



Unlock your potential – embrace the wisdom of your experience

Glen Eira U3A acknowledges the Boon Wurrung/Bunurong and the Wurundjeri Woi Wurrung peoples of the Kulin Nation, as the Traditional Owners and Custodians, and pays respect to their Elders past and present.

Message from President Mark Rubinstein



As the calendar year draws to a close, I extend my thanks to everyone who contributed to what has been a hugely successful year: tutors, office volunteers, members enrolled in the various 'Volunteering at U3A' teams and Committee members. In addition, there are numerous others – many of whom are no longer active members – who also deserve an enormous debt of thanks. They include

those people whose heroic efforts over many years delivered the Glen Huntly premises that we now enjoy.

The majority of Victorian U3As operate from shared spaces such as community centres, local halls and educational facilities. Recently I was reading an excellent document prepared by Dan Phelan, entitled: Glen Eira U3A Building Development Saga 2002 – 2009. Since around ninety-eight percent of our current members joined after 2009, I'll organise to have the document posted on our website for those who might be interested – it

makes fascinating reading.

I wish all our members the very best over the festive season and look forward to welcoming you back in mid-January for our 2025 enrolments.

With warm regards

Mark Rubinstein

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2024, The Year Past

The past year has seen a number of changes in the way the Glen Eira U3A is being run. It is more structured than previously with different groups taking responsibility for the many aspects which make up the effective running of our organisation.

The major event of the year was the first full live art show since we entered the series of Covid lockdowns and, as reported earlier, this was well attended and appreciated. Our members who participate in this aspect of the U3A activities are incredibly talented. It was wonderful to be able to bring them the opportunity to fully display the results of their work and for them to see the responses.

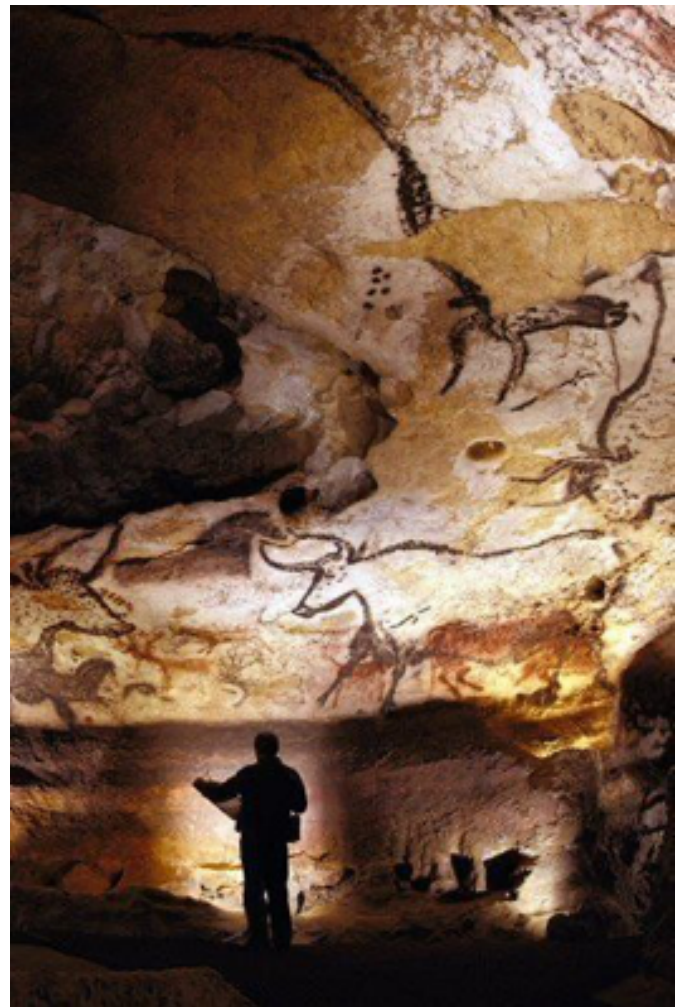
The range of artistic experience on display brings home the contribution that the tutors make to the attraction of the U3A. Without their guidance, mentorship and humour we would all be the poorer for it. In the sense of art and craft work we should remember that our tutors are all the inheritors of a long tradition reaching back to the cave drawings millenia ago. The flowing lines of the animals shown here from the caves of South France will hopefully encourage more of you to join art classes.

The every day activities ran smoothly for the year with highlights from the choir and the musicians and their performances. Then

we had the earnest discussions after each set of bridge, scrabble, and mahjong. In other rooms were presentations on current affairs, on the world around us, on the technology we live with and on the history we have lived and known. Always there has been a sense of learning and sharing and keeping our minds keen and alive.

Languages were tackled and conversations carried on while in other rooms music and theatre was discussed. To all those with talent and expertise which they share so willingly, enjoy the summer break and we look forward to welcoming you back.

Lascaux Paleolithic cave painting



Swimming in the sea

The Brighton Sea Baths play a significant part in the lives of many from this area. There are those who swim there daily throughout the year, those who emerge to swim once the water is warmer, and those who simply sit and watch their loved ones indulge their passion.

Visiting the Brighton Yacht Club the other day it was brought home to us just how fashions have changed. Lazily sunning themselves, or energetically diving off the jetty, were a number of young women and men - yes school had finished. What would they have made of our Victorian predecessors we wondered.

In the 19th century, female bathing costumes weren't the fashionable items they are today. A lady would wear a smock-like garment that concealed any possible glimpse of flesh or feminine curve. She would enter her bathing-hut carriage on dry land and the machine was pushed – or drawn by horse

– into the sea, allowing her a discreet and private entry to the water.

Victorian men didn't have such inhibitions. Some bathed in undergarments, but most men took advantage of the enforced privacy and would swim without clothing.

see in old photographs and postcards.

No doubt the interest in those of the other sex gathered to bath would have remained the same as today - human nature does not change. We can only wonder the ways in which they made contact.



The segregation rules made it very awkward for family groups to enjoy time together at the seaside. In 1901, at Brighton, mixed bathing was allowed during specified daytime hours.

Ladies' swimming costumes became more pyjama-like, and gentlemen wore vest-and-pants outfits which we



The Importance of older people in the family

The fact that people live longer than ever before, and that we have an ageing population, should be something to celebrate. After all, the alternative to living longer is not great. However, much of the talk in the media centres around the burden of our ageing population, and the negative changes that we face as we age.

More and more older Australians are choosing home care services in order to age at home, and continue playing their vital role in the family well into their 80's and beyond – carer, teacher, mentor, hero, friend and guide, not just to their grandchildren but to their own adult children, their extended family and their community:

1. We often think of diversity only in cultural terms yet intergenerational diversity offers similar rewards and results for those involved. Our parents, grandparents and older relative's knowledge can help us understand the evolution of an idea across time and bring a greater depth to seeing why we are where we are today.

2. For all of us, spending

time with a grandparent or elderly friend or relative allows us to reflect on our own values and judge our behaviour by different standards rather than those of our immediate peers.

3. Older relatives often have more time to simply play with younger members of the family and will often bring a sense of adventure or fun to games and outings that can otherwise get lost in the organisational details. Grandparents take the pressure of the primary carer and provide an opportunity to share not just the love, but the never-ending demands of parenting.

4. Parenting is both a skill that we learn on the job and a skill that we never fully master. Turning to grandparents, aunties, uncles, older cousins or family friends provides the opportunity for wisdom, assistance and support both emotional and physical. This can be a balance of asking for assistance without constantly being told how to parent better, and requires patience by both parties to find the right mix of guidance and support. But with clear communication, the advice an older relative can provide from their own

first-hand experience can be a relief at times we just don't have an answer.

5. Older members of our family have often lived through wars or seen harder times and be a source of inspiration for younger family members. Their stories of adversity, or simply of navigating life over a long time, help children to realise that life can be navigated through determination and hard work. Just as importantly an older family member can often provide the role of mentor, encouraging and inspiring a younger child to chase their dreams.

6. One of the best things you can offer an elderly parent or loved one is the opportunity to remain socially active and to remain connected to family and friends. Talking and interacting with people keeps the brain active which in turn has been shown to slow down the onset of cognitive decline.

Research shows that older people ageing at home are more likely to remain connected to community, friends and social groups.

[Taken from **"Nurse Next Door"** with grateful thanks]

Kitchen Garden - Courgettes

'Once planted out, regular watering is advisable and, when the baby marrows start to form, they should be picked, or at least checked, every couple of days. Go away for a week and, when you return, one or two of the vegetables may no longer be recognisable as courgettes.'

When I was young and given watery, tasteless marrow to eat (better if stuffed with minced beef or lamb), I doubt if anyone knew the vegetable could be picked in its immature state, when it was the length of a finger rather than a forearm and much more palatable. Courgette and zucchini didn't enter the kitchen garden dictionary until the late 1950s.



I find that courgettes are easiest to grow if started in individual pots, sowing one seed, not flat but upright, in each pot. This year, I am growing a yellow variety ('Atena Polka') and a dark green ('Midnight'). Once planted out, regular watering is advisable and, when the baby marrows start to form, they should be picked, or at least checked, every couple of days. Go away for a week and, when you return, one or two of the vegetables may no longer be recognisable as

courgettes.

There are various summer squashes, of the same cucurbita family as courgettes, which are curiously shaped, such as pattypan, which I have not tried to grow. The so-called spaghetti squash, which has stringy flesh, should not be confused with 'courgette spaghetti', made with an ingenious modern gadget known as a spiraliser which converts the vegetable into spaghetti-like strips.



This is something perhaps to be tried this summer, when I may also gather a few courgette flowers to fry in batter, stuffed with cheese or rice. But we seldom manage to cut our courgettes until the flower heads have withered or fallen off. I prefer then to slice and stuff the vegetable with a tapenade, as recommended in Jonathan Meades's delightful new book, **The Plagiarist in the Kitchen**.

Courgettes don't last once harvested but, if grown to marrow size, they can be kept for a few weeks, ideally hung up in string bags.

Nostalgia

It was fun asking about some of those memories and things that we remember now "Back When", which younger people around us wouldn't even recognise. Below is a record of some nostalgic moments passed on to the editor.

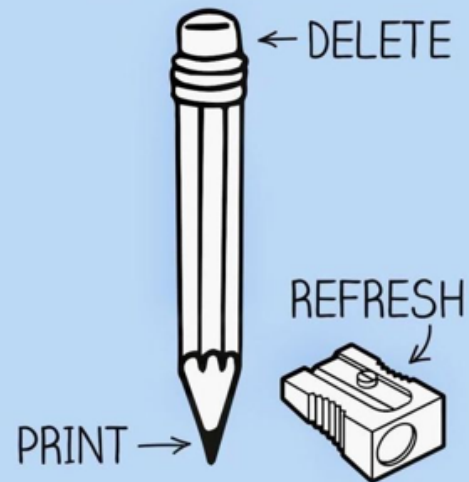
'I remember, with wistful happiness, going out on Friday and Saturday nights when I was at school. There were no cellphones, so without firm plans, all you could do to hunt down whoever you wanted to find was to walk round to every place where your friends were likely to be gathered. You would ask people if they had seen so-and-so, but if you were trying to be casual asking about your 'crush' you could blow the whole effort in one question'.

'Knowing the people in my neighbourhood by name. All the adults knew each other and would get together. There was trust in those days, it doesn't exist anymore'.

'Driving past the swings where my friend and I were astronauts, blasting off to explore the universe. Even after 50 years I can still feel it just the same'.

'I miss being a kid in the country. We

**WHEN I WAS A KID, THIS
WAS MY COMPUTER:**



did everything outside, and there were always other people out and about. I didn't have to stay with Mum and Dad, and there were no rules about where I could or couldn't go'.

'For me it is the 60's and 70's, the music and the way we moved around. The big debate as to Rolling Stones, or Beatles. You didn't seem to be able to be for both, it was one, or the other.



Better than a mobility scooter!

Film & Theatre

THE FILMS OF POWELL AND PRESSBURGER

It takes an outsider to spot the best – and worst – things about the British.

When that outsider is Martin Scorsese, you're in for a treat. Scorsese, a Times Literary Supplement subscriber, could have been a terrific film critic if he hadn't been such a terrific film director.

Because of a strange licensing issue, US films weren't shown on postwar American TV but British films were. And so Scorsese (b 1942) grew up watching British movies – in particular, the delightful work of Michael Powell (1905-90) and Emeric Pressburger (1902-88).

Scorsese became so obsessed with Powell that when he came to England in the 1970s, he tracked him down to a small Gloucestershire cottage. Scorsese befriended him and – though he's too modest to say it – revived his career.

Powell moved to Hollywood as a consultant and married Thelma Schoonmaker, Scorsese's long-term film editor. He also gave Scorsese informal advice on his films. But Scorsese continued to admire him, as did his fellow Americans Francis Ford Coppola and Brian De Palma. How

funny that the charming, hyper-British films of Powell and Pressburger should influence those American bloodbath classics The Godfather, Taxi Driver, Goodfellas, Scarface and Carlito's Way.

The poignant Scorsese-Powell friendship bookends the film – but the movie is really about the marvellous Powell-Pressburger partnership.

In background, they were chalk and cheese. Powell was a middle-class Kent boy, who went to Dulwich College and King's School, Canterbury. Powell learnt his craft in the 1920s with Rex Ingram and Alfred Hitchcock, and churned out quota quickies in the early 1930s.

Pressburger brought to the partnership all the originality of the genius outsider. Jewish, born in Hungary, he wrote scripts in Germany and France, fleeing Berlin and Nazi persecution in 1935. Pressburger said he was 'born at the age of 33', when he came to Britain and restarted his career in a different country and a different language.

Thanks to Alexander Korda (producer of The Third Man), Pressburger met Powell on their first collaboration, The Spy in Black (1939), about German U-boat sailors in

the Orkneys in the First World War.

And so their unique, almost telepathic link was forged. Pressburger wrote the scripts and Powell directed them; they produced them together. In archive footage shot in their old age, Powell speaks in urbane, diffident English; Pressburger with a thick accent. You can sense their strong link, as they smile at each other's reminiscences – they never had a cross word in 20 years' working together.

This is really a film for Powell and Pressburger fans. If you are one, you'll share Scorsese's enthusiasms. He was thrilled by their nitrate colour prints, used to produce intense, saturated colours. Watching The Life and Death of Colonel Blimp (1943), the young Scorsese was blown away by the duel between Blimp (Roger Livesey) and Theo Kretschmar-Schuldorff (Anton Walbrook). The film concentrates on the build-up rather than the duel itself. He used this technique in Raging Bull (1980), focusing on Jake LaMotta's long walk to the ring.

'All art is one,' Powell said of the combination of his influences. And Scorsese is the ideal guide to the Powell-Pressburger art of dreamlike, magical film-making.

Harry Mount

Annual Christmas Choir Concert

The Glen Eira and Bentleigh Choirs combined forces on Sunday 17 November for the annual Christmas choir. More than 80 people gathered at the Glen Huntly U3A campus to enjoy an afternoon of entertainment. Val Suhr, our wonderful choir leader, was joined by Nola on keyboard and Keith on drums for the concert. The Christmas choir is a highlight on the U3A calendar and a celebration of the strength and enthusiasm of our members. Special thanks to all the choir members and the volunteers who assisted on the day. A great day.

Kerry Martin





WINE APPRECIATION WITH VRENI STOLLER

In 2007, Vreni started the Wine Appreciation classes, with the venues at various members' homes. The classes were then held-very temporarily- in the clay modelling room. This was quickly relocated because on one memorable occasion one Summer, the smell of wet clay was overwhelming. (I've never come across a suggested "pairing" of any wine with wet clay in a hot room)!!!Once we met in the U3A foyer, with the predictable outcome that many hovered around the tables, hoping to grab some wine and food. Now we are in Green Room 1, a much more congenial setting, but even then we learned early on not to leave prepared food unguarded in the kitchen!

Each class we are offered six different wines, and judge each wine by: appearance /3; nose /7; and palate/10 for a total out of 20. We start and

sparkling white.



THREE THINGS I AM
SKILLED AT:
1. DRINKING WINE
2. EATING CHEESE
3. DRINKING WINE
WHILE EATING CHEESE.

Various themes were applied to each class, like: wines of the world; different regions and countries; varietal wines and lesser known grape varieties. There are copies of the wine wheel, classifying wines according to taste, including berries, grass -and skunk! Each year we have a blind tasting, when we have a usually inept guess at vintage; varietal or blend; country or region.

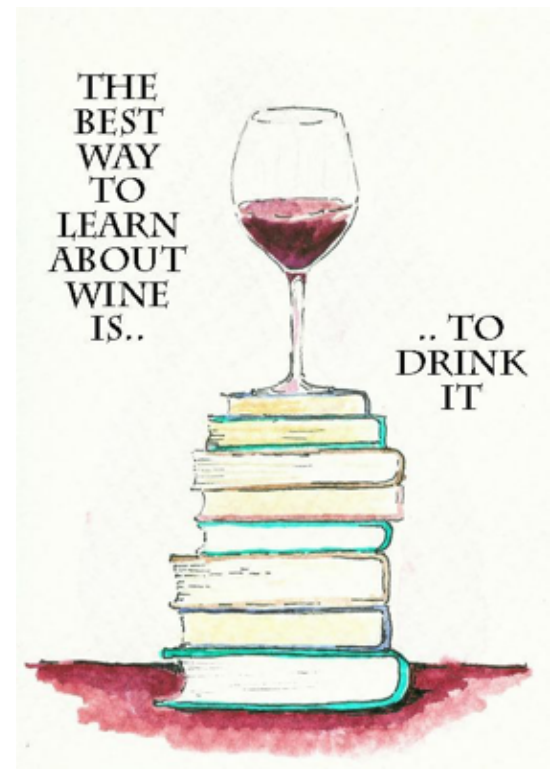
Vreni is tireless, enthusiastic and researches for information on each wine's region, history etc. She also tries to work around any overseas trips so the Wine Appreciation classes can

go ahead.

Thus class members can try many wines (white and red) we wouldn't normally try, in a most pleasant atmosphere.

Thank you, Vreni, for all your positive input.

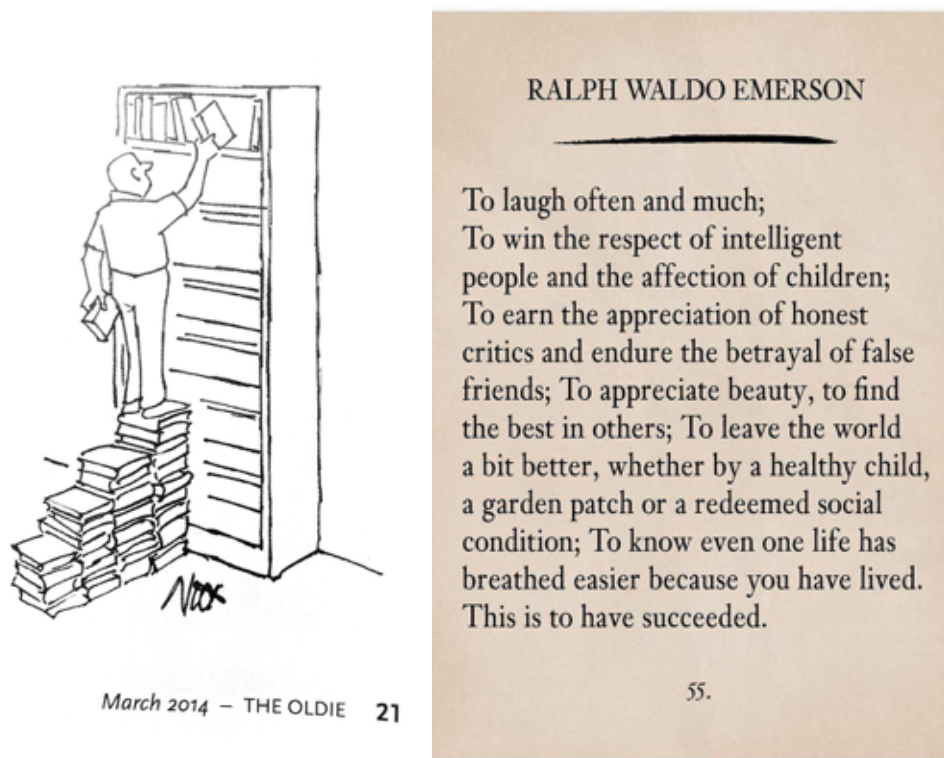
Margaret Blight



New Horizons

The quarterly magazine of the Glen Eira U3A, delivered to members in the third week of March, June, September and Late November or November. Any members wanting their courses or interests publicised, or would like to contribute news, photos and other thoughts, please send your material to the Editor at; newsletter @gleneirau3a.org.au.

Closing date for Issue 142, is Friday 7th March



2025 Key Dates First Semester

2025 Early Enrolment - Tutors & Volunteers

Mon 13 Jan 2025 9:00am

2025 Enrolment - Members

Wed 15 Jan 2025 9:00am

Semester 1 2025 Starts

Mon 10 Feb 2025

Labour Day - no classes

Mon 10 Mar 2025

Good Friday - no classes

Fri 18 Apr 2025

Easter Monday - no classes

Mon 21 Apr 2025

ANZAC Day - no classes

Fri 25 Apr 2025

King's Birthday - no classes

Mon 9 Jun 2025

Semester 1 2025 Ends

Fri 4 Jul 2025

