

NEXT WEEK AT QUEST

November 4 - 7, 2024
This Is a B Week

There are three links for all classes for the semester: Auditorium, Classroom 15-17, and Classroom 27. Click on the appropriate link below to join a class no earlier than 15 minutes before its start.

Below are given the links (in red), meeting IDs, and passcodes for the three meeting rooms. If Zoom is installed on your computer, you can enter any hybrid class by clicking on the appropriate link:

AUDITORIUM

Meeting ID: 861 6851 3691

Passcode: 252525

ROOM 15-17

Meeting ID: 886 0175 9047

Passcode: 252525

ROOM 27

Meeting ID: 872 5172 0128

Passcode: 252525

Alternatively, you can enter a class using your browser by going to <https://zoom.us/join> and typing in the Meeting ID for the room of your class along with the passcode. Also, you can attend classes via phone by dialing 1-929-205-6099. You will be asked for the Meeting ID and possibly the passcode.

NOTE: All classes are conducted at 25 Broadway and are listed as either Hybrid or In-person only. Hybrid classes are available to members attending at 25 Broadway and to members attending from home via Zoom. In-person only classes are presented solely at 25 Broadway with no Zoom option.

MONDAY, NOVEMBER 4 @ 10:30 AM – NOON

Course: **GIVE MY REGARDS TO BROADWAY**
Subject: *The Secret Life of the American Musical*
Presenter: Steve Allen
Room: Auditorium
Format: **Hybrid (To be Recorded)**
Coordinators: Peter Dichter, Arlynn Greenbaum, Sol Makon
Tech Support: Victor Brener, Wayne Cotter

Jack Viertel has been involved in the production of Broadway musicals for 40 years, including 20 years as the Artistic Director of New York City Center's acclaimed Encores musical revivals. He turned his lectures at New York University on the structure of successful musicals into the book *The Secret Life of the American Musical: How Broadway shows Are Built*. This presentation will offer key insights from Viertel's book and illustrate them with video selections from Broadway musicals.

Course: **WONDERFUL BOOKS OUT LOUD**
Dubliners by James Joyce
Subject: *Grace*, p. 149 in the Penguin Classics edition
Facilitator: Larry Shapiro
Room: 27
Format: In-Person Only
Coordinators: Harriet Finkelstein, Larry Shapiro, Ruth Ward
Tech Support: Ruth Ward, Larry Shapiro

NO ADVANCE READING REQUIRED

James Joyce's *Dubliners* is a vivid and unflinching portrayal of Dublin at the turn of the twentieth century.

This session we will take turns reading and discussing *Grace*. In the "Age of COVID," sharing books is not a good idea, please bring your own book to class.

Dubliners is a fabulous read - join in the James Joyce experience!

MONDAY, NOVEMBER 4 @ 12:10 -12:50 PM

Course: **NOONTIME MONDAYS**
Subject: Music of the Heart
Presenter: Frank Montaturo, Lucille Granfort, Carole Blane
Room: 15-17

Format: In-Person Only
Coordinators: Sheryl Harawitz, Andrea Irvine
Tech Support: Sheryl Harawitz

Please join us for *Music of The Heart* as together we explore the power that music has on our emotions. Bring your lunch and be prepared to be “moved” - our presenters are Lucille Granfort and Carole Blane.

MONDAY, NOVEMBER 4 @ 1:00 – 2:30 PM

Course: **CONTEMPORARY POETRY**
Subject: Kenneth Koch’s Poetry and the New York School
Presenter: Martha Drezin
Room: 27
Format: Hybrid
Coordinators: Ellen Rittberg, Mary Ann Donnelly, Martha Drezin, Frieda Lipp
Tech Support: Felix Pina

Kenneth Koch (1925-2002) was an exuberant poet, reveling in the camaraderie of fellow poets Frank O’Hara, John Ashbery and James Schuyler with whom he shared a Hamptons rental in the fifties. Their world of boundless possibility was enhanced by visual artists Jane Freilicher, Jackson Pollack, Fairfield Porter, and Larry Rivers. They sometimes collaborated, merging art forms. This group, called the New York School set out to break away from earlier ideas of what poetry and visual art should be.

Together, we will reimagine this stimulating world by reading the poems of Kenneth Koch. Copies of his poems will be available in class.

Course: **GREAT PLAYS**
Play: *Don’t Immanentize the Eschaton*, the words of William F. Buckley, Jr.
Cast: June Jacobson, Frank Montatauro, Wayne Cotter, and Bob Reiss
Presenter: Bob Reiss
Room: Auditorium
Format: In-Person Only
Coordinators: Roy Clary, Wayne Cotter, Frieda Lipp
Tech Support: Wayne Cotter, Ruth Ward

This play, written by Bob Reiss, attempts to illuminate the philosophy of William Buckley, arguably the most important public US intellectual in the 2nd half of the 20th century. Buckley was the preeminent voice of American conservatism and its first great ecumenical figure. He fused traditional American political conservatism with laissez-faire

and anti-communism. He laid groundwork for the American conservatism of Barry Goldwater and Ronald Reagan.

The play features an all-star cast of June Jacobson, Frank Montatauro, Wayne Cotter and Bob Reiss

TUESDAY, NOVEMBER 5 @ 10:30 AM – NOON

Course: **ARTISTS AND THEIR WORKS**
Subject: Landscape Painting
Presenter: Ann Goerdts
Room: Auditorium
Format: **Hybrid (To be Recorded)**
Coordinators: **Linda Downs**, Bob Reiss, Lynnel Garabedian, Ellen Shapiro
Tech Support: **Ellen Shapiro**, Susan Diehl, Tamara Weinberg

The Metropolitan Museum of Art's renovated area called European Galleries now has three rooms that are devoted specifically to Landscape Painting. Needless to say, these are not the only galleries in the museum where one can find European, or other paintings, that feature landscapes. So what is special about the works chosen for these three galleries? Why is the first gallery named "Origins of Landscape" when its paintings are from the 16th and 17th centuries? Certainly we see landscapes in paintings dated much earlier than that period. Why is the next gallery named "Patriotic Landscapes," and how do the paintings in this gallery differ from images of other landscapes that clearly reflect specific, recognizable sites? The third gallery, "Classical Landscapes," sounds like a revival of the paintings from Greece and Rome. Is that what its paintings look like?

This presentation will address these questions, and at the same time expose you to beautiful works. Some may be familiar, but perhaps you will look at them in a new way. Others may not be known to you, and you will want to go to the wonderful new presentation at the Met to see them in a better light.

Course: **SCIENCE CLUBHOUSE**
Subject: Nobel Prizes for Physics, Medicine, and Economics
Presenter: Steve Allen
Room: 27
Format: In-Person Only
Coordinators: **Steve Allen**, Jim Brook, Marian Schultheis
Tech Support: **Steve Chicoine**, Pete Weis

At our last session, we discussed this year's Nobel Prizes for Chemistry. At this session, we will discuss this year's Nobel Prizes for Physics, for Medicine, and for Economics. As always, we look forward to a spirited discussion of this topic as well as any other topics that pop up!

Course: **WORLD OF THEATER**
Subject: Kate Hamill: "Wunderkind" of American Contemporary Theatre
Presenter: Sandy Gordon
Room: 15-17
Format: In-Person Only
Coordinators: **Yona Rogosin**, Mary Ann Donnelly, Karen Cullen, Lauren Gee
Tech Support: **Ruth Ward**

Discover Kate Hamill! Kate was one of the most-produced playwrights in America during the last seven seasons. What are some of the adjectives that theater critics have used to describe her plays? Brilliant, Inventive, Ingenious, Dauntless! Among her many awards, Kate won the Off-Broadway Alliance Award for Best Unique Theatrical Experience in 2016 for her adaptation of *Sense and Sensibility*. The *Wall Street Journal* named her "Playwright of the Year" in 2017. Kate's *The Light and The Dark*, a show that is definitely Broadway bound, will have an off-Broadway run this November and December at Primary Stages, 59E59 St. theater. Come to this presentation and learn more about this acclaimed and remarkable contemporary American playwright and sign up to see the show.

TUESDAY, NOVEMBER 5 @ NOON – 12:45 P.M.

Course: **SE HABLA ESPAÑOL (Spanish Conversation)**
Room: 19
Format: In-Person Only
Coordinators: **Richard Elrauch**, Ruth Ward
Tech Support: **Ruth Ward**

We will read a letter written to Carolyn Hax (advice columnist) describing a difficult family situation, and then discuss it in small groups. Finally, individuals will be invited to address the class, relating the groups' reflections regarding the matter.

Leeremos una carta escrita a Carolyn Hax (columnista de consejos) que describe una situación familiar difícil, y luego la discutiremos en grupos pequeños. Finalmente, se invitará a las personas a dirigirse a la clase, relatando las reflexiones de los grupos sobre el asunto.

TUESDAY, NOVEMBER 5 @ 1:00 – 2:30 PM

Course: **FILM FOR THOUGHT**
Room: Auditorium
Format: In-Person Only
Coordinators: **Steve Allen**, Lois Klein, Jane Lubin, Ellen Waldman
Tech Support: **Michael Wellner**, Felix Pina

We continue with the best of contemporary short documentaries, dramas, and comedies selected for their artistic merit and the probability of producing a lively discussion.

Course: **IT CAN'T HAPPEN HERE, CAN IT?**
Room: 15-17
Format: In-Person Only
Coordinators: **Lynnel Garabedian, Sandy Kessler**
Tech Support: **Ellen Shapiro**

Chapters 3, 4, and 5 of *The Plot Against America* describe how the presidency of Charles Lindbergh divides the once happy, united Roth family, as they respond differently and strongly to Lindbergh's policies. The author incorporates history and real people with fictional characters and events, but tightly focuses on the trauma of the Roths. This novel is also a coming-of-age story of the youngest member, Philip. How does Philip change during the two years of the book?

Despite his minor delinquencies, how does he show himself to be a courageous and caring boy? Philip's stamp album and Alvin's stump are two major symbols of the book. Think about what they represent even as we read further in the book.

Course: **JAZZ: YESTERDAY & TODAY**
Subject: Singing with the Band: Jazz Vocal Standards
Presenter: Debbi Honorof
Room: 27
Format: Hybrid
Coordinators: **Sol Makon**, Debbi Honorof
Tech Support: **Wayne Cotter**

From the Jazz Age to the Swing Era to the 21st Century, vocal standards have been an essential part of the jazz repertoire. Iconic singers like Rosemary Clooney, Billie Holiday, Ella Fitzgerald, and Frank Sinatra sang with the Big Bands. During the 1930s and 40s, on radio and television, in famous concert and dance halls, and in Armed Forces USO shows, jazz vocal standards were the soundtrack of America. More recently, a new generation of pop stars including Rod Stewart, Linda Ronstadt, and Willie Nelson recorded albums of standards. Today, those same vocal standards are alive and well with younger jazz vocalists like Michael Bubl , Samara Joy, and Lady Gaga. Join us for a swinging selection of jazz vocal standards ... and feel free to dance in the aisles!

WEDNESDAY, NOVEMBER 6 @ 10:30 AM – NOON

Course: **FASCINATING NON-FICTION**
Subject: *Proust and the Squid*
The Story and Science of the Reading Brain by Maryanne Wolf
Presenter: Larry Shapiro
Room: Auditorium
Format: **Hybrid (To be Recorded)**
Coordinators: Harriet Finkelstein, Bob Reiss, Ruth Ward
Tech Support: Bob Reiss, Wayne Cotter

NO ADVANCE READING REQUIRED

Many years ago I started reading *Proust and the Squid* because I was intrigued by the title. The book turned out to be much more than a history of reading, and I've never stopped thinking about it for long. It offers the best explanation I know of how the component parts of the brain operate to meet new challenges and why we don't all read the same way. It starts with pattern recognition and the challenge of decoding a symbol, culminating in being transformed by what we read. It's about learning and teaching, from Sumerian reading teachers 5,000 years ago to every parent who reads to children today. And what might be gained and lost when digital reading comes to dominate over books, because there is a neurological difference between the two ways of decoding.

Course: **UPHEAVALS IN AMERICAN VALUES**
Subject: Yesterday's Election
Moderators: Maureen Berman, Terri Hicks, and Michael Wellner
Room: 15-17
Format: **Hybrid (To be Recorded)**
Coordinators: Michael Wellner, Maureen Berman, Terri Hicks
Tech Support: Michael Wellner, Konstantin Dolgitsier

Assuming that not everyone stayed up all night last night to watch the election results, today's class will review where we stand this Wednesday morning. Will we know who won the Presidency? And what about control of the House and Senate? And what does all this mean for the future of our country? Is the next Civil War a possibility? Join us for a review and update on one of the most important elections of our lifetime.

WEDNESDAY, NOVEMBER 6 @ 12:10 – 12:55 PM

Course: **BOOK CLUB**
Book: *Kindred*
Author: Octavia Butler
Presenter: Susannah Falk Lewis
Room: 27
Format: In-Person Only
Coordinators: **Jan Goldstein**, Susannah Falk Lewis, Joan Vreeland

Octavia Butler, winner of a MacArthur Fellowship "Genius Grant," has written one of the most original, thought-provoking works examining race and identity. This powerful novel about a contemporary black woman transported back in time to a slave plantation in the antebellum South is an ideal introduction to Butler's work for those who don't typically read science fiction. We hope you'll join us!

WEDNESDAY, NOVEMBER 6 @ 1:00 – 2:30 PM

Course: **DISTINGUISHED GUEST LECTURE SERIES**
Subject: *Cinematic Overtures: How to Read Opening Scenes*
Speaker: Annette Insdorf
Room: Auditorium
Format: **Hybrid (To be Recorded)**
Coordinators: **Arlynn Greenbaum**, Estelle Selzer, Karen Levin, Bob Reiss
Tech Support: **Bob Reiss**, Wayne Cotter

A great movie's first few minutes are the key to the rest of the film. In her latest book, *Cinematic Overtures: How to Read Opening Scenes*, Annette Insdorf discusses the opening sequence so that viewers turn first impressions into a deeper understanding of cinematic technique.

Annette Insdorf is Professor of Film at Columbia University's School of the Arts, and Moderator of 92NY's *Reel Pieces* series. She is an internationally renowned educator, and author of *Francois Truffaut*, a study of the French director's work; two books about Polish filmmakers – *Double Lives*, *Second Chances: The Cinema of Krzysztof*

Kieslowski and Intimations: The Cinema of Wojciech Has; as well as the landmark study, Indelible Shadows: Film and the Holocaust (with a foreword by Elie Wiesel).

Annette has her PhD from Yale University. Among the recent honors she has received are 92NY's "Exceptional Women Award" (2020), the Silver Medallion from the 2021 Telluride Film Festival, and *Moment Magazine's* Creativity Award (2021). Please join us for this special presentation.

THURSDAY NOVEMBER 7 @ 10:30 AM – NOON

Course: **BEETHOVEN: THE MIDDLE YEARS**
Subject: Beethoven's Fifth and Sixth Symphonies
Presenter: Jennifer Jolly
Room: Auditorium
Format: In-Person Only
Coordinators: **Arlene Hajinlian**, Larry Shapiro
Tech Support: **Steve Chicoine**

Beethoven was a man of moods and could swing from depression to elation. Nowhere is this better illustrated than in his 5th and 6th symphonies. Written during the same time frame and first performed on the same night in 1808, both are wonderful in their own way but totally different in mood. Come and hear about them and judge for yourselves. Do you prefer one over the other and, if so, why?

Course: **NYC & ITS ENVIRONS: PEOPLE, PLACES, THINGS**
Subject: Brooklyn Heights
Presenter: Liesje ten Houten
Room: 15-17
Format: **Hybrid (To be Recorded)**
Coordinators: **Paul Golomb**, Bob Reiss, Sandra Abramson
Tech Support: **Paul Golomb**, Bob Reiss, Konstantin Dolgitser

In 1624 the Dutch arrived into a newly created business town in Manahatta. Dutch, German, and other settlers crossed the East River to develop farmlands on the Lenape/Mohican lands. With the advent of the ferryboats (Robert Fulton, et al.) passengers and goods were conveyed from Clover Farms (as the area was called then) to lower Manhattan. The Brooklyn Bridge opening in 1883 enabled the rise of a substantial residential seaport which was the true beginning of Breukelen (aka Brooklyn Heights).

In 1965 the Landmarks Preservation Law marked Brooklyn Heights as the first designated historical neighborhood and protected it from further over development, solidifying the current parameters of today's Brooklyn Heights.

Join us for a virtual walking tour of Brooklyn Heights, America's first suburb!

THURSDAY, NOVEMBER 7 @ 1:00 – 2:30 PM

Course: **EXPLORATIONS IN PHILOSOPHY & LITERATURE**
Subject: Orwell on Cruelty
Facilitator: Steve Allen
Room: 27
Format: In-Person Only
Coordinators: **Larry Shapiro**, Steve Allen
Tech Support: **Steve Chicoine**, Larry Shapiro

The philosopher Richard Rorty, whose pragmatic philosophy we examined in depth last term, wrote an essay titled "*The Last Intellectual in Europe: Orwell on Cruelty*." It has two major points with regards to Orwell's 1984: (1) Winston Smith's famous statement that "Freedom is the freedom to say that two plus two make four. If that is granted, all else follows." is incomplete – freedom requires the ability to share and discuss knowledge with others, and (2) The section on the senior bureaucrat O'Brien has as its central theme that "The object of torture is torture," that torture and cruelty are not the means to an end, such as suppressing rebellion, but are ends in themselves.

We will circulate through QuestBusiness Rorty's essay and also the section of 1984 that centers on O'Brien.

Course: **POETS' WORKSHOP**
Room: 19
Format: In-Person Only (Note: This class ends at 3:00 p.m.)
Coordinators: **Judith Winn**, Judy Hampson, Helen Saffran
Tech Support: **None Assigned**

Write a poem using the cue word "rat" or a word of the poet's choice. Authors will read their poems and bring copies of each poem to class for a second reading by a classmate. A discussion of the poem will follow.

Course: **THE TWILIGHT ZONE**
Subject: Anti-Aging in The Twilight Zone
Presenters: Marian Friedmann and Tamara Weinberg
Room: Auditorium
Format: In-Person Only
Coordinators: **Tamara Weinberg**, Marian Friedmann
Tech Support: **Tamara Weinberg**

Do you ever wish you could go back home again to that time of childhood innocence? Or do you dream about recovering your youthful body, devoid of aches and pains? In our first episode, *Walking Distance*, from season 1, the protagonist revisits his hometown as it was when he was younger. Our second episode, *The Trade-Ins*, from season 3, follows an elderly couple attempting to upgrade to a younger version of themselves. Unlike other anti-aging presentations we've seen at Quest, this one has some unorthodox methods found only in *The Twilight Zone*.

THURSDAY, NOVEMBER 7 @ 2:45 PM

Course: **SOLE MATES**
Format: In-Person Only
Room: Gather by elevator 7th Floor @ 2:45pm
Coordinators: **Andrea Irvine, Marian Friedmann**

Marian and Andrea will lead you on an autumn walk along the Hudson River ending at a "rest" spot for refreshments, food, socialization. Up to you how far you walk - lots of transportation options to make it home.

No signups, not commitments - a fun and healthy way to end a week of Questing.

CULTUREQUEST

**ELIZABETH CATLETT: A BLACK REVOLUTIONARY
AND ALL THAT IT IMPLIES**

**Friday November 15, 11:00 AM at The Brooklyn Museum
Guide: Linda Downs**

Elizabeth Catlett (1915 – 2012) called herself a revolutionary because her seventy-year career was devoted to being a creative champion of human rights. She took up the mantle as the bridge between the Harlem Renaissance and the Black Power movement and used her art to support the struggles and achievements of African Americans in the United States and the working class in general in the US and Mexico.

As the granddaughter of formerly enslaved people, a student of Frederick Douglass's grandson, and an activist in her art and in the political action and emerging identity of African Americans, she grew up well aware of the hardship and struggle of Black people and became their visual voice. She created iconic images of historical abolitionists, sharecroppers as well as African American leaders such as Martin Luther King, Angela Davis and Malcom X and everyday people with their brilliance and compassion. This exhibition and its "doorstopper" catalogue were organized by the National Gallery of Art and the Brooklyn Museum. This is the first and long-awaited retrospective of her work.

- **COST:** Admission is free with a current CUNY ID (Our Quest IDs also worked at another museum.) This tour will accommodate 15 people.
- **MEETING PLACE:** Please arrive in the lobby of the Brooklyn Museum at 10:45 AM.
- **TO RESERVE:** Contact Linda Downs ASAP to secure a reservation: ladowns18@gmail.com
