

HELLENIC AMERICAN PROJECT

NEWSLETTER



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“THE SOCIOLOGICAL IMAGINATION OF JOHN NICHOLAS CASSAVETES”

Auteur theories view a film director as a creative artist, who has a specific and recognizable artistic vision and recurring themes. An auteur director is seen as the single or main “author” of his/her works, as it applies equivalently to an author of a novel or a play. However, in Cassavetes’ case, the director as auteur is not a very satisfactory approach, rather, one needs to understand the related determinants of the thematic and aesthetic process. Auteur theory emphasizes the director’s subjective and highly centralized control of the many aspects and inter-related facets of the film making process. However, one must go beyond the individual particularities and realize how the director approaches the overall conceptualization of his films and the nature of his collaboration with other key creative personnel. Cassavetes is the embodiment of the struggle for independence from the control of Hollywood’s studio system, and a radical critique of the socio-political and economic conditions of his epoch. In this manner,

Cassavetes employs the sociological imagination as developed in this article.

John Nicholas Cassavetes (1929-1989) was born in New York City on December 9, 1929 to Greek American actress Katherine Cassavetes (née Demetre) and Greek immigrant Nicholas John Cassavetes. Cassavetes spent his early years living in Greece with this family. When he returned at age seven, he spoke no English. He was raised in Long Island, New York and graduated the American Academy of Dramatic Arts in 1950. He met his future wife Gena Rowlands at the Academy and they married in 1954.

Shortly after his graduation, Cassavetes took on acting roles in television series and movies, including: *Danger* (1954-1955) various roles, *Alfred Hitchcock Presents* (1956) as Sam Cobbett, *The Alfred Hitchcock Hour* (1964) various roles, *Johnny Staccato* (1959-1960) as Johnny Staccato, *The Dirty Dozen* (1967) as Victor Franko,

Rosemary's Baby (1968) as Guy Woodhouse, and *Columbo* (1972) as Alex Benedict. Concurrent with his acting roles, by 1956 Cassavetes was teaching acting in a workshop co-founded with Burt Lane, the Cassavetes-Lane Drama Workshop in Manhattan. In the workshop he focused on character development and improvisation, an alternative to method acting. An improvisation exercise at the workshop stood out to him as a potential film, it was the inspiration for *Shadows*. Cassavetes mentioned the project on Jean Shepherd's *Night People* radio show on WOR in 1957. He suggested that listeners interested in seeing an alternative to Hollywood cinema make donations to fund the project. In the week that followed, almost \$2,000 of donations came in.

Themes explored in *Shadows* include interracial relationships and passing as white. The film was situated in a series of race related incidents, including the Detroit race riots (1943, 1967), the Montgomery bus boycott (1955), and the Watts riots (1965). Cassavetes' female lead, Lelia Goldoni, presented her own dilemma to identity norms as an American actress of Italian descent playing a Black woman who passed as white. Also, *Shadows* was the first general-release film to use a "free-form" jazz score, with the soundtrack of Charlie Mingus. Cassavetes screened a finished version of *Shadows* in 1957 and 1958. Part of this version was used for the reworked 1959 version.

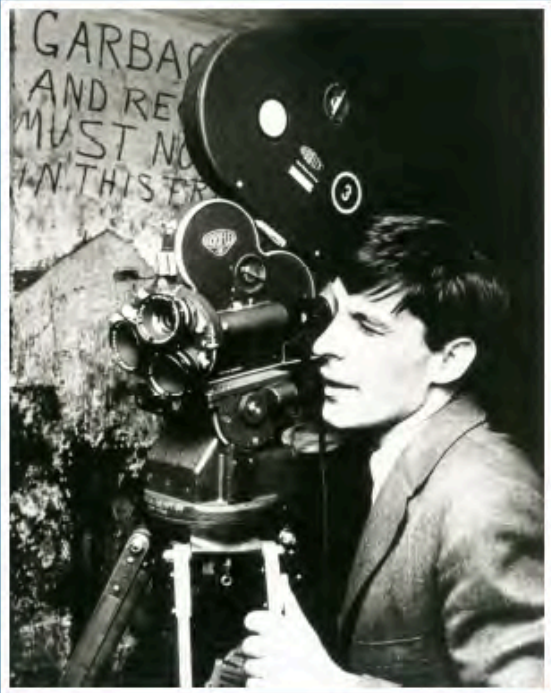
Martin Scorsese expressed, "*Shadows* meant that filmmakers had no more excuses. If Cassavetes could do

it, so could we". The film won the Critics Award at the Venice Film Festival in 1960. In 1993, *Shadows* was selected for preservation in the US National Film Registry by the Library of Congress as being "culturally, historically, or aesthetically significant".


Shadows was Cassavetes' writing and directing debut, distinguishing him as an independent filmmaker in stark contrast to the Classical Hollywood cinema, or the Golden Age of Hollywood (1910s-1960s). Cassavetes' choice of actors, funding, use of a 16 mm camera, improvisation, no marks on set, all spoke to *Cinéma Vérité* style.

A Child is Waiting (1963) marked the end of Cassavetes' collaboration with Hollywood as a director. It was the experience that convinced him that "you can't please the studios and yourself at the same time". Depicting the lives of developmentally disabled children in a state institute, the film explores how the children are perceived and treated by the staff, by their families, and by society. In 1965, Senator Robert Kennedy toured the Willowbrook State School in New York, a real-life state supported institution for children with developmental disabilities, and described what he saw as a "snake pit". Geraldo Rivera's 1972 investigative report brought cameras into the facility and documented the deplorable conditions. The Developmental Disabilities Assistance and Bill of Rights Act (DD Act) became law in the United States in 1975. It took until 1987 for Willowbrook to be officially closed.


GREEKS
500
IN AMERICA
years



Τζων Κασσαβέτης 1929-1989	John Cassavetes 1929-1989
Ο ΣΚΗΝΟΘΕΤΗΣ	THE DIRECTOR
<p>Σκηνοθέτης, σεναριογράφος, παραγωγός, ηθοποιός. Υπήρξε ένας από τους πρώτους σκηνοθέτες που ασχολήθηκαν με τον ανεξάρτητο αμερικάνικο κινηματογράφο. Πέρα από τις ανεξάρτητες παραγωγές, ο Κασσαβέτης πρωταγωνίστησε σε μια σειρά χολιγουντιανών παραγωγών όπως οι ταινίες «Έσπασα τα Δεσμά Μου», «Και οι 12 Ήταν Καθάρματα», «Το Μωρό της Ρόζμαρι» κ.α. για να στηρίξει ανεξάρτητες παραγωγές.</p>	<p>Director, screenwriter, producer, actor. He was one of the first directors to work with independent American cinema. Apart from the independent productions, Cassavetes starred in a number of successful Hollywood productions such as "Edge of the City", "The Dirty Dozen", "Rosemary's Baby" and others, so he can support independent ones.</p>



ΥΠΟΥΡΓΕΙΟ
ΠΟΛΙΤΙΣΜΟΥ
ΚΑΙ ΑΘΛΗΤΙΣΜΟΥ



ΓΕΝΙΚΗ ΓΡΑΜΜΑΤΕΙΑ
ΑΠΟΔΙΟΤΗΤΗΣ ΕΛΛΗΝΙΣΜΟΥ

Faces (1968) depicted middle-class marriages. Cassavetes displayed the effects of couples that uphold domesticity norms. Cassavetes used his home as the set, worked with unemployed actors and friends, and Rowlands was pregnant during filming, a sort of domestic chaos in his own life. According to Cassavetes, "Planning is the most destructive thing in the world, so is too much discipline".

The film makes a real world connection in the need to produce, to survive, while not compromising one's abilities, ideals, or potential in an ever-increasing commercial environment. This dilemma was familiar to Cassavetes who acted to finance films. He recognized that money changes the intention of everything, "Money is the last refuge of people who have been scared by life".

Cassavetes takes the issue of ageism in Hollywood head-on in *Opening Night* (1977). When the film debuted Cassavetes and Rowland were 47 years old, an age that limited what mainstream female actors were selected for. Mature female actors ran the risk of being typecast for asexual, tragic, comedy relief roles. Rowlands plays the part of Myrtle Gordon, a middle-aged actress coming to terms with age and fame through discord and distractions. In 1978, *Opening Night* was entered into the 28th Berlin International Film Festival, where Gena Rowlands won the Silver Bear for Best Actress.

Cassavetes sought to communicate and evoke feelings in his audience by portraying the world as it is, there is no artificial comfort offered. Similarly, the characters are

complex with real emotions, not polished heroes offering surface emotions. Cassavetes touches upon a universal need, in his words, “That’s all I’m interested in – love and the lack of it”. Understanding that the social and the personal have a dialectic relationship is a fundamental skill in sociology, the sociological imagination. American sociologist C. Wright Mills coined the term, “The sociological imagination enables its possessor to understand the larger historical scene in terms of its meaning for the inner life and the external career of a variety of individuals...No social study that does not come back to the problems of biography, of history and of their intersections within a society has completed its intellectual journey” (Mills, 1959). Cassavetes’ overall work clearly shows the need to serve one’s calling according to the social and political values and goals, which come with the vocation of an artist and intellectual. This is imperative, especially in our times, where academic institutions, scholars, artists, increasingly are pressured to serve the logic, values, and needs of the neo-liberal market. Mills calls this the “sociological promise”, which perhaps does not necessary produce marketable surplus value but connects peoples’ biographies with society’s socioeconomic and political structures.

In this respect Cassavetes was a product of his time, influenced by the tensions that shaped American life and in many cases, the inadequacy of mainstream institutions to meaningfully address them. As a writer and director he gave the issues visibility while offering ways to think of them as social and political issues. In the same breath Cassavetes was a pioneer of independent film. Taking the frame out of focus created sharper images of society and inspired new ways to capture diverse narratives. His work reveals the complexity of social interactions and procedures in relation to his own position to the self - production of society.

The Life, Times, and Works of John Cassavetes

On December 12, 2019 the Hellenic American Project (HAP) in association with the Eastern Mediterranean Business Cultural Alliance (EMBCA), AHEPA, and the Hellenic Film Society USA organized a panel discussion commemorating 90 years since the birth and 30 years since the passing of John Nicholas Cassavetes. The panel included independent film producer and media attorney George Stephanopoulos (Moderator), EMBCA President and AHEPA Chapter 6 Governor Lou Katsos, film historian Foster Hirsh, independent filmmaker John Sayles, and producer George Zouvelos. The event was well-attended and offered insight into the works of Cassavetes as contributions to American film. Click [here](#) to watch a video of the event.



James DeMetro, George Stephanopoulos, Nicholas Alexiou, Lou Katsos, George Zouvelos, seated, John Sayles, and Foster Hirsh at the 3 West Club, New York, NY

AN AMERICAN PHILHELLENE: DR. SAMUEL GRIDLEY HOWE

In commemoration of the 200th anniversary of the Greek War of Independence (1821-2021), HAP is featuring American Philhellenes and their contributions.

The year was 1824 when Dr. Samuel Gridley Howe received his medical degree from Harvard and set sail for Greece. He intended to serve as a military surgeon. His generosity and tireless resolve manifested in lasting contributions along both sides of the Atlantic.

Alexandros Ypsilantis issued the declaration of revolt against the Ottoman Empire on October 8, 1820. The “Greek cause” as it came to be known stirred interest almost immediately in the United States among Presidents, politicians, and the populace. In order to understand the sentiments of Philhellenes it is useful to reference the description provided by Dr. Howe’s daughter, Laura E. Richards, who edited *Letters and Journals of Samuel Gridley Howe During the Greek Revolution*. “The term ‘Philhellenes’...was a word to conjure with. It meant a man, generally a young man, who was ready and eager to give up ease, custom, money-getting, and go overseas to fight a savage foe among savage mountains, all for love of freedom, and of that dear land which was next in his affections to his own, the land of imperishable Ideal”. These were the motivations that spoke to the young Bostonian, amplified by poet Lord Byron who set sail for Greece in 1923.

Upon his arrival, Dr. Howe found the Greek army fighting courageously albeit with little food and few supplies, he met another two Philhellenes, Lieutenant General George Jarvis and Captain Jonathan P. Miller, and received news of the death of Lord Byron at Missolonghi. One of the first problems he witnessed was the squandering of money and supplies by various

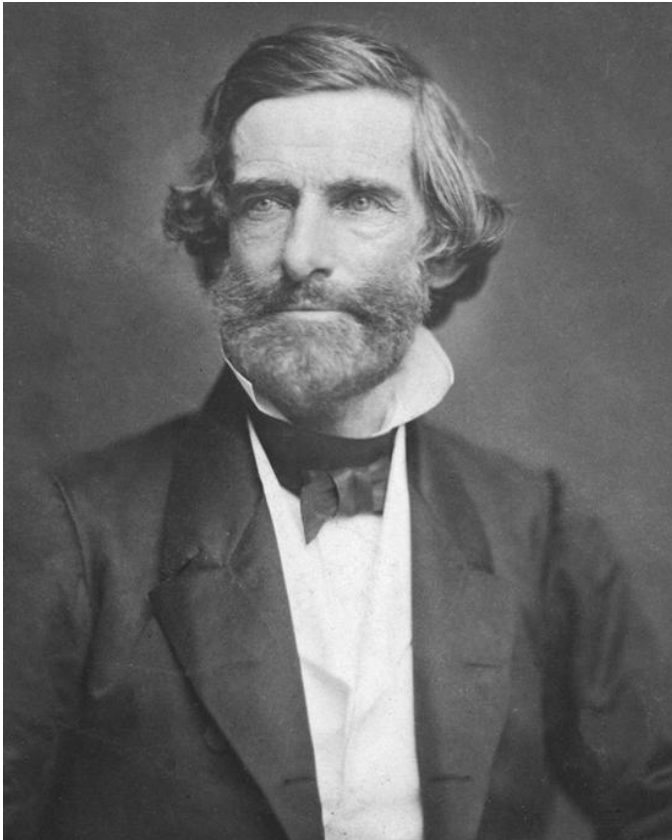
men who were trusted to deliver aid to the Greek army. By 1827, Dr. Howe and Captain Miller took charge of overseeing the distribution of aid and supplies to the Greek civilians and army.

In 1828, Dr. Howe returned to the United States to travel across the country in an effort to raise money and collect supplies for the Greek cause. On this trip he published the book *An Historical Sketch of the Greek Revolution*. He returned to Greece with a humanitarian focus and settled in Aegina. Dr. Howe took on rebuilding the port in Aegina employing locals in dire need. In his journal he describes, “I have resolved to commence a work upon which I can employ four or five hundred persons, give them their bread, and at the same time benefit the public; viz., the repairing of the port here...” Dr. Howe also organized two hospitals, in Poros and in Nafplio, and a sustainable agricultural community in Corinth. Reporting the progress made in Corinth in an 1829 letter to the Greek Committee in America he writes, “They live not only contentedly but happily, for they have prospect of a harvest which will put them on their feet again in the world. They labour, men and women, in the fields, as every family has its land separate, and cultivate as much as they can...” Furthermore, he arranged for many war orphans to be adopted and come to the United States. On September 12, 1829 at the Battle of Petra, Demetrios Ypsilantis led the Greek Army in victory, marking the end of the war of independence.

Dr. Howe returned to the United States in the spring of 1831 and was selected to oversee a program for the blind. He began by receiving a few children at his father’s home and in 1833 legislature approved additional funding as long as twenty students were educated annually. Since 1877 it is known as Perkins School for the Blind. In 1887, Perkins sent a graduate to teach Helen Keller in Alabama. Keller moved to Perkins and resided there intermittently until 1893,

she was the first deaf-blind person to earn a Bachelor of Arts degree. Today, among other lines of business “Perkins educates approximately 200 students on campus and supports 1,200 more students through community programs” (www.perkins.org).

Dr. Howe’s efforts to liberate enslaved persons extended to the United States, he was an outspoken abolitionist. He was a member of both the U.S. Sanitary Commission and the Freedmen’s Inquiry Committee. In 1867, he visited Greece with his family to further help nation building in the Cretan Revolt against the Ottoman Turks. *The New York Times* published his letters to the Boston Relief Committee requesting aid for the island. American poet, John Greenleaf Whittier, presents the story of Dr. Howe in a poem titled “The Hero”. In all his capacities, doctor, Philhellene, abolitionist, advocate for people with disability, Dr. Howe dedicated his life’s efforts to improving the lives of others.



Samuel Gridley Howe
 Author/Date: Unknown but subject died in 1876
 This media file is in the public domain in the United States.

MAX WEBER: 2020-1920

Max Weber, born Maximilian Karl Emil Weber on April 21, 1864 in Prussia was a historian, political economist, and legal scholar who is recognized as one of the founding fathers of sociology along with Auguste Comte, Karl Marx, and Émile Durkheim. 2020 marks 100 years since Weber’s death on June 14, 1920. In commemoration of the anniversary, this article highlights some of the contributions Max Weber made to the discipline of sociology.

Weber defines sociology as, “a science concerning itself with the interpretive understanding (*Verstehen*) of social action and thereby with a causal explanation of its course and consequences. We shall speak of ‘action’ insofar as the acting individual attaches a subjective meaning to his behavior—be it overt or covert, omission and acquiescence”.

He examined the causes and consequences of rationalization as the basis for organizing modern society and the disenchantment of daily life that results from it. By rationalization, Weber referred to the processes by which social interactions and institutions are increasingly governed by methodical procedures and calculable rules that efficiently bring about the desired outcome. The growth and dominance of capitalism and the bureaucracy around it rationalized all aspects of economic activity and therefore, the social order. He acknowledged that [Western] capitalism was created by several convergent factors including: the separation of employment and domestic spheres, the technological advances of the Industrial Revolution, the standardization of measurements, the development of rational bookkeeping systems, and Protestant asceticism that inspired individualism, which he develops in *The Protestant Ethic and the Spirit of Capitalism* (1905). It did not take long for the pursuit of wealth and the unquenchable consumption of goods to render the religious ethic obsolete. The

emergence of powerful forces like the state and the market, which are rational forces, and regardless of their differences, they converge to a unique scientific/technical “iron cage”, which is bureaucracy and specialized industrialization, accompanied by mass culture and mass democracy.

The iron cage is a condition created by the impersonal forces of capitalism and bureaucratic organization that shape the life chances of the individual. Life chances is a Weberian term that refers to the practical ability of the individual to achieve shaped by class membership. However, Weber argues that the destiny of modern societies is not necessarily and inevitably trapped to domination and the irrationality of rationality. He offers two masterpieces to western political thought: *Science as a Vocation* and *The Profession and Vocation of Politics*.

In 1904, Weber visited the United States to present a paper in the Congress of Arts and Sciences held in connection with the World's Fair in St. Louis, Missouri. It is characteristic that while touring the venues of St. Louis with the contingent of German intellectuals, Weber requested of the American hosts to also see “the other America” of the less privileged. The trip was a three-month journey, Weber saw as much of the United States as he could and interacted with people of all descriptions. Weber reinforced that the place of a sociologist is on the ground, where interactions take place.

In *The Distribution of Power Within the Political Community: Class, Status, Party* Weber analyzed how interests and power crosscut and materialize through class membership, status groups, and [political] parties. Social classes are people who share life chances, or possibilities determined by economic interests. Status groups are communities determined primarily by a social estimation of honor, where honor is expressed through life styles that identify individuals

with specific social circles. The distinction between class and status being “...classes are stratified according to their relations to the production and acquisition of goods; whereas status groups are stratified according to the principles of their consumption of goods as represented by special styles of life”. As many scholars argue, Weber talking with “the ghost of Marx” expands the definition of social class by adding the components of status and prestige to the economic relationship with the means of production. Finally, political parties exercise power by the strategic pursuit of goals that implement their objectives. Parties attain power money, violence. Parties comprise multiple classes and status groups to obtain the greatest number of supporters and ultimately, voters. A key goal of parties is to achieve legitimate domination. Weber classified three ideal types of authority: rational authority, traditional authority, charismatic authority.

An axiom throughout Weber's works is placing emphasis on interactions at all levels of analysis, macro, middle, and micro. Interactions are the foundation of social activity. 2020 demanded that the global population modify their interactions at a scale and at a speed that has not been repeated in history. From border closings to school closings, the world became overwhelmingly larger and infinitely smaller, simultaneously. Weber can [still] help us understand the past and explain the present state of modern societies, with the tools he bequeathed to us. In fact, this moment may be the most appropriate time to do so as we are reevaluating, renegotiating, and reshaping all our interactions and politics.

GREEKS **500** years IN AMERICA



<p>Μαρία Κάλλας 1923 - 1977</p>	<p>Maria Callas 1923 - 1977</p>
<p>H NTIBA</p>	<p>LA DIVINA</p>
<p>Γεννημένη στη Νέα Υόρκη ως Μαρία Άννα Σοφία Καϊκιλία Καλογεροπούλου. Η μεγαλύτερη Υψίφωνος, η πλέον γνωστή & αναγνωρισμένη παγκοσμίως ντίβα της όπερας. Στις 6 Αυγούστου του 1961, η Μαρία Κάλλας σε μία ιστορική παράσταση ερμήνευσε στο Αρχαίο Θέατρο Επιδαύρου τη «Μήδεια» με την Εθνική Λυρική Σκηνή. Πασίγνωστη έγινε η σχέση της με τον Έλληνα μεγαλότανο Αριστοτέλη Ωνάση. Μετά από επιθυμία της, η τέφρα της διασκορπίστηκε στο Αιγαίο Πέλαγος.</p>	<p>Born in New York City as Maria Anna Sophia Kaikilia Kalogeropoulou. The greatest soprano, opera's most recognized diva worldwide. On August 6, 1961, Maria Callas, in a historical performance, performed at the Ancient Theater of Epidaurus "Medea" with the National Opera. Her relationship with the Greek tycoon Aristotle Onassis was well known. Abiding by her wish her ashes dispersed over the Aegean Sea.</p>

ARTS & CULTURE

As part of HAP's ongoing efforts to present the Greek American community, Arts & Culture features Greek American artists, writers, and poets.

The poster shown is part of HAP's Museum Permanent Collection. Maria Callas, was born Sophie Cecilia Kalos on December 2, 1923 in Manhattan, New York City to Greek immigrant parents. Callas was christened Maria Anna Cecilia Sofia Kalogeropoulos, her father, George Kalogeropoulos, shortened the surname to "Kalos" and later to "Callas". Callas spent her early years in Astoria, Queens and the Washington Heights section of Manhattan where the family moved when she was 4, an age when her musical talent began to manifest itself. In 1937, Callas moved to Greece with her mother and older sister Yakinthi.

Callas received her musical education at the Greek National Conservatoire under the tutorship of Maria Trivella and later at the Athens Conservatoire as a pupil of Elvira de Hidalgo. She made her professional debut in February 1941, with the Greek National Opera in the role of Beatrice in Franz von Suppé's *Boccaccio*. This marked the beginning of a run of 56 shows and 20 recitals that she sung until 1945 when she returned to the United States. Her international career took off after her role as Gioconda in the Verona Arena under conductor Tullio Serafin, who subsequently became her mentor. In 1954, the "Divine Callas" made her American debut at the Lyric Opera of Chicago as the title role of Norma. Callas graced the stages of the greatest opera houses, La Scala, Royal Opera House (London), and Metropolitan Opera (New York).

After several developments in her personal life and career, New York City was lucky when Callas returned to teach Master Classes at Juilliard during 1971-1972. In her farewell lecture addressing the students, she expressed, "Whether I continue singing or not doesn't matter...The only thanks I ask is that you sing properly and honestly. If you do this, I will feel repaid". She continued performing in a global farewell tour for the next two years. Her last stage performance was in 1974. She died three years later, in 1977, in Paris.

Maria Callas is considered "the voice of the 20th century". Although she achieved a career of international acclaim and lived in Greece for a short time, she proudly identified as Greek. In a rare interview in Greece (1957) among other things she states "...my blood is Greek and no one can erase that". We hope that the Greek American community will appreciate and showcase her legacy appropriately in the near future.



GREEK AMERICAN POETS: IN THEIR VOICES

HAP DOCUMENTS GREEK AMERICAN ARTISTS

POETRY READINGS 2020-2021

GREEK AMERICAN POETS: IN THEIR VOICES

Poets reading their own published work. This online feature is the first part of Hellenic American Project's initiative to document Greek American artists in New York and make the videos available to the general public. Poetry readings are ongoing. Click [here](#) to access the readings.



2020: YEAR IN REVIEW

• The 1st year of the 2020s decade was a year of reckoning. The COVID-19 pandemic defined 2020. Life was upended as swaths of the world shut-down, re-opened, and shut-down again. Locally, it came to a head when the “New York State on PAUSE” executive order went into effect on March 22nd. The seemingly impossible occurred; New York City paused. “Essential workers” were permitted to go to work to keep the city/state running and of course, many of them made it possible for others to work from home and stay home. The Borough of Queens was an epicenter of the pandemic for weeks in the spring.

• Following CUNY guidance, Queens College transitioned to online learning on March 19th while teams were keeping the campus safe and the infrastructure functioning. “The Buildings and Grounds (B&G) team, working in close collaboration with our fellow essential staff members in Information Technologies, Public Safety, campus planning, research facilities, the library, and many other departments, very much appreciates our college community reaching out to express their gratitude,” said Zeco Krcic, Assistant Vice President, Facilities Planning and Operations. “Although the switch to distance-learning has resulted in far fewer people on campus, it has been an extremely busy time for us as we have remained focused and steadfast in our main mission — to ensure that our campus and buildings remain safe and ready for the eventual return of our community when conditions allow. Our B&G staff thrive on connecting their work to the college’s overall mission and serving our community — we miss you all greatly! Consistent with our core mission, we remain committed to ensuring a safe return to campus when conditions make that possible. Thank you for keeping us in your thoughts, and stay safe until we are able to gather together again!”

• As the national unemployment rate climbed to its highest since the Great Depression, the social fabric was being frayed by race-related violence that killed Ahmaud Arbery, Breonna Taylor, and George Floyd. The grievances of systemic racism materialized into racial justice marches across the United States and other countries. In July, Queens College welcomed president Frank H. Wu, and continued offering students valuable resources, including: QC Counseling Center, Knights Table Food Pantry, and borrowing a device to complete coursework.

• In the surreal landscape of pandemic life, the nation cast their ballots in the 59th quadrennial presidential election on November 3rd. The election had the highest voter turnout since 1900 and Joe Biden received the most votes ever cast for a candidate in a U.S. presidential election with more than 81 million votes. Joseph R. Biden Jr. was elected the 46th president of the United States. Kamala Harris will be the first woman vice president, the first Black vice president, the first Asian American vice president and the first Democratic vice president from the West Coast.

• Weeks before the year’s end, the work of scientists delivered and on December 11th the Food and Drug Administration approved Pfizer and BioNTech’s coronavirus vaccine for emergency use. The rigor of countless labor hours invested in the shared body of knowledge that is medical science improved the quality of life for the global population in record time. Will this be marked as progress in the annals of history? What will America’s collective consciousness learn from this year? Looking forward, how will the opportunity for renewal be realized?

HAP NEWS

- ❖ HAP acquired works of art from Yorgos Giotsas. The sculptures are from the “Passage” collection and are part of the permanent installation at HAP.
- ❖ HAP recently acquired photographs from Mary Chatzaki. The photographs are from the “People of Despotiko” collection; Despotiko is on the island of Antiparos, Greece. The works will be on display when it is safe for campus buildings to reopen following CUNY and Queens College instructions.
- ❖ George Zouvelos, Executive Producer of Fiat Lux Picture and Film Studios and Executive Director of the Anthropology Museum of the People of New York and Genocide Resource Center at Queens College, donated a photograph of John Nicholas Cassavetes to HAP’s Archive. He expressed, “I was honored as President of the AHEPA Hermes Chapter 186 in Astoria, New York to present Professor Alexiou a copy of an original photo of one of our prestigious members, award-winning actor and director, John Cassavetes. A photo that depicts his induction into the order of AHEPA Chapter 186, in Manhattan, New York City.”
- ❖ HAP is conducting Oral History interviews during COVID-19. Click [here](#) to access the interviews.
- ❖ HAP is 501(c)(3) not-for-profit organization located in Queens Hall, on the Queens College, CUNY campus. All donations are welcome and go towards ongoing interviews and digitization of materials to continue documenting the Greek American community. Click [here](#) to make your donation.

❖ *We would like to take this opportunity to wish you
happy holidays, and a safe and healthy
New Year.*