity and sensoriality of skincare. An expert approach, based on science, minerals and respect for natural balances, to support every skin at every age.

gemology.com



Korean cosmetics: the quest for translucent, luminous, perfectly healthy skin

In 2026, Korean cosmetics promote purity, radiance and sensorial textures for luminous, healthy, translucent skin.



Skin longevity: the art of making beauty last at every age

In 2026, skin longevity is guiding skincare products towards targeted formulas. Reinforcing defenses, stimulating renewal and preserving balance become priorities.



Small Frames, Giant Leaps: How Cinema's Quiet Details Shatter Worldly Prejudice

by Christos Arfanis
(entertainmentnews.gr)

When we evaluate the impact of cinema, we often look at grand box-office numbers, sweeping historical epics, or loud political manifestos. Yet, the true power of film to reshape society rarely lies in explosive spectacles. It operates in the background, woven through the smallest cinematic details—a nuanced character choice, an authentic gesture of solidarity, or a quiet scene that dares to portray human dignity where stereotypes once stood. These microscopic elements on screen possess the extraordinary ability to spark macroscopic revolutions in the real world.

For generations, cinema carried the burden of perpetuating harmful stereotypes and racial biases through broad, lazy tropes. However, the tide turns when filmmakers focus on the small, authentic details of human existence. A single scene that showcases the everyday warmth, intellect, or vulnerability of a marginalized group can quietly dismantle decades of systemic prejudice. By replacing caricatures with nuanced, lived experiences, cinema forces audiences to confront their subconscious biases. What begins as a subtle shift in visual representation on screen matures into real-world tolerance, tearing down racial barriers and reshaping societal perception one viewer at a time.

This microscopic lens also serves as a catalyst for empathy and philanthropy. When a film zeroes in on a quiet, intimate struggle—a family sharing a sparse meal, a stranger extending a helping hand, or an individual navigating the quiet weight of injustice—it translates abstract global crises into deeply personal realities. Audiences do not usually react to cold statistics; they react to emotional truth. A small, human moment captured on camera can move hearts far more effectively than a speech, inspiring audiences to step out of the theater and engage in real-world activism, charitable support, and community building.

Cinema acts as a cultural mirror, but more importantly, it functions as a blueprint for social evolution. By normalizing compassion, inclusion, and mutual respect in its smallest frames, film teaches us how to coexist in a complex world. We begin to realize that erasing racism, building tolerance, and fostering genuine human solidarity do not require grand, unattainable gestures. They begin with the small choices we make every day—choices that cinema quietly inspires us to make.



THE IMPORTANCE OF PREVENTIVE DENTAL CHECK-UPS

by Maria Agrapidou

Preventive dental check-ups are essential for children and are recommended twice a year. Ideally, one of these visits should take place before the beginning of the school year.

Preschool Children

For preschool-aged children, a dental examination is an important part of maintaining their health records. It also encourages parents to pay closer attention to their children's oral health from an early age.

The Dentist and the Child

Children should learn from an early age that visiting the dentist is a normal and positive experience, rather than something to be feared. Ideally, they should visit the dentist when they have no problems and simply receive positive reinforcement for maintaining good oral health.

Unfortunately, many parents take their children to the dentist only when they experience pain or have developed a serious dental problem. Awareness of the importance of proper dental care has grown considerably in recent years, while public health initiatives are also increasingly focusing on preventive dental examinations for children. According to data from the Hellenic Dental Association, at least two out of three Greek children develop tooth decay affecting two to three teeth before the age of 12. Nearly eight out of ten children have moderate to poor oral hygiene.

Problems Identified During a Dental Examination

A preventive dental examination can help identify a wide range of conditions, including:

- Tooth decay and gingivitis.
- Delayed eruption of permanent teeth when caused by pathological factors.
- Ankylosed primary teeth.
- Severe or abnormal clenching and grinding of the teeth (bruxism), which may occur during the day, during sleep, or both.
- Enlargement of the frenulum, the tissue fold connecting the tongue to the floor of the mouth, which may interfere with speech and normal oral function.
- Oral habits such as thumb-sucking and tongue thrusting, which may contribute to problems with dental occlusion.
- Conditions that may increase the risk of dental fractures.

Problems with Dental Occlusion

A dental examination can also identify abnormalities in the way the upper and lower teeth meet, including:

- Dental crowding: crooked teeth or insufficient space for permanent teeth to erupt properly.
- Anterior and/or posterior crossbite.
- Anterior open bite: a space remains between the upper and lower front teeth when the mouth is closed.
- Increased or reduced horizontal and vertical overjet/overbite, commonly associated with protruding or improperly positioned teeth.
- Temporomandibular joint (TMJ) disorders, which may cause difficulties with chewing and pain around the jaw joint.

Conclusion

Identifying these problems early demonstrates just how important regular dental examinations are for children. Early detection allows potential problems to be addressed before they become more serious and can contribute to better long-term oral health.

We can also be positive role models for our children by brushing our teeth together and making regular dental visits part of our routine.

Let us not forget: prevention is always the best treatment.



A wedding can be a simple affair, or it can be a spectacle, filled with fancy dress, enormous flower arrangements, and an extremely fussy ring-bearer toddler dressed up like Winston Churchill. If you're planning the latter, or if you run a company that does, have we got the ride for you.

This 1996 Imperial Landaulette wedding car just popped up on Bring A Trailer (which, like Car and Driver, is part of Hearst Autos). Its maximum pomp-and-circumstance exterior is paired with faithful mechanicals. On the outside, it's an anachronistic motor carriage, complete with a folding landau top for the happy couple to wave as they disappear out of view. Underneath, it's a London Taxi.



Why would anyone build such a thing? Well, if a century-old wedding car suffers a mechanical failure because it's, well, a century old, the unlucky chauffeur risks facing the wrath of Bridezilla. Or Groomzilla, as weddings can be equal-opportunity stressful.

Here, the underpinnings are from an Austin FX4 Fairway Driver London taxi cab, with Nissan-sourced diesel power and a four-speed automatic. Like taxicabs all over the world, these cars were built to take constant abuse, so cruising between the chapel and the reception should be a breeze.



Everything outside of the chassis and powertrain on this car is coachbuilt and highly ornamented. The rear features oval opera windows and the aforementioned folding roof section; the interior is finished in white tufted leather with rhinestone buttons; and there's an onboard holder for a bucket of ice with a champagne bottle in it.

The naturally aspirated 2.7-liter is good for around 85 horsepower or so, sending power to the rear wheels through that four-speed automatic. Not a machine to chase down runaway brides, but you should be so lucky if your own bonds of matrimony last as long as this engine will. This is the Dolly Parton and Carl Dean of cars. If you're running a livery service that provides the usual Lincolns or Cadillacs for weddings, something like this Landaulette might stand out as a unique option in the fleet. It's unusual for sure, but this combo of fancy looks and faithful engineering behind the scenes really takes the three-tiered cake. The auction ends on September 8



By [Brendan McAleer](#)
caranddriver.com



Cristiano Ronaldo hints at retirement: 'Probably my last year of football'



Cristiano Ronaldo has hinted that this could be his last year playing professional soccer, after what's been a record-breaking career.

The 41-year-old is widely considered one of the best players in history, winning five Ballon d'Or awards in addition to a host of major trophies and record-breaking achievements.

"This is probably my last year of football, and I want to leave a spectacular legacy," he recently told *Vogue* after marrying his wife Georgina Rodríguez on Tuesday.

He said he was "looking forward to spending more time with the family," adding that he had his future "all mapped out."

"I have so many things to keep me busy that to tell you just one thing is hard. Because football could leave a big hole, you have to fill your time in various ways, not just one," he said.

"And also have more fun, travel more, watch and play padel, which I really like, and continue to enjoy what I've earned – what we've earned. Because, after all, it's been 25 years with a lot of sacrifice."

One last milestone?

Ronaldo played and scored in his sixth World Cup for Portugal this summer – an all-time record – but is now a shadow of the player that once dominated the sport.

He has scored 976 goals for club and country so far in a career that has seen him play for the likes of Manchester United, Real Madrid and Juventus.

It has long been his aim to reach 1,000 career goals, a milestone he can reach playing in the Saudi league this season.

Ronaldo is currently signed to Saudi Arabian club Al-Nassr, where he has one year left on his contract.

Lionel Messi announces he is retiring from Argentina's national team.



Argentine superstar Lionel Messi announced Monday that he is retiring from his country's national team.

"After the time that has passed since the final, and after giving it a lot of thought, I want to let everyone know that I am retiring from the National Team," Messi said in a statement on Instagram.

"It was a decision that hurt – and still hurts deep down – but I understand that the time has come. I swear to you that I always gave it my all – not just in these last few years when we won everything, but before that too; I always fought and left everything on the field for this jersey, to bring you joy and make you feel proud to be Argentine through football."

Messi's glittering career with the national team includes one World Cup trophy in 2022, two runners-up medals in 2014 and 2026, two Copa América titles in 2021 and 2024, and three runners-up medals in 2007, 2015 and 2016. He won the Golden Ball as the top player in the 2014 and 2022 World Cups and the same award in the 2015 and 2021 Copa América tournaments.

His late-career success with the national team came after years of pressure from Argentina's fans as La Albiceleste came close to winning titles but couldn't quite get over the hump. It made for a complicated dynamic for Messi, who lived in Spain from a young age after moving away from Rosario, Argentina, to pursue a career with Barcelona.

But in recent years, as trophies began to come and Messi racked up the honors, he began to be seen almost as a deity by the Argentine faithful. He thanked them in his statement for the love they showed, particularly during this last run in North America during the 2026 World Cup.

cnn sports



ERmionida MAGazine



ermionidamagazine.com