

## **NEXT WEEK AT QUEST**

**February 10 - 13, 2025**  
**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.

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**MONDAY, FEBRUARY 10 @ 10:30 AM – NOON**

**Course:** **GIVE MY REGARDS TO BROADWAY**  
**Subject:** Follies & Scandals  
**Presenter:** Peter Dichter  
**Room:** Auditorium  
**Format:** **Hybrid (To be Recorded)**  
**Coordinators:** Peter Dichter, Arlynn Greenbaum, Sol Makon  
**Tech Support:** Victor Brener, Wayne Cotter

The Ziegfeld Follies was a series of elaborate theatrical revue productions that ran on Broadway from 1907 to 1931, created by impresario Florenz Ziegfeld. These shows were known for their stunning spectacles, lavish costumes, and star-studded casts. The Follies featured a mix of comedy, music, dance, and dramatic sketches, all designed to dazzle the audience.

Similarly, George White's Scandals were also elaborate Broadway productions that featured catchy music, dancing, and glamorous performers. His shows were known for pushing boundaries in terms of style and sensuality, making them a big hit at the time. The Follies and Scandals were a huge influence on Broadway, bringing a more sophisticated and glamorous flair to musical theater during the early 20th century.

**Course:** **WONDERFUL BOOKS OUT LOUD**  
**Subject:** *Billy Budd, Sailor*, by Herman Melville, Sections 1- 4 in Enriched Classics edition  
**Facilitator:** Harriet Finkelstein  
**Room:** 27  
**Format:** In-Person Only  
**Coordinators:** Harriet Finkelstein, Larry Shapiro, Ruth Ward  
**Tech Support:** Ruth Ward, Larry Shapiro

**NO ADVANCE READING REQUIRED**

We will read aloud and discuss the beginning sections (1-4) of *Billy Budd, Sailor*. In addition, a brief bio of Herman Melville will be presented. Subsequent sessions will include: A video of the opening sequences of *Billy Budd, The Opera*; Selections of Herman Melville poetry; Revelation of new legal lights on the trial of Billy Budd; The year 1797 - its place in history; Melville - a "dark" romantic in the romantic era.

For all those who feel themselves threatened by a hostile and inflexible environment, there is special significance in Billy Budd, who becomes a victim of a man's intransigence.

**MONDAY, FEBRUARY 10 @ 12:10 -12:50 PM**

**Course:** **NOONTIME MEDLEY**  
**Subject:** Music of the Heart  
**Presenter:** Frank Montaturo, Arlene Curinga, Bob Reiss  
**Room:** 15-17  
**Format:** In-Person Only  
**Coordinators:** **Sheryl Harawitz, Andrea Irvine**  
**Tech Support:** **Sheryl Harawitz**

Please join us for an agreeable 40 minutes of "Music of The Heart." This is an occasional offering exploring the power music has on our emotions. Feel free to bring your lunch and hopefully be prepared to be moved. Frank will introduce us to Arlene and Bob's selections.

**MONDAY, FEBRUARY 10 @ 1:00 – 2:30 PM**

**Course** **GREAT DIRECTORS, PRODUCERS, ACTORS**  
**Subject:** Barbara Stanwyck: Broadway, Hollywood and Beyond  
**Presenter:** Wayne Cotter  
**Room:** Auditorium  
**Format** In-Person Only  
**Coordinators:** **Wayne Cotter**, Roy Clary, Frieda Lipp  
**Tech Support:** **Wayne Cotter**

Barbara Stanwyck has long been known for her strong screen presence and versatility. Although often overlooked when discussing great film actors from the 1930s and 1940s, her contributions to early cinema were immense. Over her career, she tackled a wide variety of comedic and dramatic roles with equal flair. And who could ever forget her brilliant portrayal of the femme fatale, Phyllis Dietrichson, in the classic *film noir* "Double Indemnity?"

In this session, we will not only feature the life and works of Barbara Stanwyck, but will also examine the Hollywood of her era, her favorite directors, and the question of whether the 1937 film "A Star is Born" was really based on her marriage to the notorious actor and alcoholic Frank Fay.

And if you've never seen Stanwyck in a film released prior to the 1934 Hays Code, you are in for a treat.

**Course:** **WOMEN LEADERS**  
**Subject:** Helen Keller and Annie Sullivan  
**Presenter:** Martha Kline  
**Room:** 27  
**Format:** Hybrid  
**Coordinators:** **Laura Lopez**, Joan Vreeland  
**Tech Support:** **Felix Pina**

Socialists, suffragists, acclaimed Vaudeville act, gifted the first Akita dog in the United States. Graduate of Barnard College, friend of Mark Twain and Alexander Graham Bell. Deaf and blind and so very smart.

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**TUESDAY, FEBRUARY 11 @ 10:30 AM – NOON**

**Course:** **ARTISTS AND THEIR WORK**  
**Subject:** Paintings of Artists Painting in their Studios  
**Presenter:** Linda Downs  
**Room:** Auditorium  
**Format:** **Hybrid (To be Recorded)**  
**Coordinators:** **Linda Downs**, Bob Reiss, Lynnel Garabedian, Ellen Shapiro  
**Tech Support:** **Susan Diehl**, Ellen Shapiro

Artists' studios are usually private places for creativity, contemplation, insight and action. It is a place where manual skill is combined with inspiration. It can also be a place of doubt, indecision and terror.

Paintings by artists painting in their studios open that private world to us, the viewer. These works provide an opportunity to see what the artist looks like, or what they would like to look like. The pose, gaze, gesture, color, lighting and application of paint contribute to the viewer's understanding of their state of mind, their aspirations, defeats or fantasies. These works often reveal an artist's painting habits from the clothes they wear to their housekeeping skills.

When looked at over long periods of time one can follow what each generation of artists found of value in previous generation's paintings. Technique, application of paint, styles, poses, and use of devices like mirrors, the camera obscura and mathematical computations can be followed to help us understand the cultural heritage that flows through the centuries.

There are also rare examples of paintings of artists painting in their studios that reach such a high and complex level of expertise and cultural or symbolic meaning, that they

are considered the magnum opus of an artist as well as the highpoint of a generation's artistic expression.

We will explore a selection of these wonderful works together.

**Course:** **NEW & CLASSIC ESSAYS**  
**Subject:** *Paradise Bronx* by Ian Frazier from the July 15, 2024, issue of *The New Yorker Magazine*  
**Facilitator:** Larry Shapiro (Discussion Leader)  
**Room:** 27  
**Format:** In-Person Only  
**Coordinators:** **Steve Allen**, Martha Drezin, Larry Shapiro

Discussion leader Larry Shapiro says: "Ian Frazier, author of *Great Plains* and *Travels in Siberia*, is my ideal of a travel writer. This essay, adapted from a book, shows what can result when a great travel writer turns his attention to The Bronx." The essay will be distributed to Quest members through QuestBusiness.

### **TUESDAY, FEBRUARY 11 @ NOON – 12:45 PM**

**Course:** **SE HABLA ESPAÑOL (Spanish Conversation)**  
**Room:** 19  
**Format:** In-Person Only  
**Coordinators:** **Richard Elrauch**, Ellen Rittberg.

### **TUESDAY, FEBRUARY 11 @ 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**, Pete Weis

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:** **ORAL INTERPRETATION OF POETRY**  
**Subject:** Poems of Life and Death  
**Class Leader:** Joyce Hinote  
**Room:** 27  
**Format:** In-Person Only  
**Coordinators:** **Joyce Hinote**, Peter Dichter

Reading a poem is like reading the score for a symphony. Reading a poem aloud is like hearing that symphony. Poetry affects us on so many levels. It communicates the ineffable -- feelings that ordinary language cannot convey. A poem can distill a moment of joy, sadness, love, or contemplation into just a few lines, yet those lines can carry profound meaning. Poetry has the power to speak to the heart, connecting to us on an expressive level, sparking an intimate experience that lingers long after the poem has been read. Poetry is an art that reaches into our soul. In this class, we prove that poetry read aloud heightens our emotional involvement even further, leaving us both contemplative and elated.

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### **WEDNESDAY, FEBRUARY 12**

#### **Quest Closed in Honor of Lincoln's Birthday**

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### **THURSDAY, FEBRUARY 13 @ 10:30 AM – NOON**

**Course:** **NYC & ITS ENVIRONS: PEOPLE, PLACES, THINGS**  
**Subject:** Newark  
**Presenters:** Pete and Judy Weis  
**Room:** 15-17  
**Format:** **Hybrid (To Be Recorded)**  
**Coordinators:** **Paul Golomb**, Bob Reiss, Sandra Abramson  
**Tech Support:** **Paul Golomb**, Bob Reiss, Konstantin Dolgitsier

Just eight miles west of 25 Broadway is New Jersey's largest city. Newark has an international airport, the East Coast's busiest seaport, two concert halls, three Olmstead-designed parks, two railroad stations, a subway, a museum with the largest collection of American art, two state university campuses, business and tech corporate headquarters, a sometimes-troubled

history, environmental (in)justice issues, and 312,000 residents in vibrant ethnic neighborhoods. All this could fit into the South Bronx with room left over.

And we used to live there!

**Course:** **OLD TESTAMENT AS LITERATURE & IN THE ARTS**  
**Subject:** The Art of Biblical Poetry  
**Presenter:** Art Spar  
**Room:** 27  
**Format:** In-Person Only  
**Coordinators:** **Joyce Hinote**, Peter Dichter  
**Tech Support:** **Ruth Ward**

Some of the most ancient poetry preserved in writing is contained in the Old Testament. One third of the Bible is poetic. Why? Is poetry the language of the spiritual? A hallmark of biblical poetry is the technique of parallelism, where repetition is used to intensify the message. We will study excerpts from the Prophets, Job, The Song of the Sea, Proverbs, Psalms, and Song of Songs to appreciate great poetry from the deepest recesses of human history.

### **THURSDAY, FEBRUARY 13 @ NOON**

**SOCIAL COMMITTEE: Thursday February 13<sup>th</sup> at Noon in the Lunchroom**

Celebrate with cake and sweets the 30<sup>th</sup> Anniversary of Quest. Founding members will light candles as we celebrate Quest 30<sup>th</sup> and Valentine's Day There will be a sing along of favorite love songs.

### **THURSDAY, FEBRUARY 13 @ 1:00 – 2:30 PM**

**Course:** **EXPLORATIONS IN PHILOSOPHY & LITERATURE**  
**Subject:** Turgenev's *The Singers*: when a story is "great" but not "good"  
**Facilitator:** Larry Shapiro (Discussion Leader)  
**Room:** 27  
**Format:** In-Person Only  
**Coordinators:** **Larry Shapiro**, Steve Allen, Bob Belfort  
**Tech Support:** **Steve Chicoine**, Larry Shapiro

Over many years of teaching a course on Russian literature to MFA students, George Saunders has assigned a story that he expects his students to dislike. I invite you to read this story and, if you are inclined, Saunders' notes on teaching the story. In class, we'll discuss what Turgenev is "saying" in the story, what makes this story interesting or not, great or not, and what Saunders has learned from teaching it. Via Quest Business I'll

provide a link to the Constance Garnett translation of “*The Singers*”, and separately, Saunders’ notes from his anthology *A Swim in a Pond in the Rain*.

**Course :** **JAZZ : YESTERDAY AND TODAY**  
**Subject:** Sidney Bechet  
**Presenter:** Bob Reiss  
**Room:** 15-17  
**Format:** Hybrid  
**Coordinators:** **Sol Makon**, Debbi Honorof  
**Tech Support:** **Bob Reiss**

The clarinetist and soprano saxophonist Sidney Bechet was an intrepid musical pioneer, not merely Louis Armstrong’s contemporary but in every way his creative equal. Bechet’s saxophone sound could be described as emotional, reckless, and all-encompassing. The Swiss classical music conductor, Ernest Ansermet, linked Bechet’s music with that of Bach. Duke Ellington said that Bechet was “the very epitome of jazz.... Everything he played in his whole life was completely original. I honestly think he was the most unique man ever to be in this music”.

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## **CULTUREQUEST**

### **Museum of the Moving Image in Astoria In-Person Tour Led by a Museum Educator**

**Friday, February 14 at 2 PM  
(optional lunch prior to tour)**

MOMI opened in 1988 and occupies one of the thirteen buildings in the Kaufman-Astoria studio complex. The tour is a one-of-a-kind experience that immerses visitors in the creative and technical process of making, promoting, and presenting films, television shows, and other forms of digital entertainment. The Museum maintains the nation’s largest and most comprehensive collection of artifacts relating to the art, history, and technology of the moving image—one of the most important collections of its kind in the world. The collection comprises more than 130,000 artifacts from every stage of producing, promoting, and exhibiting motion pictures, television, and digital media, from pre-cinema optical toys to 21st-century digital technology.

- **When:** Friday, February 14, 2025. The tour will begin promptly at 2 pm, when the Museum opens. Please arrive at least 10 minutes early. Let the security guard



know you are with Quest, and they will let you in. After the tour, Quest members are free to explore the museum on their own. The Museum will be open until 8 pm.

- **Where:** Museum of the Moving Image, 36-01 35 Ave, Astoria
- **Cost:** \$12 – Limited to 20 participants. Please leave a check made out to Quest Lifelong Learning in our CultureQuest mailbox in the Office by Thursday, February 6.
- **To Reserve:** Send an email ASAP to Debbi Honorof at [dhonorof@gmail.com](mailto:dhonorof@gmail.com) Please put MOMI Tour in the subject line of your email. Your email will be acknowledged within a few days. MTA directions will be sent with notification of your tour acceptance. We will have a waitlist.

**NOTE:** Please sign up only if you intend to come. Anyone who doesn't show or cancels will be placed on 'future waitlist only' when they sign up to attend future CultureQuest events. Thank you for your understanding.

Pre-Museum Lunch (optional): We will meet at **Psari Greek Restaurant** at 12 Noon and walk to MOMI after lunch. Psari is located at 32-10 36 Avenue in Astoria. It is a 10-minute walk from there to the Museum. Psari offers a reasonably-priced lunch menu with many choices, including many fish and seafood options.

When you RSVP, please let us know if you plan to join us for lunch.