

Chairman's Letter

Mike Rowe

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I do hope that you are all giving our eight new members who signed up at the open meeting a warm welcome; and if our recent recruits have not already done so - please make yourselves known to Carole Lawrence, our Membership Secretary, or any of the committee as we will be pleased to hear from you.

The most recent membership number is No. 754, as we always issue the next new number and don't recycle old numbers when someone leaves. Looking back at the original 120 who signed up ten years ago, 50% of them are still Malling U3A members with many having joined the new Kings Hill and Meopham U3As. We currently have 445 members, so there has been a continual change in the membership and our meetings continue to be well attended. Your Committee is always keen to hear your views on our meetings and groups, so even if you are one of our newer members, please

let us know your thoughts about what would make Malling U3A better for you, particularly if you have difficulty in accessing our main meetings or groups.

The essence of U3A is "coming together to continue our educational, social and creative interests in a friendly and informal environment" and "draws on the strengths and enthusiasms of all its members." – words taken from the national U3A website at www.u3a.org.uk so do take a look at it. This emphasizes the importance of participation and I'm sure that everyone has something to contribute.

With bonfire night behind us, we now look forward to Advent and Christmas and there is already a distinct seasonal chill in the air; Angela Story and Carole Skinner are making some excellent arrangements for our Christmas Lunch at Hadlow Manor and I look forward to seeing you there.



CHRISTMAS LUNCH

LAST CHANCE TO BOOK-28 NOV!
 Angela Story will be taking bookings/cheques at Tuesday's meeting or alternatively return the attached booking form with payment by then.

12.30 for 1pm,
 Thursday 7 December
 Hadlow Manor Hotel.

November Meeting: Noel Coward



Blithe Spirit: I like long walks, especially when they are taken by people who annoy me.

At this month's meeting, Frances Hughes will talk about 'The Master' - Sir Noel Coward (1899-1973) as artist, composer, playwright, actor, poet and dancer **writes Derek Carpenter**
 Noel Peirce Coward was born in 5 Waldegrave Road, Teddington, on 16

December 1899 – thus he was a Victorian. He had no schooling from the age of ten, played the piano naturally, and danced in professional ballet. However, he was an all-round genius and though his parents had little money he had ancestors who would have understood and praised his character and striking ability. His great grandfather from his mother's family was Henry Veitch, King George III's Consul General in Madeira. His paternal grandfather, James Coward, was the resident organist/pianist at the Crystal Palace and sang in his youth in the Westminster Abbey choir.

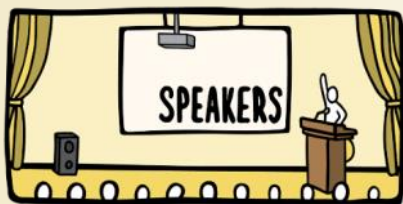
The talk will explore the theatrical and musical career of Coward, but also spend time looking at the paintings he produced, most often when he was living in Jamaica. He is buried at the top of Firefly Hill in Jamaica but is remembered by a plaque in Poets' Corner, Westminster

Abbey, put down in his memory by Queen Elizabeth, the Queen Mother. When he visited her at Balmoral at Christmas they danced and sang together 'My old man said follow the van, and don't dilly-dally on the way!'

Our speaker is Frances Hughes: after 38 years in Education, 18 as a Head-teacher, Frances is now a freelance lecturer in Art and Theatre History at the National Portrait Gallery, the Garrick Club, the London Centre for Theatre Studies and for NADFAS. She is Chair of both the Irving Society and the Henry Irving Foundation and Honorary Secretary of the Shakespeare Reading Society, founded in 1875.

Frances has written two theatrical presentations on Sarah Siddons and Edith Evans that have been performed at the King's Head, Islington, and Epsom Playhouse.

In brief



All the right notes :
The subject of the January talk is con-
tralto Kathleen Ferrier



23 January 2018
Kathleen Ferrier
Dr Christopher Fifield
27 February
The Roman Empire
Professor John Ray
27 March
Folk Music through the years
with Fiddle & Faff

Tea Rota November:

Ann Underdown, Pat Bell, Stephen
Hatfield & Rosemary Lea
January advance warning:
Caroline & Adrian Bouwens &
Shelagh & Mike Jones
Brenda Hurd



The Newsletter

Have you got a story to tell? Per-
haps a poem, an anecdote or do you
have a bee in your bonnet? Ideally,
items should be 300 to 500 words in
length, although the **Learning: Ide-
as worth spreading** is usually long-
er; photos always help. Email us on
dumbodds@gmail.com

**Trevor Ledamun
Mike Rowe**

The Digital Photography Group and
the Computer Group (both of which
were supported by Trevor) were
asked by Trevor's widow, Christine,
to help dispose of quantities of pho-
tograph printing paper, CD accesso-
ries and other items. As a result, we
have been able to make a donation
of £60 to the Heart of Kent Hospice
in memory of Trevor from sale of
most of the items.

Malling U3A

Computer Group

Chris Daly, Group Convenor

Chris gave a talk at the October
meeting about ideas for "Techie"
gifts for friends, family or yourself. The
talk is posted on the Malling U3A web-
site, on the "Computer Group" page, for
those that could not make the meeting.

Monday 4th December

Chris will talk about "Internet Banking
and mobile payment systems"



NO meeting in January.

*Meetings are open to all Malling U3A
members and start at 14.00hrs at Ryarsh
Village Hall. Cost is £1.00 each including
tea & Biscuits. Just turn up if interested.*

Malling U3A Outing

IGHTHAM MOTE

Pam & Derek Carpenter

On the cold and damp evening of
Saturday 21st October two dozen
U3A members made their way from the
warmth of the restaurant at Ightham
Mote, where we had ordered our drinks
for the dinner to come later, to the Great
Hall of the house itself where we were to
witness a remarkable performance of
'The Turn of the Screw' by Henry James.
Some of us had been in the same place a
couple of years ago to see Kate
Glassock's performance of *'The Magpie'*,
her one-woman drama featuring the
nursemaid to the children of Henry VIII.
Now she was presenting the Governess'
story of her time at Bly and the ghostly
goings-on as she followed her dead pre-
decessor Miss Jessel whose reappear-
ance, in her mind's eye, together with
that of the former butler, Peter Quint,
now also dead, formed the background
to this late-Victorian story.

Tony Powell, the former Vicar of Bor-
ough Green, whose dramatic presenta-
tions many of us have witnessed in both
parish and cathedral, had managed to
condense Henry James' 55,000 words to
some 7,000 which were brought to life as
Kate Glassock gave yet another master-
ful word-perfect presentation, changing
from one character to another with her
own role running seamless through it all,
at the end holding in her arms the dead



**Ightham Mote spine tingler: remarka-
ble performance with ghostly goings-on
in the Great Hall**

Miles, one of her two protégées, before
being escorted back to the mental asy-
lum whence she had been brought to tell
her story. Indeed, Tony Powell's re-
search led him to believe that Ightham
Mote, where Henry James had stayed,
was in fact the house at Bly at which the
events took place.

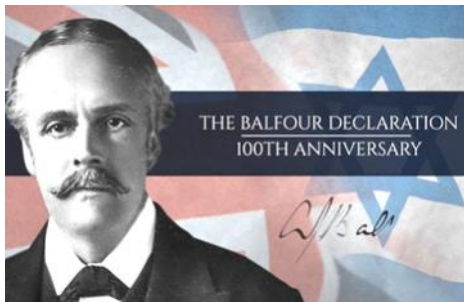
Chilled and with spines tingling, we
were then escorted back to the Restau-
rant for a splendid two-course meal of
either steak pie or salmon, with a cold
choice as well, and a choice of desserts,
accompanied by the usual convivial con-
versations for which U3A friends are
renowned. Our gratitude to Jenny Wil-
liamson who organised a splendid even-
ing for us – and to Kate and the catering
staff at Ightham Mote for giving us such
good value for money on yet another
memorable U3A outing.

NEWSLETTER DEADLINE

We do not publish a **Newsletter** in December so the
deadline for the next issue is **Sunday, 14 January 2018**.
Please email contributions together with pics, if possible, to
the Editor, S Sangha at: dumbodds@gmail.com



West Kent U3A Study Day
Middle East Matters
 Rosemary Lea



The Balfour Declaration: Led to conflicts

William Tyler in his lecture entitled **Ottoman Tragedy** discussed the Palestine / Holy Land problems from 1914 - 1919 mainly the agreements made during WW1 between Britain and France ,as they carved up the Middle East in a haphazard manner ,which is the cause of many of the conflicts today .

Jonathan Farley on Arab Israeli Conflict 1919 -1977 explained the conflicts that arose between the Israelis and the Palestinians as a result of the Balfour declaration 1919, when vast numbers of Jews settled in the Holy land.

By 1948 the state of Israel was established and 750,00 Arabs and Palestinians were expelled .He included the rise of the right wing Zionist terrorism after

1946 and the founding of the PLO with its headquarters in Egypt in 1964 .

There followed a series of wars and terrorist incidents including the Arab Israeli War in 1948/1949 and the 6 day war in 1967 .

The Palestinians still had no homeland and there were 2 million refugees in the wider area .Our speaker lost his father in the 1948/ 1949 war .

The third lecturer was **Brian Beeley** who gave us his usual fascinating **Update on the Middle East** . He itemised the triggers of the new conflicts and the effect of outside interference .

He also explained the rise of ISIS

(Daesh or ISIL)in terms of the collapse of Iraq and the minority Sunni rule. This has developed into a ruthless death cult , "a powerful well funded fighting machine", which ,he predicts ,will continue to commit more outrages in Western cities .

He spoke of the change of demography in Israel because of the Palestinian population explosion ; the problems in Syria now Russia is supporting President Assad ; the Kurd's demand for a homeland on the borders of Turkey and Iraq and Saudi Arabia's support for Israel against Shia dominated Iran .

Finally he spoke of the Saudi attacks on the Yemen, which have resulted in thousands being killed and the largest outbreak of cholera in modern times.

Meanwhile the UN ,the British government and Europe try and support the 35 million refugees and displaced persons resulting from the conflicts in this area .

If members want to know more, the handouts made by the speakers were very comprehensive and could be obtained from the Paddock Wood branch

Cricket Appreciation Group
 Derek Carpenter



Bend it like Botham: Women's cricket on the bounce.

This month the members of the Cricket Appreciation Group ended their season by lunching together at The

Ewe and Lamb at Rolvenden Layne, near Cranbrook, having first met to discuss some of cricket's great all-rounders. We shall meet again for the new season in January when we shall hold a post-mortem on the Ashes series which, if the 5th and final Test at Sydney runs its five-day course, will have ended a few hours before. Our monthly meetings on the second Tuesday of each month will then continue with a short presentation by each member of Wisden's *Five Cricketers of the Year* in the year of our birth (which range from 1933 to 1947), a consideration of those whose cricketing exploits have caused them to be knighted, a session looking forward to the coming County and International season, another

in which we look at some of the Test captains of recent generations, and one where we look at partnerships of those who have usually worked in tandem – players such as Laker and Lock, Hutton and Washbrook, Trueman and Statham come to mind. We're hoping to watch some cricket together too when the summer comes, and are determined that one of the matches will feature women's cricket. Much to look forward to through the winter and into next year – and if anyone would like to join us the details are in the Handbook, or you can contact me: you'll be made very welcome Please contact, Derek Carpenter t: or e:

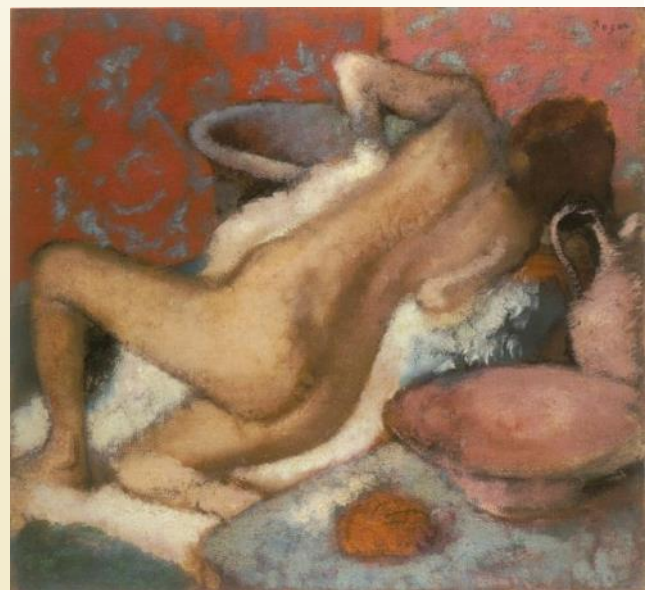
The sun shone, having no alternative, on the nothing new



"We've begun to raise daughters more like sons... but few have the courage to raise our sons more like our daughters."
 - **Gloria Steinem**

"...her wings are cut and then she is blamed for not knowing how to fly."
 - **Simone de Beauvoir**





Through the keyhole

Angela Lovegrove, the Convener of the Learning to Look at a Painting group has been immersed in art all her life. She discusses the 'Bather' series from the "Drawn in Colour: Degas from the Burrell" National Gallery exhibition which was the group's study trip in October.

Although Degas was a founder member of the Impressionists, he did not see himself as one of them. He saw himself working in the tradition of the masters and said of Rubens "he was the painters' painter"

He never worked "en plein air" he drew and painted in his studio. Degas had studied drawing under Ingres and drawing was the foundation of all his work. Degas made use of the camera and the

He joked that if he could he'd organise gendarmes to shoot plein-air painters

wonderful drawing medium of the pastel with

the ever increasing number of colours and grades of pastel from hard to very soft crumbly sticks.

Like Monet he made series of paintings, working and reworking his compositions. In his later years he worked on a series of bathers. In "After the Bath, Woman drying herself" 1890 - 95 [main picture]. She has the monumental presence of a classical figure but she is a local beauty with flaming red hair. The figure is drawn in charcoal first, before applying pastel in strong diagonal strokes emphasising the forms of the body and the structure of the composition. Sometimes his pastel strokes will go beyond the form to show some movement in the figure. To obtain the depth of colour Degas would use a fixative over areas of the drawing to enable him to add more colour which would not disturb the pastel beneath, thus keeping the painting fresh and bright.

In this painting Degas has extended his composition by adding an extra sheet of paper to the lower quarter, you can just see the line cutting through her calf and just below her thigh. He also extended the composition at the left hand side. He

Colour Me Pastel: Hilaire-Germain-Edgar Degas [Clockwise from main]: After the Bath, Woman drying herself (1890/95); Woman in a tub (1896/1901); After the Bath (1896).

never bothered to conceal his joints. or that the bath and drape over chair back have been cut off. He is showing us a glimpse of the woman drying herself. It is the drawing and placing of the figure with its curves, shadows and highlights, its textures and movement that make up this domestic scene. Every part of this painting has been thought out, the cool colours of the background and the bright golden yellow of the chair and her slipper surround the strong structure of her body. Degas had started with a tightly composed study of the bathers back on a single sheet of paper. The final composition consisted of seven sheets of paper.

Degas remarking "that up to now, the nude has always been represented in poses which presuppose an audience, but these woman of mine are honest, simple folk going about their ablutions. It is as though you looked through a keyhole.