

PRESIDENT'S REPORT

On 15 October we held our Annual General Meeting by Zoom. We had 84 members with us. Thank you to all who participated in this new way of working.

We elected a new committee of management which is listed elsewhere in this newsletter. (p.2) I was pleased that many of our current committee renominated, and we were joined by one new committee member, Martin Verhoeven.

Recently, prior to the AGM, Peter Froment resigned from our committee. I want to acknowledge the many years of commitment that Peter has made to the administration of Glen Eira U3A. Although he is no longer on our committee, I hope he will maintain his involvement and continue to contribute to our office administration.

Our IT system is about to be improved by a new interface for members that will allow easy online enrolment using computers, smart phones and tablets. Rachel Van Run, who is coordinating the administration team, demonstrated the new system at the AGM and this will be available in a short time.

At this stage, we are not expecting to be able to offer face to face classes before the end of this year, although we are still offering many online course options right now. We are developing the courses for next year, many of which may need to be provided by Zoom for at least part of the year. Details about enrolments are provided later in this newsletter.

We regret that, this year, we can not run our Art Show which has always been such a feature of the year. I hope our artists are preparing for next year whilst in lockdown.

We are waiting to hear about a number of grant applications which may help us with the cost of creating a Covid-safe environment; and enable us to buy ipads for loans to members without online access.

Del Stitz, President

HOW TO JOIN GEU3A FACEBOOK

This year, Glen Eira U3A created a great option to assist members to stay connected with friends and to assist those who may be socially isolated as well. We have created a Facebook group which is private for our members only. Currently we have 100 members in this group.

Steps:

1. Go to the Glen Eira U3A website at **<https://gleneirau3a.org.au>**.
2. Select the "F" icon shown on the yellow note. (The note will only be visible when you first log in to the website.)
3. This will take you to our Facebook group where you will be asked 3 questions
Are you a paid up member of Glen Eira U3A?
Which of the following best describes your role at U3A—member, tutor, other?
Do you agree with our group rules (required)?

Following your response, your membership should be approved by the Admin. team as soon as possible so that you can start sharing posts with your friends and colleagues.

Rachel Van Run

IMPORTANT DATES REGARDING ENROLMENT PROCEDURES FOR 2021

Courses for 2021 can be viewed at www.gleneirau3a.org.au from early November

Enrolments will commence 9.30 Friday, 13th November.

Classes commence 2021: 1st February



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Please address all mail to;
PO Box 286,
Glen Huntly, 3163

Office: 1151 Glenhuntly Road,
Glen Huntly, 3163

Phone: (03) 9572 0571

E-mail: office@gleneirau3a.org.au

Website: www.gleneirau3a.org.au

Office Hours: Due to the COVID-19 virus the office is closed until further notice.

COMMITTEE, 2020

President: Del Stitz

Vice President:

Secretary: David Collier

Treasurer: Jo Brown

Members: Garry Fabian
Hilary Friedland
Ditta Libson
Chris Perera
Russell Stern
Martin Verhoeven

Systems Administrator:

Course Co-ordinator: Chris Perera

Garden Co-ordinator:

Events Co-ordinator:

Newsletter Co-ordinator: Heather Hudson
Email address: heathflo@iinet.net.au

The Merchants of Light by Marta Maretich

Can human creativity triumph over human destruction?

The story begins in Germany, in 1945. Monuments Man John Skilton arrives in the bombed-out city of Würzburg with orders to rescue art from the ravages of war. Among the ruins, he discovers a series of magnificent frescoes that have miraculously survived the devastation. But who painted them? More importantly, how will Skilton save them from total destruction?

The story is set around Giambattista Tiepolo, the Venetian painter, the most successful painter of his day. Set largely against the background of the Venetian Republic, the book tells the true story of a family that lives, loves and dies by painting. It is a tale that spans three centuries and reveals the human passion and hard-nosed business dealing that lie just beneath the surface of some of the world's most heavenly works of art. Two of Tiepolo's paintings are in the NGV here in Melbourne

Dates to Remember

You can view Courses for 2021 online from early November

Enrolment for classes 2021 commences: Friday, 13th November

U3A closes: 20th November, 2020

Classes commence 2021: 1st February 2021

Some books to read while in these social distancing times.

The Arsonist by Chloe Hooper

On a scorching February day in 2009 that became known as Black Saturday, a man lit two fires in Victoria's Latrobe Valley.

The Arsonist takes readers on the hunt for this man, and into the strange puzzle of his mind. It is also the story of fires in Australia, and in the light of last summer, a story we need to know and understand.

The Last Painting of Sara de Vos by Dominic Smith

In the 1600s Sara de Vos loses her young daughter suddenly to illness. In her grief, she secretly begins painting a dark landscape of a girl watching a group of ice skaters from the edge of a wood.

In 1950s New York, the painting, At the Edge of the Wood, is hanging in a house and is stolen. A struggling art student is commissioned to paint a forgery, not realising the consequences for her life. A story filled with tension and revelation.

A Tale for the Time Being by Ruth Ozeki

This is a story on two continents, bound together by a diary. Nao's diary is carried on the waves of a tsunami across the ocean to the shores of Vancouver Island in Canada, where it is found by Ruth. The story is equal parts mystery and meditation. The mystery creates a page turner, the meditation is on time and memory, impermanence and uncertainty, and resilience and bravery – very apt for 2020.

All the Light We Cannot See by Anthony Doerr

A young blind girl lives with her father near the Museum of Natural History in Paris where he works as the master of its thousands of locks. He builds a miniature of the neighbourhood so his daughter can memorise it by touch and navigate her way home.

When the Nazis occupy Paris, father and daughter flee to the walled city of Saint Malo and carry with them what might be the museum's most valuable and dangerous jewel. The story has many threads but, in the end, they come together perfectly.

Barbara Luebbers

ENROLMENT PROCEDURES FOR 2021

READ CAREFULLY

WHAT MAY BE DIFFERENT IN 2021

In 2021, face to face classes will only be available if a Covid-safe environment can be provided.

For rooms in the main campus, if the four-square metre rule applies, the number of students will be about half what was the case previously. There will be new rules for face to face participation to ensure that all members are safe. The committee will make, communicate and enforce the Covid-safe rules for the main campus.

Conditions for the use of external venues will be negotiated with the building owners, whether the Glen Eira Council or the private venue.

Zoom classes will require that members participating will need to download the free version of Zoom. The tutor will provide the Zoom link for each class.

ASSISTED ENROLMENT

Our main campus is not operating at present, so we are not able to offer in-person assisted enrolment as we have in previous years.

However, our membership system is being improved so that it will make online enrolment much easier if you enrol by a computer, smart phone or tablet. We have also included a variety of ways to pay given that we can't accept payment in person.

If you are not experienced with enrolling online, our office volunteers are willing to assist you. You will need to have viewed the courses online at **www.gleneirau3a.org.au** and decided what you want to enrol in. You should then call the office number (9572 0571) and record a message that you need help to enrol. You will need to state your name and phone number. A volunteer will ring back, and you will need to provide your name and membership number.

The volunteer will enrol you in the courses of your choice, and tell you the invoice number, so that you can pay by electronic funds transfer from your bank to the Glen Eira U3A account, or by mailing a cheque inscribed on the back with your member number and invoice number.

Please note that you will be allocated to courses at the exact time that the volunteer enrolls you. If you are concerned about missing out because of time delay, you may prefer to enrol yourself. We can not guarantee the time gap between logging a request for assistance and your enrolment being entered by the volunteer.

Del Stitz, President



HOW TO ENROL FOR 2021

Courses for 2021 will be able to be viewed on the website www.gleneirau3a.org.au from the beginning of November. If required, there will also be a course brochure that can be downloaded and printed from the resources page on the website.

Enrolments will commence from 9.30 on Friday 13 November, and will remain open henceforth.

Members can enrol in up to 5 courses. The annual fee for membership in 2021 will be \$50. If a course in which you enrol uses an external paid venue, there may be an additional fee charged for the specific course, which will not exceed \$10.

When you enrol, the membership system records the exact day and time that you enrol and will show if you are successful or allocated to the wait list.

Once you enrol, you will see an invoice to pay. Payment can be made in a number of ways:

Pay by credit card as a Paypal guest.

Pay using your personal Paypal account.

Record your invoice number and go to your bank to transfer funds to the Bendigo bank account listed on your invoice: 633 000 167 944 537. Please enter your invoice number for reference on the bank transfer.

If you wish to pay by cheque, you must record your invoice number and member number on the back of the cheque. Post the cheque to PO Box 286, Glenhuntly, 3163.

You should ensure that payment is made as soon as possible, but within 14 days of enrolment, so that you can be activated within the membership system. Once your membership has been paid, you will be able to enter the system and add additional course choices if you wish.

Any member who has not paid within a reasonable time will be removed from the courses in which they have enrolled.

HOW TO ENROL ONLINE

Enter your membership number from your badge, or your email address.

Enter your password.

View the courses. Choose filter to sort by category or day.

Select a course to view details. Provided you are logged in you can select add it to your cart.

When you are finished you can checkout. Then you will see an invoice with a number xxxx-xxxxx. You can print a PDF copy of the invoice or make payment if required.

You can pay:

by cheque as a Paypal visitor; or
use your Paypal account to pay; or
go to your bank to make an electronic funds transfer to Bendigo Bank (633 000 167944537) after recording your invoice number in the transaction details;

write a cheque to 'Glen Eira U3A Inc', record your invoice number and membership number on the back, and post it to Treasurer, Glen Eira U3A, PO Box 286, Glenhuntly 3163.

FOR ASSISTANCE

Ring 9572 0571. Leave a message and a volunteer will ring you back.

Ctd. From p. 5

The House by the Lake by Thomas Harding

A superb portrait of twentieth century Germany seen through the prism of a house in Berlin, which was lived in, and lost, by five different families - a nobleman farmer, a prosperous Jewish family, a renowned Nazi composer, a widow and her children, and a Stasi informant. Discovering stories of domestic joy and contentment, of terrible grief and tragedy and of a hatred handed down through the generations, a history of twentieth-century Germany and the story of a nation emerged.

Leigh Reed

COURSES 2021

There will be 90+ courses on offer for 2021 in which members can enrol. More than half of the courses will be run online (predominantly through Zoom) initially, but may revert back to face-to-face learning under COVID normal conditions. Remaining courses, which are face-to-face only, will run when the Victorian Government eases restrictions for us to open the venues for face-to-face learning. Face-to-face learning will be conducted on the U3A campus in Glen Huntly and in a few other external venues. Conditions for the use of external venues will be negotiated with the building owners, whether the Glen Eira Council or a private owner.

As has been in previous years, the courses will cover many different areas such as Arts and Crafts, Languages, Games, Exercise including Meditation, Music, Dancing, Communications including Computers, Current Affairs, and more. Most courses will run throughout the year, while a few courses will be restricted to one semester or run as short courses. First semester 2021 will be from 1 February to 25 June and the second semester will be from 12 July to 19 July.

Courses for 2021 will be able to be viewed on the website www.gleneirau3a.org.au from the beginning of November. They will be set up based on a parent group listing under a heading such as Painting and Drawing, Computers etc, and will include details similar to previous years giving information such as the tutor, start date, day/time/frequency etc. If required, there will also be a course brochure that can be downloaded and printed from the resources page on the website.

Enrolments will commence from 9.30 on Friday 13 November, and will remain open thereafter. Members can enrol in up to 5 courses. The annual fee for membership in 2021 will be \$50. If a course in which you enrol uses an external paid venue, there may be an additional fee charged for the specific course, which will not exceed \$10.

Chris Perera,
Course Coordinator



In these lock down times and social isolating, you might like to have a few suggestions about some books to read.

The Ruin by Dervla McTiernan

A complex, thought provoking thriller, opening in Galway, 1993. Young Garda Cormac Reilly is called to a scene he will never forget. Two silent, neglected children are waiting for him at a crumbling country house. Upstairs, their mother lies dead. 20 yrs later, a body surfaces in River Corrib. Doubt is cast on the investigation's findings and Cormac is thrown back into the cold case that has haunted him his entire career.

A Gentleman in Moscow by Amor Towles

In 1922, Count Alexander Rostov, deemed an unrepentant aristocrat by a Bolshevik tribunal, has been sentenced to house arrest indefinitely. Instead of his usual suite at the Metropol Hotel, he must live in an attic room while Russia undergoes decades of tumultuous upheaval. The Count is endlessly entertaining, becoming wise and witty as he ages. Very funny with a thrilling finale, a gorgeous comic epic.

The Dry by Jane Harper

This is a tense, evocative thriller that paints a stark picture of what desperate times can do to an Australian community, when three members of the Hadler family are discovered shot to death on their property. Federal Police investigator, Aaron Falk, returns to his home town for the funerals and is unwillingly drawn into the investigation. He is forced to confront the community that rejected him twenty years earlier. Falk and his childhood friend, Luke Hadler, shared a secret, which Luke's death threatens to unearth.

The Tattooist of Auschwitz by Heather Morris

Set in Auschwitz, an intricate and sensitive portrayal of a brave, tenacious, determined yet caring, romantic, generous and simply beautiful soul against a despair-filled catastrophic environment with scenarios too harsh to even imagine. The story of Gita and Lale's steadfast and enduring love for each other in one of the most inhuman circumstances known to mankind, alongside the cruel reality of the 'choiceless choices' that certain individuals were forced into during those harsh and evil times, creates a dramatically vivid picture which captivates, inspires and enriches.

Ctd. P.4

**Husband and I
went grocery
shopping with
masks, got home,
took off masks,
brought home
wrong husband!
Stay alert people!**

A Verdi Festival in Florence by Joan Phillips and John Andrews

Arriving at the station my sister and I walked out into the bright sunshine and a noisy excited atmosphere. The pungent aroma of garlic, cheese, salami and wine hit us. We had arrived in Florence for our first visit, and by good fortune it happened to be the 50th anniversary of Giuseppe Verdi's death (1813-1901). On the journey from Rome to Florence we had been engaged in a rather interesting conversation with two travelling musicians who humorously pointed out the many pitfalls awaiting the unwary traveller in Italy. They recommended a small 'albergo' where the food was good, the rooms clean, the price reasonable (very important for us at that time) and the proprietor honest.

Boarding an antiquated tram which rattled its way through the city, it was entrancing to see the narrow winding streets flanked on either side by museums, churches and flower stalls nestling under the palace wall and fascinating trattorias, some of them in ancient cellars, past and present all intermingled. When the tram deposited us in the Via del Corso it was only a few yards from our hotel, aptly named Albergo Firenze, and was just as described to us. We were not aware at first, however, of the nature of the floor above us which appeared to be a hive of activity during most of the night with many using the stairs at all hours. This did not affect us though in any way, nor the hotel function, and our stay was enjoyable.

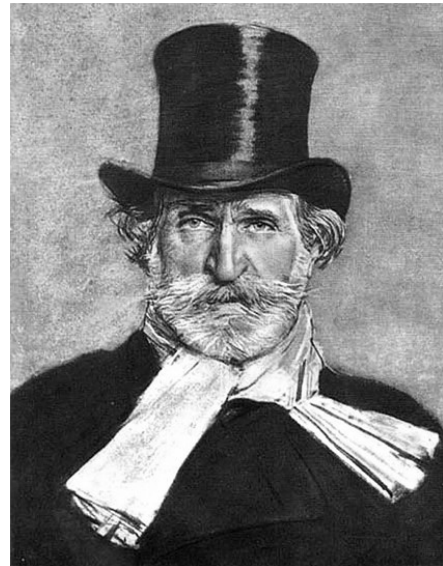
The first day we spent just wandering around the crowded thoroughfares, becoming acquainted with the intense life of the city and its animated people. After strolling over the Ponte Vecchio, with its numerous jewellers and silversmith shops, full of exquisite craftsmanship, we climbed the 414 steps to the top of the 14th century bell tower. We were rewarded with a magnificent view of Florence and then, when visiting the Medici Palace, we were immediately transported back to the heady days of the Renaissance and were reminded of one of the major instigators of that extraordinary artistic and amazing period.

That evening there was more than the usual excitement in the streets and crowds of volatile Florentines were lining the pavements and there was music in the distance. Soon a band came swinging into view; red faced perspiring bandsmen energetically blowing their instruments followed by a cavalcade of laughing children dancing along, then by boisterous men and women spasmodically singing snatches of the air, all thoroughly enjoying themselves.

This procession occupied most of the road and traffic rapidly became disorganized. Absolute chaos reigned when the musicians suddenly abandoned their instruments, pulled out cigarettes and stood nonchalantly smoking and chatting in the direct path of an oncoming tram. They were quite oblivious to the infuriated policeman on point duty frantically

blowing his whistle in a vain attempt to restore order, and the tram driver hurling epithets at them, much to the delight of the onlookers. By the time the culprits had finished their cigarettes and were ready to move on, the policeman and the tram driver were in the first stage of apoplexy and the traffic everywhere was at a standstill.

This musical demonstration we subsequently discovered was to advertise a grand open-air concert which was to be held in the little square of the famous Uffizi art gallery (Piazzale degli Uffizi) the following evening. This we were determined to attend! The Uffizi Piazzale is almost completely surrounded by the gallery and makes an ideal setting for an open air concert. The Piazzale opens into the large square, the Piazza della Signoria.



Giuseppe Verdi, 1813-1901

This major city square is bounded by the famous buildings like the Palazzo Vecchio with its stunning bell tower which we had already climbed, the statue of David, the fountain of Neptune and the famous loggia with its incredible statues. It is like the central meeting place of the city and has always fulfilled that role over the centuries.

We hurried there early the next evening and were astonished to find the whole area in an uproar. Crowds of milling, gesticulating people were struggling to get into the little square which had been cordoned off. Straining policemen with arms linked reinforced the rope cordon, swaying backwards and forwards under the pressure as it seemed they would be trampled underfoot. Finally they could hold the crowd back no longer and the barriers were removed and everyone surged forward running frenziedly to the seats.

By this time we were also imbued with the fever and were pushing and scrambling as desperately as the next person. In a remarkably short time all were seated and the whole mood changed. We sat quietly and patiently waiting for the music to start. Some were chatting, others eating cheese and salami with crusty rolls of bread, and some others were drinking wine from flasks which they carried. The orchestra and a huge choir assembled on the platform built for the occasion and, after much tuning up and last minute adjustments to music, the festival concert commenced. We settled back in our chairs as the beautiful music of Verdi came floating over the square. It was all so perfect; the music, the starry night and, to complete the picture, the huge floodlit portrait of Verdi looking down on us from his lofty position above the platform. The concert proceeded smoothly with wild applause from the audience for each item. Then....! A major calamity! An alteration was to be made to the program! The listed aria from La Traviata would not be played! (The orchestra had forgotten to bring the music.) They would play instead an aria from Rigoletto.

There was at first a stunned silence.... then a violent roar of protest. The whole audience was on its feet shouting threats and waving menacing fists. They would listen **only** to the aria from La Traviata. The conductor made futile attempts to pacify them, but the intensity of their rage was increasing. The whole situation was becoming out of hand. With sudden inspiration, the orchestra began to play the great chorus Va, Pensiero from Nabucco, which seems almost the national anthem of Italy, the large choir joining in. Upon hearing this, the great gathering was transformed. Their rage was now completely forgotten and as one they all began to sing with the choir.

Viva Italia! Viva Verdi! they shouted when it ended, their good humour restored and all sat down to listen to the rest of the concert which continued harmoniously to its conclusion without the aria from La Traviata. A wonderful introduction to a magical city, the first of other happy informative visits over the years.

Joan Phillips (nee Andrews, 1920-2019) and John Andrews.

Joan and John both attended Glen Eira U3A, Joan the French classes and John the Italian classes which he still does.



Retailers have been hit particularly hard during this year of COVID-19. Many may have to close their business. Here is the story of one of our member's time as a retailer in the city.

I started in the music industry after leaving school working for the Australian branch of a very old musical instrument manufacturing company called Boosey & Hawkes of London.

My late father, Mick, opened a retail instrument store at 139 Russell St in the CBD in 1962, having previously worked for the Brash organisation for many years. He was a professional musician and played with many bands both here and in England.

After a time with Boosey & Hawkes in Australia, I spent some time with that company at their London factory. When I returned to Australia in 1963 I then joined my father in the Russell St store and worked along side him until his passing in 1983. We moved premises to a larger shop at 124 Russell St. opposite the original store in 1975, and continued both as a retail store, together with some importing, and the very specialised repair and restoration service of musical instruments.

In 2004 I was awarded the Lord Mayor's Gold Commendation Award for 40 continuous years of business and in 2014 I received the highest award, the City of Melbourne Lord Mayor's Platinum Commendation Award, for 50 years of service to the City of Melbourne. Over the years I also received numerous awards from within the industry.

I decided to retire in September 2019 due to the expiration of the lease on the premises and the impending demolition of the building. Since retiring I now have more time to enjoy my U3A membership and hope to do so for many years to come.

Roger Lewis



Quote from City of Melbourne 2014 Platinum Recipients:

"(Roger) often asks himself why he continues in business and comes up with the same answer: because he loves the business and the interesting people he meets."



Grampians, Vic.

These photos have been taken by **Reuben Urban** during his wide ranging trips in Australia. Hopefully when restrictions on our movements have eased we will be able to travel to some of these places too.



Near Alice Springs, NT



Kalbarri, WA



Paynesville, Vic.



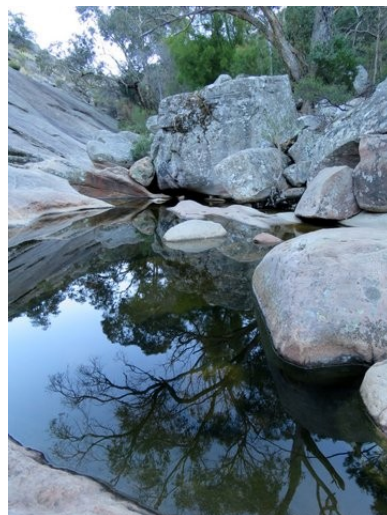
Milla Milla Falls, Far North Qld. (FNQ)



Kalbarra, WA



Nambucca Heads, NSW



Halls Gap, Vic.