

NEXT WEEK AT QUEST

March 16 – 19, 2026

This Is an A Week

There are three links (given in red below) 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.

AUDITORIUM

Meeting ID: 899 9142 8608

Passcode: 252525

ROOM 15-17

Meeting ID: 890 4628 0269

Passcode: 252525

ROOM 27

Meeting ID: 874 2995 4279

Passcode: 252525

Also given are meeting IDs and passcodes for the three meeting rooms. If you don't have Zoom installed, you can still enter a class using your browser by clicking on.

<https://zoom.us/join>

and typing in the Meeting ID for the room of your class along with the passcode.

In addition, you can attend classes on your 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, MARCH 16 @ 10:30 AM – NOON

Course: **ACROSS THE UNIVERSE**
Subject: The Sky and the Naked Eye
Presenter: Michael Hamburg
Room: 15-17 (**Note Room Change**)
Format: In-Person Only
Coordinators: **Michael Hamburg**, Marion Schultheis
Tech Support: **Pete Weis**, Bob Reiss, Tamara Weinberg

For this presentation let's explore territory a bit closer to home. For this you do not need fancy equipment or need to travel to far-off lands. And there are times when you don't even have to lose sleep standing in cold dark of night. Many wonderful phenomena you can view just by looking upward towards the sky. In this presentation, we will explore and discuss some of the spectacles visible in both daytime and nighttime skies without need for anything but your own eyes. As always, questions are more than welcome.

Course: **IT AIN'T JUST ROCK 'N' ROLL**
Subject: Storyteller Tennessee Walt Plays the Songs of Kris Kristofferson
Presenters: Tennessee Walt
Room: Auditorium
Format: In-Person (Note: Due to technical difficulties this session will not be hybrid.)
Coordinators: **Steve Koenig**, Wayne Cotter, Mary Ann Donnelly
Tech Support: **Victor Brener**, Wayne Cotter

In this session we feature a guest speaker who is really three guest speakers. That's because our special guest, Tennessee Walt, is a singer, keyboardist and raconteur. For the past several years, Walt has been enchanting audiences with his interpretations of Kris Kristofferson songs, while offering stories and insights about each tune.

Walt not only covers Kristofferson classics such as "Me and Bobby McGee" and "Sunday Morning Coming Down," but also dusts off some obscure, but moving songs from the later years of Kristofferson's long recording career.

Tennessee Walt also plans to discuss Kristofferson's unlikely rise to stardom in both music and film. We urge you not to miss this special session saluting the legendary Kris Kristofferson.

MONDAY, MARCH 16 @ 12:10 – 12:50 PM

Course: **NOONTIME MEDLEY**
Subject: Smartphone Photography
Presenter: Frank Montaturo & Tamara Weinberg
Room: 15-17
Format: In-Person only
Coordinators: **Sheryl Harawitz, Andrea Irvine**

Frank and Tamara will lead us in a conversation about photography — focusing on how we use our smartphones to make compelling images. This is not a technical “how-to” session, but a shared exploration. We will have the opportunity to look closely, respond thoughtfully, and consider what makes an image resonate.

Bring your lunch, your curiosity and as Dorothea Lange said, “*The camera is an instrument that teaches people how to see without a camera.*”

MONDAY, MARCH 16 @ 1:00 – 2:30 PM

Course: **BALZAC: PERE GORIOT**
Room: 27
Format: In-Person Only
Coordinators: **Sheryl Harawitz, Tatyana Chernomaz, Andrea Irvine, Ellen Shapiro**

Finish reading Père Goriot. We will continue our exploration of Balzac’s remarkable world. The novel begins quietly in a boarding-house dining room. Balzac does not hurry to the plot; instead, he gives us walls, chairs, food, and glances. Slowly, a society comes into view where money moves silently, daughters climb the social ladder, and Père Goriot gradually fades before our eyes. In Chapter 4 we find Poiret and Mademoiselle Michonneau in the garden speaking with a mysterious detective, and suddenly the door opens onto the Parisian underworld of crime.

If you can, plan on staying after class for some wine, cheese, and a bit of literary conversation.

Course: **PROFILES IN COURAGE**
Subject: Rebel #3: General James Longstreet
Presenter: Wayne Cotter
Room: Auditorium
Format: **Hybrid (To Be Recorded)**
Coordinators: **Wayne Cotter, Tracey Lee, Ken Sasmor**
Tech Support: **Victor Brener, Wayne Cotter**

During the Civil War, Confederate General James Longstreet was often referred to as Rebel #3, right behind Jefferson Davis and Robert E. Lee. So how can a man who resigned his U.S. Army commission in order to lead Confederate troops be considered a Profile in Courage? Come to this session and find out.

Along the way, we'll take a look at Longstreet's role in the Battle of Gettysburg, the Reconstruction Era, and the efforts by "Radical Republicans" to ease racial tensions following the Civil War.

TUESDAY, MARCH 17 @ 10:30 AM – NOON

Course: **SCIENCE CLUBHOUSE**
Subject: Richard Feynman's 1985 *QED: The Strange Theory of Light and Matter*
Discussion Leader: Steve Allen
Room: 27
Format: In-Person Only
Coordinators: **Steve Allen**, Jim Brook, Gil Santiago, Marion Schultheis
Tech Support: **Steve Chicoine**, Pete Weis

We will be discussing one of the great popular science books of the past 50 years, Richard Feynman's 1985 *QED: The Strange Theory of Light and Matter*.

Feynman (1918–1988) was a towering figure in 20th-century physics, renowned for his fundamental work in quantum electrodynamics (QED), which earned him the 1965 Nobel Prize in Physics. He revolutionized the field by inventing "Feynman diagrams," a pictorial, intuitive method to calculate complex subatomic particle interactions. We'll talk about how Feynman in this book was able to adapt his scientific breakthrough of Feynman diagrams as a key to providing non-physicists a way to understand quantum theory.

Feynman was a dedicated educator who redefined physics instruction with his legendary *Feynman Lectures on Physics*, focusing on understanding rather than rote memorization, which can be found on the bookshelves of almost every professional physicist in the world. His playful brilliance and profound curiosity made him an iconic, transformative scientist who bridged the gap between complex theory and public understanding.

No prior reading is needed to participate in this discussion.

Course: SUPREME COURT
Subject: The Supreme Court from Reconstruction to Jim Crow
Presenter: Jim Brook
Room: 15-17
Format: Hybrid (To be Recorded)
Coordinators: Michael Wellner, Sandra Abramson, Babette Ceccotti
Tech Support: Michael Wellner

The period between the middle of the 19th century and the early part of the 20th may not have been a particularly good one for the Supreme Court from *Dred Scott* to *Plessy v. Ferguson*. This presentation will consider those cases and the cases in between. It will also examine changes to the court as an institution over this period. From a Court that seems old-fashioned to us to a Court very much like that we recognize, or think we recognize, today.

Course: THEATERWORKS
Subject: Scene Rehearsals and Presentations
Presenters: Mary Beth Yakoubian, Yona Rogosin, Ruth Ward, Lisa Bu
Donna Ramer
Room: Auditorium
Format: In-Person Only
Coordinators: Art Spar, Mary Ann Donnelly, Arlynn Greenbaum, Ruth Ward,
Tech Support: Tamara Weinberg, Wayne Cotter

We will continue to rehearse our scene projects for Spring 2026. Teams led by Mary Beth Yakoubian and Yona Rogosin will produce scripted scenes from famous plays. Teams led by Ruth Ward, Lisa Bu and Donna Ramer will produce short original plays. Volunteers are invited to prepare and present monologues. New members are welcome. We need actors, directors, playwrights, and stage crafters. In particular, we need an audience for those who like to watch.

TUESDAY, MARCH 17 @ 12:10 – 12:50 PM

Course: DÉJEUNER FRANÇAIS
Subject: Henri Matisse
Presenter: Joanna O'Connell
Room: 19
Format: In-Person Only
Coordinators: Ruth Ward, Donna Basile

Henri Matisse: "Figure majeure du XXe siècle, il exerce une influence considérable sur l'art de la seconde partie de ce siècle par l'utilisation de la simplification, de la stylisation, de la synthèse et de la couleur comme seul sujet de la peinture." Il s'associe avec le

fauvisme et aura une grande influence sur l'abstraction dans la peinture. Il fait aussi des oeuvres des papiers découpés dans une période où la maladie le rend incapable de peindre debout.

Henri Matisse: "A major figure of the 20th century, he exerted a considerable influence on the art of the second half of that century through his use of simplification, stylization, synthesis, and color as the sole subject of painting." He was associated with Fauvism and had a significant influence on abstraction in painting. He also created works using cut paper during a period when illness prevented him from painting while standing.

TUESDAY, MARCH 17 @ 1:00 – 2:30 PM

Course: **CREATIVE WRITING WORKSHOP**
Subject: The Art of Persuasive Dialog
Presenter: Donna Ramer
Room: 19
Format: In-Person Only (**Note: This class ends at 3:00 p.m.**)
Coordinators: **Helen Saffran**, Judy Hampson, Donna Ramer
Tech Support: None Assigned

Instead of sounding stiff or preachy, dialog can reveal motivation, conflict and personality. Learning how people actually persuade—through tone, timing and subtext—strengthens both fiction and nonfiction writing. In this class, we'll dig into how writing persuasive dialog will help bring your characters to life and make their arguments believable through conversations that feel natural, move a story forward, and keep readers engaged while clearly expressing ideas.

As always, the class begins with a ten-minute writing response to a prompt, which you can choose to share or not. You may bring in writing you have done at home in any genre, poetry or prose and the group will offer constructive responses to it. Writing that is read in class should be under 750 words, but longer pieces can be read over consecutive classes. Please bring in 14 copies of at-home writing to share with the class. At a loss for a topic? Try writing about *The Midnight Caller* or *Caught in the Rain*.

Course: **HISTORY OF NEW YORK CITY**
Subject: New York is a Union Town
Presenter: Ilene Winkler
Room: Auditorium
Format: **Hybrid (To be Recorded)**
Coordinators: **Ilene Winkler**, Sandra Abramson, Michael Wellner
Tech Support: **Tamara Weinberg**, Pete Weis, Michael Wellner

The story of the Labor movement in the first half of the 20th century is deeply connected with the social movements we have been discussing in this course. In the early years, Jewish and Italian teenage girls working in the garment factories organized a massive strike with the help of middle-class reformers, suffragists, and women from the Socialist Party. During the Harlem Renaissance activists from the Garvey movement and other organizations helped unemployed workers fight job discrimination with campaigns such as “Don’t Shop Where You Can’t Work.” In the 1930s New York City unions helped lead an explosion of new organizing during the Depression and the New Deal. We will focus on Mike Quill’s Transit Workers Union, whose often fractious mix of Irish nationalist immigrants, Communists, anti-Communist Catholics, and Black members fighting against discrimination, created a uniquely New York story.

Studying these movements of the past shows how labor activism has often intersected with broader struggles for social justice and may help us better interpret the challenges workers face today in our “Second Gilded Age.”

Course: TWO NOVELS BY VIRGINIA WOOLF
Subject: *Mrs. Dalloway*
Room: 15-17
Format: In-Person Only
Coordinators: Lynnel Garabedian, Sandy Kessler
Tech Support: Bob Reiss

As we come to the end of *Mrs. Dalloway*, the author focuses almost exclusively on the three main characters, Clarissa, Peter, and Septimus. What are the shifts in the thoughts, feelings, and hallucinations of Septimus in the time before he throws himself from the window? Right before this action, he thinks he does not want to die and life is good, so what compels him? What are the memories and feelings of Peter as he’s deciding whether to go to Clarissa’s party? Sally Seton, now Lady Rosseter, makes a surprise appearance at the party. How has she changed? Although Clarissa and Septimus never meet, Virginia Woolf wrote this novel with the intention of drawing a strong connection between them. What can you perceive as the bonds they share?

WEDNESDAY, MARCH 18 @ 10:30 AM – NOON

Course: SHAKESPEARE: HAMLET
Room: 27
Format: Hybrid
Coordinators: Roy Clary, Jim Brook, Ellie Schaffer
Tech Support: Ellie Schaffer, Joan Lambe, Bob Reiss

Act III Highlights

Scene 1: A clip from the Olivier 1948 film of Hamlet will be shown featuring the "nunnery" scene with Hamlet and Ophelia, as well as Hamlet's "To Be Or Not To Be" soliloquy.

Scene 2: Hamlet explains to the players how they should perform. Then the "Mousetrap" wherein Hamlet hopes to prove the guilt of Claudius is staged.

Scene 3: Claudius confesses his guilt in a prayer.

Scene 4: Hamlet confronts his mother and kills Polonius.

Course: **TIME: THE WONDER OF IT**
Subject: The Under-Appreciated Neanderthal
Presenter: Lauren Spiegel
Room: Room 15-17
Format: In-Person Only
Coordinators: **Andrea Irvine**, David Bartash, Marion Schultheis
Tech Support: **Tamara Weinberg**

No longer thought to be rag-clad brutes in an icy wasteland, relatively new evidence has shown that Neanderthals were curious, clever connoisseurs of their world, technologically inventive and ecologically adaptable. They were successful survivors for more than 300,000 years. Why did they disappear? Scientists have a theory.

WEDNESDAY MARCH 18 @ 1:00 – 2:30 PM

Course: **CINEMA QUEST: CURRENT & CLASSIC**
Films :
1. Three Days of the Condor (Susan Diehl)
2. Riefenstahl (Yona Rogosin)
3. Marty Supreme (Wayne Cotter)
Room: Auditorium
Format: **Hybrid (To be Recorded)**
Coordinators: **Howard Salik**, Marian Friedmann, Vince Grosso
Tech Support: **Wayne Cotter**, Bob Reiss, Michael Wellner

Announcing Our Oscar Contest Winners!!!

Continuing with our Redford series, Susan Diehl will describe the events occurring in **Three Days Of The Condor**. On an ordinary day, CIA codebreaker Joe Turner (Robert Redford) discovers that all his coworkers have been murdered. Horrified, he flees and seeks help, only to find that agency higher-ups are involved. With a relentless hitman

(Max von Sydow) pursuing him, Joe must survive long enough to uncover why his own agency wants him dead. (Stream it on Amazon Prime)

Yona Rogosin looks back at filmmaker Leni Riefenstahl, whose career was well known for her controversial fascist films "Triumph of the Will" and "Olympia," who embraced ideals of superiority. After the war, she distanced herself from Nazi ideology and claimed ignorance of the Holocaust. The film **Riefenstahl** explores this paradox with unseen documents from her estate, shaping her legacy. While her work is technically brilliant, it raises questions about its relevance amid today's fascism and misinformation. Andres Veiel's film suggests her legacy is increasingly significant. (Stream it on Amazon Prime or Apple)

Wayne Cotter reviews **Marty Supreme** and how fast-talking ping-pong hustler Marty Mauser (Timothee Chalamet), who schemes his way out of a shoe store job and into international tournaments, faces personal chaos, affairs with stars like Gwyneth Paltrow's Kay Stone, and legal troubles, all driven by his singular pursuit of table tennis greatness. Stream it on Amazon Prime or Apple, but it'll cost you \$19.99)

Course: **TIMELESS WRITINGS: THE CANTERBURY TALES**
Subject: The Tale of Sir Thopas, The Tale of Melibee, and
The Nun's Priest's Tale.
Room: 27
Format: In-Person Only
Coordinators: **Sheryl Harawitz**, Mary Ann Donnelly, Judy Hampson, Andrea Irvine

In these selections, Chaucer the pilgrim tells two stories himself: Sir Thopas and Melibee. In our edition, Melibee appears only as a summary; the complete text will be shared separately. We will also read The Nun's Priest's Tale and briefly look at the overall structure of The Monk's Tale.

If you were one of the pilgrims on the road to Canterbury, what kind of tale would you tell?

Course: **YOU CAN DO POWERPOINT**
Room: Computer Lab
Format: In-Person only
Coordinators: **Tamara Weinberg**, Tracey Lee
Tech Support: **Tamara Weinberg**, Joan Lambe, Ruth Ward

Want to share your passion but don't know how to create a presentation? Drop in to our workshop and learn basic PowerPoint—all skill levels welcome! Each session will begin with a short overview of how to create a basic slideshow and add images, text, and videos. Then you can work on your presentation with individual assistance- it's a PowerPoint study hall! Bring your own laptop with PowerPoint installed or use a computer in the lab

and bring a USB-A thumb drive to save your work. Experienced PowerPoint users are encouraged to join in to share their skills and learn more advanced techniques as time permits.

WEDNESDAY, MARCH 18 @ 2:45 PM

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

Call it exercise, call it social hour on foot. We wander along the Hudson, swap stories, and end up somewhere with a menu—coffee, wine, food, whatever fits the day. No pressure, no pace to keep—just fresh air and community.

THURSDAY MARCH 19 @ 10:30 AM – NOON

Course: **BEETHOVEN: THE LATE YEARS 1815-1827**
Subject: The 9th Symphony
Guest Presenter: David B Levy, Ph.D., Musicologist and Professor Emeritus
Wake Forest University
Room: Auditorium
Format: In-Person Only
Coordinators: **Arlene Hajinlian**, Jim Hopkins, Larry Shapiro
Tech Support: **Steve Chicoine**, Joan Lambe, Tamara Weinberg

Beethoven's Symphony No. 9 in D Minor, Op. 125 remains one of his most popular, yet complex, compositions on numerous levels. Iconoclastic in its use of human voices in its finale, the earlier three movements also broke new ground. Ever since its premiere on May 7, 1824, the work has inspired audiences, as well as having been the subject of innumerable interpretations that embrace analytical, philosophical, as well as political perspectives. This talk will touch on all three areas.

Course: CONTEMPORARY POETRY
Subject: The Language Poets
Presenter: Peter Dichter
Room: 27
Format: Hybrid
Coordinators: Ellen Rittberg, Frieda Lipp, Karen Millard, Linda Schwartz
Tech Support: Felix Pina

The Language Poets were an experimental group of American writers who emerged in the 1970's as a movement. Rather than treating language as a transparent medium that simply communicates, they focused on structures, disruptions, materiality of words and language's political implications. Influenced by modernism and post-structuralist theory, they challenged traditional notions about voice, narrative, and personal expression. Their poetry was characterized by fragmented syntax and non-linear structures and aimed to engage readers actively. We'll actively explore and dissect their unusual poems!

THURSDAY MARCH 19 @ 1:00 – 2:30 PM

Course: CONTEMPORARY SHORT STORIES
Stories: 1. Safety (Larry Shapiro)
2. Somebody's Death (Tatyana Chernomaz)
Room: 15-17
Format: Hybrid
Coordinators: Nancy Richardson, Mary Buchwald, Frieda Lipp
Tech Support: Felix Pina

1. Safety by Joan Silber. Presented by Larry Shapiro

Two best friends in middle school drift apart after high school, then find each other years later because one of them is performing at a comedy club which the other and her boyfriend attend one night. Their friendship resumes until one of them is swept up in the tides of history, our current history, and needs help. The setup sounds too familiar to make a good story unless the author is a master, and Joan Silber appears to be a master. This is a story to enjoy and learn craft from.

2. Somebody's Death by Sergei Dovlatov. Presented by Tatyana Chernomaz

Sergei Dovlatov (1941-1990) was a Russian-American writer known for his dry wit, understated irony and deceptively simple prose. Raised in Leningrad, Dovlatov worked as a journalist before emigrating to the US in 1979, after years of censorship at home. In New York he became a regular contributor to the New Yorker. **Somebody's Death** captures Dovlatov's distinct tone: restrained, ironic, and quietly devastating. In the Soviet Estonia setting, death becomes bureaucratic -just another fact to be processed. The story

explores the strange normalcy of life at that time and place, normalcy which, looking back now, seems surreal. Published in the New Yorker in 1981.

Links for the two stories have been sent separately to all Questers via QuestBusiness email. A few printed copies of the stories will be available in the A-week box in the Quest Office.

Any questions, please email Nancy at nancyrye9@gmail.com.

Course: **QUESTER'S CHOICE I**
Subject: Reflections: Madison Square Park
Presenter: Elaine Martin
Room: 27
Format: **Hybrid (To Be Recorded)**
Coordinators: **Mary Beth Yakoubian, Vince Grosso**
Tech Support: **Steve Chicoine**

Madison Square Park has been around since 1847 when it officially opened as a NYC public park, and it is filled with history and drama, including the first and second Madison Square Gardens (1871 and 1890), the story of the "Murder of the Century," the 1912 site of America's first public Christmas tree and where, in 1876, the Statue of Liberty's right arm and torch were on public display for six years while "she" waited for the rest of her body.

My Quester's Choice Presentation will fill out the details to these Madison Square Park's stories, but will primarily focus on my own personal history with the park, revealing secrets you never knew were there.

CULTUREQUEST

IN-PERSON TOUR OF THE PARK AVENUE ARMORY

**Friday, March 27, 2026,
11:00 AM – 12:15 PM**

The New York City Landmarks Preservation Commission describes the Park Avenue Armory as the "The single most important collection of nineteenth-century interiors to survive intact in one building." The restored meeting and administration rooms positively glow! This historic edifice contains important nineteenth-century interiors by legends such as Stanford White and Louis Comfort Tiffany.

Designed in the Gothic Revival style by Charles Clinton for the 7th New York Militia Regiment, the Park Avenue Armory was completed in 1880, with two expansions in the early 20th century. Since 2006, it has been the home of the Park Avenue Armory Conservancy. The Armory is known for presenting ambitious, large-scale performing and visual arts. The building features Drill Hall, a 55,000 sq. ft. industrial performance space and historic restored Gilded Age period rooms.

When: Friday, March 27, 2026, at 11:00 AM.

Where: 643 Park Ave. NY, NY

Cost: \$25.00 per person—limited to 25 people. There will be a waitlist.

To Reserve: Send an email ASAP to Carole Kolber, cark4848@yahoo.com. You will be notified if you make the cut. When you do, please write a check or pay through Zelle.

Checks are made out to Quest Lifelong Learning and are due in the CultureQuest box in the office by Wednesday March 18 at 2:00 PM.

If you pay through Zelle, you send it to Quest's Zelle email address at

q25broadway@gmail.com

before Wednesday, March 18 at 2:30 PM. You must include **CultureQuest Park Ave. Armory Tour** to credit it correctly.

Again, the amount is \$25.00. If we do not receive payment by the due date, please understand that you will go to the waitlist.

NOTE: Please sign up only if you intend to come. Anyone who doesn't show or cancels will be placed on a "future waitlist only" for following CQ events. Thank you for understanding.