

THE JOURNAL OF THE MALTESE DIASPORA

MALTESE NEWSLETTER

BUILDING BRIDGES BETWEEN MALTESE ALL OVER THE WORLD



Waldemar Beck



Anthony Xuereb



Charles Bonavia

MALTA AND THE ANZACS – 100 YEARS AFTER

<https://www.facebook.com/gioconda.schembri?fref=nf>

April 19, 2015 .

On the 25 April, ANZAC DAY, we will commemorate the 100th anniversary from the Gallipoli landing, where the Anzac spirit was born. Among the Australian and New Zealand troops that enlisted in World War 1, there were also a number of young Maltese men who had made Australia their second home.

Through a series of serendipitous events, I encountered the names of three of them who were university graduates and who had migrated to Australia in pursuit of a brighter future.

Their names were Charles Bonavia, Waldemar Beck and Anthony Xuereb. One of them was among the thousands of casualties on the 25 April 1915. Another one was killed in action in 1918 and only one came back alive although severely shell shocked.

I have been doing some research on these three brave men and was also privileged to have met their families or people who knew them. Lest We Forget

Dr. Gioconda Schembri - Australia



*You are cordially invited to send us a message on the occasion of the 100th issue of the **MALTESE NEWSLETTER***

*Next publication will be a **SPECIAL EDITION** of this very popular journal of the Maltese Diaspora..*

We do appreciate your comments and support



Tikteb Lina Brockdorff minn Malta: Nixtieq nesprimi l-apprezzament tiegħi għall- "Maltese Newsletter – the Journal of the Maltese Diaspora" ta' Frank Scicluna. Min jaf kemm il-sieġha ta' xogħol din tisser għalih barra t-taħbit ieħor li jitlob minnu l-pożizzjoni tiegħu.

B'dankollu nassigura li dan it-taħbil il-moħħ biex jipproduci l-magazin mhux mitluf, għax jien żgura li mhux waħdi nkun qed nistennieh. Veru li s'issa m'għandix nies ta' familji tal-qrib li jgħixu l-Awstralja, imma niftakar bosta u bosta ħbieb li



Emotional migrants leaving Malta for Australia in 1950

invizibbli ma ħuti l-Maltin li hallew xtutna.

f'żoghżiti salpaw 'l hemm u lili qasmuli qalbi. Għadni qed narani hemm fix-xatt tal-Belt ngħinhom jilgħu fuq id-dgħajjes, billi jien u oħti Josephine Mahoney konna fis-St. John's Ambulance Brigade. Kulhadd jibki għax dak in-nhar konna nqisu ħaġa bħal din bħalha l-akbar tragedja.

Telqu biex ma narawhom qatt aktar! Aħna l-Maltin ngħidu "li ż-żmien jagħtina parir" u f'dan il-każ nafu sew li bosta minn dawk il-Maltin li telqu fost ħafna dmugħ ta' qsim il-qalb, illum – jekk għadhom ħajjin – jirringrazzjaw 'l Alla li

ħadu dik id-deċiżjoni. Jekk ħallewna, żgur li uliedhom, għalkemm xorta jħobbu lil Malta, ma jiddispjaċihomx li jinsabu hemm. Iva, nkun qed nistenna l-magazin għax inħoss li qalbi b'xi mod għandha rbit

Ibda biex huwa magazin imtella' b'mod tant attraenti u artistiku, bi stampi u ritratti ma' kull artiklu. Nibda naqra bla sabar kull kelma, insib x'qed isir mill-Maltin, insir naf min ħalliena u fost kollox nifraħ meta xi Maltin tat-tieni jew tielet generazzjoni jirnexxihom jagħmlu isem f'dik l-art il-ġdida li marru fiha fost riskji kbar ta' dak iż-żmien. Ma nafx kif sabu l-kuraġġ jaffaċjaw xahar sħiħ fuq il-baħar f'kondizzjonijiet xejn komdi.

When the Maltese Foreign Affairs Minister visited Australia in 2012, an elderly lady, a grandmother, approached him with tears in her eyes and begged him: "When you go back to Malta, do please tell them that we still love Malta. Tell them that we never stopped loving our mother country and that we can't come back because our children and grandchildren are here."

Twins master Maltese in just one week

Times of Malta Oct 18, 2015 Sarah Carabott



Two young Englishmen have bust the myth that learning Maltese is difficult and have succeeded in holding a fluent conversation after just one week on the island.

Twins Matthew and Michael Youlden, 32, do have an edge in mastering the Semitic and Romance elements of Maltese – they already speak nine languages: English, Irish Gaelic, French, German, Hebrew, Spanish, Portuguese, Italian and Catalan.

Matthew also speaks Dutch, Afrikaans and Faroese, while Michael can converse in Hungarian and Albanian. They have now added Maltese to

their list, following a recent one-week visit where they listened to the local radio and TV stations, spoke to the locals and read books in Maltese.

When they were not learning the language, they ate sausage rolls and fish, and drank Kinnie, they said, conversing easily in Maltese over Skype. They played down the belief that it was difficult to learn Maltese.

“We think it’s a myth and the same can be said about other languages. When it comes to learning a language, we think you should always focus on the easy stuff – the things you can relate to due to similarities in your own language or languages you already know, and Maltese is a great example of that. “It’s also a great example for Europe – integrating so many different languages into one.”

“It’s also very interesting from a linguistic point of view because it’s the only Semitic language native to Europe. It’s also interesting given the mix of an essentially Arabic base with Romance (Italian, French) and Germanic (English) vocabulary.”

BANNING THE BURQA? By Kurt Sansone



Wearing the burqa may be banned as the government considers clarifying an existing law that prevents people from covering their faces in public.

It was Equality Minister Helena Dalli who this morning hinted at the change during a political meeting at the Birżebbuġa Labour Party club. Without elaborating, she said the existing law made it clear that people could not wear a mask or change their appearance in a public place.

“My right to dress as I please stops when it impinges on another person’s right to enjoy security,” Dr Dalli said, adding the government was considering changing the law to make it “clearer”.

She said it was a Cabinet decision taken under the previous administration that issued directives to the police not to stop people wearing a burqa in public.

Dr Dalli said she could not understand Opposition shadow justice minister Jason Azzopardi’s rant on Facebook, calling for the burqa to be banned. “Jason Azzopardi sat on the Cabinet that had issued the directive to the police not to take action against people who wore the burqa,” she said.

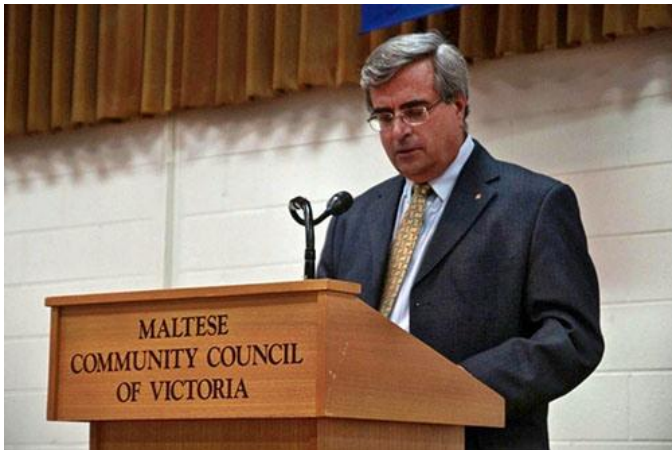
The burqa is a dress that provides full face covering and is worn by some female Muslim adherents. On the other hand, the niqab just leaves the eyes uncovered while the chador is worn tight around the head but leaves the face fully exposed. The niqab is often erroneously referred to as a burqa.

In Parliament last week Home Affairs Minister Carmelo Abela told PN MP Clyde Puli the police did not take action against persons wearing the full face veil for religious reasons because this did not contravene the country's laws.

He said the police acted against anyone wearing a mask or anything aimed at changing his appearance in breach of the criminal code. However, the police could order the removal of the veil if they had a reasonable suspicion that the person was about to commit a crime.

NIRRINGRAZZJAK

MALTA AND THE ANZACS – THE NURSE OF THE MEDITERRANEAN



Nixtieq nirringrazzjak dejjem li tibgħatli din in-newsletter kull ħarġa. Niehu pjaċir naqra fuq il-komunita' Maltija ġewwa l-Awstralja. Jien li kont fost il-Komunita Maltija f'Melbourne għal kwazi 4 snin, naf kemm ħutna Maltin għadom jgħozzu t-tradizzjonijiet u drawwiet Maltin. Komplu hekk.

Filwaqt li nirringrazzjak li bghattli kopja tal-ktieb eċċellenti tiegħek *Nurse of the Mediterranean*, nifrahlek tal-produzzjoni ta' l-istess ktieb. Il-ktieb juri s-sehem ta' Malta fil-Gwerra l-Kbira metaa laqgħet fiha suldati ANZACs biex jiddewwew f'Malta. Uħud mietu hawn, oħrajn iddewwew temporanjament u nbagħtu pajjizi oħra għal aktar kura, oħrajn tfejqu u reġghu intabgħtu jitqabtu filwaqt li kien hemm oħrajn, li ma setgħux jitfejqu, intbghatu lura lejn art twelidhom.

Frank inti taf kemm kont ħabirikt biex dawn il-fatti jiġu magħrufa fl-

Awstralja u ninsab sodisfatt li dan irnexxili nagħmlu sa ċertu punt. Dejjem hemm x'tagħmel aktar u nispera li dak li nbegħda jkompli jissahħaħ.

Inselli għalik u l-Maltin ħutna fl-Awstralja.

Charles Mifsud - Ex- Konlu Ġenerali Victoria.

TO RESERVE A COPY CONTACT Frank Scicluna – honconsul@live.com.au



Awards in Sardinia



Raisa Marie Micallef, 13, Hayley Azzopardi, 11, and five-year-old Geneve Dimech with composer Sammy Galea in Sardinia, where they took part in the 26th edition of the Festival Internazionale Città di UTA. Azzopardi won the Gran Prix award, Micallef clinched the best lyrics award, while Dimech was awarded for best song and best voice. The songs were written by Joe Julian and composed by Mro Galea.

Featured Artist: Stephanie Borg



I love colour! It's what urges me to start a new artwork. I don't usually have an exact idea of what my finished piece will look like and the process is always daunting ~ I am filled with both confidence and insecurity. Inks are still my preferred medium and I get quite a thrill working with them ~ each brushstroke is an irreversible moment of truth, discovery and magic in which I try to capture the expression in that unique moment.

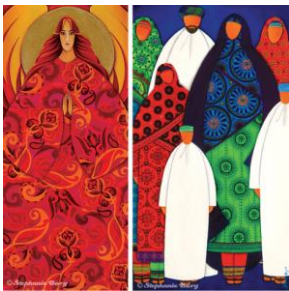
I believe that inspiration is everywhere, and sometimes I'm not even aware of it at the moment I'm experiencing it. However, my own state of being always plays an important role in my choice of colour, medium and form. This awareness helps me keep redefining myself ~ casting off the old me in search of the new. I don't like labelling my work because I find that limiting. Experiences, influences and thinking affect the working process of an artist, and these can bring unpredictable and exciting changes. My fascination with pattern has been my



constant companion since childhood. During the creative process, I'm always amazed at how my only limit is my own imagination! I nurtured a love for paper and typography throughout my years working as a graphic designer and I combine these within the projects that I do either for my own products or for my

clients.

"My name is Stephanie Borg and I am from Malta, currently also residing in this colourful tiny island in the middle of the Mediterranean. I'm a self-taught artist with a great passion for colour and pattern. I am also a graphic designer with over 20 years of professional experience in the field. My fascination for colour and pattern has been my constant companion since childhood – I used to accompany my mother to textile shops and was always asking for fabric scraps so that when at home, I would study the patterns and colour combinations, and try to match them together, whilst also trying my hand at drawing my own creations.



After completing post-secondary school and choosing to be a graphic designer, working my way up to a senior post, I moved to the Sultanate of Oman, where I lived for about 6 years. In Oman I started drawing again and I have been quite prolific since then. My greatest source of inspiration were the Omani women in their traditional attire with all their different colours, patterns, sequins, fringes and all sorts of embellishments. The Middle East has greatly influenced my work and enriched my passion for colour and pattern, and challenged me to look at colour combinations from a non-western perspective. The Omani women inspired my series of ink drawings that allowed me to draw these subjects in all their colourful glory whilst creating my own patterns and colour schemes. These drawings feature on my Art Cards, Wrapping

Paper and Prints.

Upon my return to Malta in 2008, I rekindled my love for old Maltese patterned cement tiles. Since then I have been photographing and redrawing these patterns, some of which I meticulously included in my ink drawings whilst others I drew in digital format. In 2013, I launched my 'Mug Collection' inspired by these tiles. In this collection I decided to give the concept a twist, in that I chose a more contemporary palette instead of the traditional colour schemes. Last year I launched a Collection of Prints featuring these patterns, whereby I kept faithful to the original colours and lines. My aim is to revive an awareness to this dying craft of cement tile-making and to bring these old patterns back to life again through objects of every-day use. I invested in my own set-up to produce the mugs: I have a printer that takes sublimation ink and paper on which I print my artworks and then I heat press each mug individually myself. I have also designed my own packaging. Each mug is individually wrapped and tied together with a ribbon and a descriptive tag.

My current projects include the launch of a new range of mugs entitled "The Artist's Collection" whereby I am creating different artworks, illustrations and patterns that would be the reflection of my muse at the time of creation. I am also collaborating with a local creator of organic soaps and lotions, Charlene Mercieca of Soap Cafe, and together we are developing a line of products for which I will be designing the packaging that would feature patterns inspired by the Maltese tiles. I am also in the process of creating a range of coasters to complement my Mug Collection.

In the meantime, I'm working on a new collection of ink drawings in preparation to my next solo expo in a couple of year's time that would have Malta's daily life and culture as a theme. My technique involves applying washes of ink layer upon layer until the desired effect, hue and opacity are achieved. This is quite a time-consuming technique and it takes me about a full-working week to finish one small piece.

Last April I was invited to be part of a collective art exhibition that was organised by Malta Enterprise and held at their recently-opened premises. During the year I take part in various local Artisan Fairs that help me gain more exposure and reach more locals and tourists alike. Interacting with people helps me gauge market likes and preferences that I take into consideration when coming up with a new line, but ultimately I always keep true to who I am as an artist."

See more from Stephanie at www.stephanieborg.com or visit her on Facebook.

STILED IN MALTA... THE ART OF TILE MAKING (MADUM)

Text: Albert Delia. Photography: Jonathan Borg



They are practically a signature of every old Maltese house, immediately discernible and identifiable through a particular palette of colours and geometric shapes. They adorned the floors of my childhood home and I spent hours creating all sorts of games inspired by their patterns, jumping from one tile to the next imagining unfathomable consequences should I miss the spot where I'd have to land.

I am, of course, talking of the traditional, patterned, Maltese cement tile. This vernacular staple, although at times often under-rated, may be said to form a very small part of the nation's unique, visual, architectural identity. There is no denying that it is a subject that instils a subtle sense of nostalgia in me. The history behind these tiles

and the practice of making them is somewhat enigmatic. In order to try and uncover some context, I consulted architect Adrian Abela who, in 2014, worked on and created an artistic installation using primarily these tiles as his medium.

The origin of these tiles can probably be traced back to Turkey during the reign of the Ottoman empire and their use and production technique were at some point taken to Spain. It is interesting to note that the use of patterned cement tiles in

Malta is a deceptively young practice. I was quite surprised to learn that they have been used locally only for the last 300 years. The number of artisans still making them is, however, dwindling. To better understand what it takes to make these

tiles, I paid a visit to one of the last remaining Maltese tile-makers still using the same production methods that were used when the manufacture of these tiles in Malta began centuries ago.

In San Gwann's bustling main road, packed snugly between a plethora of different shops and restaurants, lies Chris Colombo's little workshop, practically unchanged since the time his father was making cement tiles in exactly the same location. Upon entering this atelier it becomes immediately clear that this is a space where things are created and not simply just sold.



By the time I arrive, Chris is busy cleaning his tools after a day's work and he reluctantly gives me his white powdered hand to shake. I sit down at a work bench and am given a marble slab on which to put my notebook so I can write more comfortably and Chris immediately launches into a description of the process used to make these tiles.

Chris has been making these tiles for over three decades and began learning the trade from his father from the young age of 12. He explains that the tiles are made from a cocktail of which powdered marble, white cement and colour pigment are the main ingredients and the three tools needed to create the tiles are:

il- plakka - a mask or mould that is used to give the tile its particular design and pattern. **il-kwadru** - a brace or support that keeps the concoction together as it sets, acting as a container of sorts. **It-tampun** - an extremely smooth back plate that is placed over the mix and upon which pressure is applied.

Each coloured section of every tile is poured individually, gently releasing the viscous, colourful mixture from the "sasla" (a small container). The consistency has to be just right in order to achieve the best results and a variety of factors can alter the aesthetic and final appearance of a tile as it is being formed. The temperature, level of humidity and variations in the mixture - to name but a few - can all be responsible for a tile being thrown on the reject pile.

It is important to keep in mind that these tiles are individually made and are not produced in batches. Chris will know immediately if a tile does not fit his desired level of quality and, despite his years of experience, occasional tiles are rejected. These then serve as an indication that some part of the process needs to be adjusted to cater for the current environmental conditions.

It is already obvious that this is a laborious process requiring a lot of patience. Chris produces only about 10 miles an hour - a number that, of course, depends on the complexity of the commissioned design. On average, this amounts to three square metres a day. A quick calculation reveals that, so far, Chris has made over six hundred thousand tiles by hand. Some of the designs or moulds he uses are centuries old and have tirelessly replicated the same patterns countless times by now. When asked how the production process has changed over the years, I am told that the original practise was to use ordinary beach sand and that this has now been replaced with marble powder and that pressure on the tiles used to be applied manually and now a machine is used. These are the only two changes that have been made over the centuries, with everything else being practically the same.

Chris shares with me his concern that he may be the last of his generation to practice his trade. It is with a visible degree of disappointment that he tells me his profession may very well die out within the lifetime of his children. Interestingly enough, this is not because of a lack of interest in the product itself, in fact sales have hardly reduced since Chris has been making the tiles. The issue is finding dedicated people who are willing to take on such a physically consuming job that requires significant patience and finesse.

We quickly go through the variety of designs available. The names used to distinguish one tile from another are really quite something: 'Il-bettiegħa' (the melon), 'Għajn il-baqra' (the cow's eye), and 'Sieq it-tigieġa' (the hen's leg) to name a few. He finally shows me the drawers where the colour pigment is kept and it looks like someone squeezed a rainbow in powdered form into a drawer. As a product, the Maltese tile it is quite durable and improves with age. Certain colours, however, are more likely to fade, which is one of the reasons why blue is not used much any more. It is recommended that new cement tiles are polished since this prevents staining; tiles do polish naturally but this takes over 10 years. Since they are made to order, the customer has the option of customising the colour and design combination to their liking, meaning that you can truly have a unique feature in your home. Considering that each of these tiles is hand-made, they are not prohibitively expensive, in fact they are on par with certain mass-produced tiles on the market. Chris does not stamp or mark the tiles he makes. After having talked to him, I think that the quality of his work and the pride he takes in making the tiles is sufficient signature of his work.

Columbo Maltese Tiles, 37 Naxxar Road, San Gwann. Tel. 21380414 or 79049696. www.colombomaltesetiles.com

The world saw Pope Francis bless a boy with cerebral palsy in Philadelphia. Here's what we didn't see. Source: The Washington Post



Pope Francis kisses and blesses Michael Keating, 10, of Elverson, Pa after arriving in Philadelphia and exiting his car when he saw the boy. (AAP)

It's been nine days since their family's sudden moment of grace. Nine days since Pope Francis laid his hands on their 10-year-old son.

And now it's 6 a.m. on a Monday, and Chuck Keating is laying his own hands on Michael's body. Chuck soothes his boy, whose limbs are stiff from severe cerebral palsy, so he can gently roll Michael over in bed to change his diaper.

"Buddy, relax," Chuck murmurs. "Relax. Relax." Michael, one thin arm outstretched, starts moaning.

The Keatings' lives are defined by moments like this one, when it's not even dawn yet, and Michael's feeding tube monitor is beeping, and his twin brother, Chris, is inventing his own smoothie recipe in the kitchen, and older sister Katie is trying to find her field hockey gear. Their days unfold under the gaze of dozens of Elmo dolls, because Michael can see the color red best, and under the wooden cross above his bed, and under the words on his bedroom wall: "Everyday holds a possibility of a miracle."

A miracle - they always believed in it. And then they got one. The glow of the miracle still permeates their home "Every time we look at Michael now, we see it," Chuck says.

Kristin agrees. "So many times we feel alone. People who love us, who care about us - no one knows what we go through sometimes," she says. "It's so scary, so much of the time. I get scared of the fact that people don't see -" She breaks off, and Katie puts her head on her mother's knee.

"I feel like so many more people now are keeping him in their prayers. When he goes into a surgery, he's going to have people praying for him," Kristin says. "The pope kissed our son. He's saying that it's going to be okay, and I'm here with you."

They have never been sure how much Michael understands of the world they strive to create for him each day. Chuck believes he recognizes their voices. Kristin believes he knows his own name.

But they are certain of some things. Certain that Michael feels joy at his siblings' caresses. Certain that God hears their prayers for him. And certain that when Francis blessed him, Michael smiled.



LAYWORK – MINIATURE CLAY STATUES



My Name is **ANTHONY FARRUGIA**, I am 55 years old married with two children. My inclination especially in miniature clay statue making started since an early age of my life. Art was always my passion, making models with plasticine, sketching and designing all types of designs, starting from mural decorations to feast banners and so on.

I cannot say that I academically studied art in an art school or academy but through all my life thanks to the organization that catered for the Feast of Saint Lawrence in Vittoriosa, my birth



place, I was always in touch and close with various works of art and with people involved in various artistic field, like painters, gilders, statue makers and restorers. My constant contact with such people and artist certainly encourage the fact that I always felt in my blood an artistic orientation.

As soon as I launched my work in various shops orders boosted mostly consisted of traditional patron saints that are not available on the market, especially similar to the originals found in our churches. I feel very satisfied when I know that people have large collections of my works which are specifically identified by my initials (AF) marked in the soft clay before it dries. Some of my works have travelled beyond our shores like in U.S.A., U.K., Australia and recently in Oman. I have participated in various potter/clay exhibitions in Malta and even put up my own at the Inquisitor's Palace in Vittoriosa in November 2002. Unfortunately I never found time to put up another personal exhibition as I am very busy working on private orders, a solo exhibitions is a one year work and time is a problem.

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A CHRISTMAS PRESENT THAT LASTS FOREVER MALTA AND THE ANZACS THE NURSE OF THE MEDITERRANEAN

Malta's significant role during World War one
Nursing Australian and New Zealand soldiers who were wounded
at Gallipoli, Turkey 1914 -1918
Contact Frank hononsul@live.com.au

The Rotunda of Xewkija ... truly a sight to behold!



The village of **Xewkija Gozo** is located between Ghajnsielem and Rabat, the capital city of the island. It's one of the oldest villages in Gozo. Xewkija has a population of around 3,550.

Xewkija Gozo: The impressive Rotunda Xewkija's main landmark is its impressive parish church. Known as the "Rotunda", the church is dedicated to Saint John the Baptist. The dome of this church is massive! Some say it's bigger than the one in Mosta (Malta).

The dome is visible from all over Gozo! Enter the church and you'll be rewarded with exquisite sculptures, statues and paintings. (Entrance is free).

The church you see today was originally built to replace an older one. Some parts of the church were reconstructed with original stones from the old church. You can still visit the remnants of the old church. If you climb to the top of the dome, you'll be rewarded with spectacular views of Gozo and even Malta!

The Xewkija Rotunda was **completed in 1971**. Its completion took some 20 years and it is believed that around 4,000 villagers raised money and did voluntary construction work in order to finish the church.

The liturgical feast of **St John the Baptist** is on 24th June, so the village festa is celebrated on the closest Sunday to that date.

Cart ruts If you're interested in seeing some of the mysterious cart ruts that are scattered all across the Maltese Islands, you can see some of these markings here in Xewkija at Misrah Imbert.

Getting there If you're going to this village by bus, go to www.arriva.com.mt to find out which is the best bus route to take to get to this location.

NIFIRhU..... LILL-MONSINJUR KARM MERCIECA



XEWKIJA

Minn dawn il-kolonni illum xtaqt nifraħ lill-Monsinjur Dun Karm Mercieca, għal dawn l-aħħar 43 sena Arċipriet tal-Parroċċa tax-Xewkija, Għawdex li nhar is-Sibt filgħaxija, 10 ta' Ottubru, 2015 f'Palazzo Palina fil-lukanda Ta' Ċenċ, f'Ta'Sannat ingħata l-Premju Anzjanita' Attiva minn idejn is-Segretarju Parlamentari għad-Drittijiet Persuni b'Diżabilita' u Anzjanita' Attiva, Dr Justyne Caruana waqt ċerimonja li għaliha kienu preżenti fost l-oħrajn dawk kollha li applikaw għal dan il-gieħ nazzjonali u li dis-sena laħqu numru mhux tas-soltu -- 22. Din kienet it-tieni darba li dan l-unur intrebaħ Għawdex. Is-Sinjura Antoinette Frendo minn Victoria kienet rebħitu fl-1994.

F'Ta' Ċenċ kien preżenti wkoll l-Onor Robert Cutajar, il-kelliem tal-Oppożizzjoni għall-Familja, Harsien tat-Tfal, Anzjani u Persuni b'Diżabilita', flimkien ma' għadd ta' mistednin oħra. Hadet sehem il-kantanta Patricia Buttigieg akkumpanjata fuq il-pjanu minn Colin Attard waqt li ppreżenta

s-serata Nancy Calamatta.



Qabel l-għoti tal-Premju il-Professor Carmelo Borg, li kien ic-Chairman tal-Bord tal-Għażla (il-membri l-oħra kienu Joe Dimech, Kav Joe M Attard, Nancy Calamatta, Simone Cini, Rebecca Gatt u Jason Mario Farrugia), qara r-rapport u spjega l-kriterji ta' dal-premju u kif ir-rebbieħ irid ikun persuna li għalkemm jitqies anzjan, irid xorta jkun għadu attiv fil-kommunita' fejn jgħix. Profs Borg qal li matul is-snin, il-bijografiji tar-rebbieħa ta' dan il-Premju baqgħu jfakkruna li l-anzjani huma persuni li jhobbu l-ħajja, iridu jkomplu jgħixu b'mod produttiv, huma b'saħħithom, ferħanin b'dak li qegħdin jagħmlu, minn dejjem kienu mpenjati fil-kommunita', iridu jkomplu jitgħallmu, sodisfatti bil-passat tagħnhom u jemmnu fil-qawwa tal-volontarjat. L-anzjani rebbieħa juruna wkoll li l-anzjanita' attiva hija attitudni daqs-kemm hija mgħiba, tista' ttul tard hafna f'ħajjet il-bniedem u dejjem tagħmel differenza

f'ħajjet in-nies tal-madwar.

Matul is-serata nqrat ukoll il-poeżija li l-Kav Joe M Attard kiteb għall-okkażjoni waqt li s-Segretarju Parlamentari Dr Caruana, f'messaġġ qasir li tat lil dawk preżenti, stqarret li dan mhux xi premju ta' xi tellieqa, imma għarfien lil min juri kuraġġ u determinazzjoni li ħajtu tibqa' tkun ta' fejda. Il-Gvern hu kommiss li jinkoraġġixxi lill-anzjani li jridu jibqgħu għaddejjin b'xi ħidma jew oħra – kemm għall-ġid personali tagħhom kif ukoll għas-soċjeta' mmedjata madwarhom u lill-bqija tal-pajjiż. Hija temmet billi ferħet lill-anzjani kollha nominati għal dan il-Premju kif ukoll lil anzjani oħra li forsi fil-kwiet ta' darhom u 'l bogħod minn għajnejn in-nies, qed jagħtu kontribut kbir fl-ambjenti tagħnhom. Billi l-President ta' Malta kienet tinsab imsiefra hija baqgħet il-messaġġ tagħha permezz ta' video elettroniku li dawk preżenti setgħu wkoll isegwu.

Mons Mercieca radd ħajr lis-Segretarju Parlamentari u lill-Kumitat li kienu qed juru fih din il-fiduċja u qal li kien qed jaċċetta dal-premju f'isem il-kappillani kollha li tant jaħdmu fi ħdan il-kommunita' f'data f'idejhom u qara kwotazzjoni dwar l-anzjan. Dun Karm kif hu magħruf fost tant nies u ħbieb li jafuh, huwa bniedem ta' enerġija kbira li tant ħadem fil-parroċċa ta' San Gorg Victoria u fl-Oratorju Don Bosco qabel ma l-Isqof kien ħatru Arċipriet ta' waħda mill-ikbar u l-eqdem parroċċi li għandna f'Għawdex, ix-Xewkija, fejn wara l-mewt bla mistennija tal-Arċipriet ta' qablu, Dun Gużep Grech, kellu jidhol għat- tkompli tal-bini tar-Rotunda. ġawhra fil-gzejjer Maltin. Ta spinta lill-Palk għax minn dejjem emmen fih u ħa għadd kbir ta' inizjattivi b'risq ħutu x-Xewkin matul is-snin, mgħejjun minn ħutu u l-bqija tal-familja tiegħu.

Kav Joe M Attard

**F'JUM L-GHOTI TAL-PREMJU
ANZJAN ATTIV TAS-SENA 2015**

F'dal-Palazz qeghdin niltaqghu
Biex nifirhu lkoll flimkien
M'ghadd sabih t'anzjani twajba
L'ghalkemm ghandhom fitit taz-żmien

Insibuhom ghadhom bieżla
Habrieika fis-soċjeta',
Jaghtu schemhom bla nteressi
U żgur bl-akbar onesta'.

Ghalkemm wiehed huwa l-Premju
Ilkoll dawn haqqhom tifhir
Ta' kemm jahdmu u jhabirku
Minghajr rabta ta' xi dmir.

O kemm huwa importanti
Illi ngħożžu lill-anzjani!
Ma ninsewx l-imghoddi tagħhom
Illi huwa wirt tant għani!

Imma niehdu hsiebhom sewwa
U nzommuhom fil-familja
Anke meta l-mard ikiddhom
U minnu mhux tant tirpilja!

Inhoss illi nagħti 'Prosit'
Lil dan is-Segretarjat
Immexxi mid-Dottoressa
Li trid tara 'l kulhadd stmat!

U ma nsietx lil Ghawdex tagħha
W il-lejla giet f'dan l-imkien
Biex tippremja lill-anzjani
Li ġejjin minn kullimkien

Lill-anzjani hawn miġbura
Flimkien ma' tant mistednin –
Minn qiegħ qalbi nixteqilhom
Paċi w sahha tul is-snin!

Irrid nagħti anki l-Prosit
Lil shabi tal-Kumitat
Illi għażlu lir-rebbieha
Wara sigħat ta' laqgħat.

Li għamli ma' mejda mdawra
Bl-ebda hlas u interess,
Biss għax ghandhom l-amor propju,
Ta' gżiritna l-progress!

Illum mela niddevertu
Kif ninsabu hawn flimkien
Insoffu l-benna tal-hajja
Qabel ma jahrab iż-żmien!

Fl-ahħar grazzi 'l-Eccellenza
L'accettat din l-istedina
Tigi hawn tinghaqad magħna
U fit minn hinha tagħtina.

Nawgurawliha għomor hieni
Flimkien m'Edgar, id-dell tagħha;
Inwiegħduha kull għajnuna
W li sa ssibna dejjem magħha!

Kav Joe M Attard
Victoria Ghawdex

**THIS IS A LIST OF FOREIGN AFFAIRS
MINISTERS OF MALTA.**

- 1965–1971: [Giorgio Borg Olivier](#) (b. 1911 - d. 1980)
- 1971–1981: [Dom Mintoff](#) (b. 1916 - d. 2012)
- 1981–1987: [Alex Sceberras Trigona](#) (b. 1950)
- 1987–1989: [Censu Tabone](#) (b. 1913 - d. 2012)
- 1989–1990: [Eddie Fenech Adami](#) (b. 1934)
- 1990–1996: [Guido de Marco](#) (1st time) (b. 1931 - d. 2010)
- 1996–1998: [George William Vella](#) (1st time) (b. 1942)
- 1998–1999: [Guido de Marco](#) (2nd time) (s.a.)
- 1999–2004: [Joe Borg](#) (b. 1952)
- 2004–2004: [John Dalli](#) (b. 1948)
- 2004–2008: [Michael Frendo](#) (b. 1955)
- 2008–2012: [Tonio Borg](#) (b. 1957)
- 2012–2013: [Francis Zammit Dimech](#) (b. 1954)
- 2013–Present: [George William Vella](#) (2nd time) (s.a.)

THE MALTA EMIGRANTS COMMISSION



Mgr. Philip Calleja

The Malta Emigrants Commission takes very active participation and continuously keeps close contact with civil society and other Church NGOs and keep also very good relations with government authorities and departments. It part of the Pontifical Commission for Pastoral care of all people on the move and is well involved and partners with, several international organisations such as the UNHCR, IMO, ICMC and ECRE and its Director Fr. Alfred Vella or his assistants, attend to a number of their conferences during the year.

There are other organisations in Malta assisting vulnerable migrants and amongst these are other Catholic organisations such as the Jesuit Refugee Service and the Peace Lab who provide the much needed services of advocacy and support services. The Maltese Bishops have consistently and for decades sought dignity and justice to all Third Country Nationals irrespective of where they came from and voiced their concern to Authorities whenever it was necessary.

The MEC has never abandoned its initial mission towards the improvement and support of Maltese emigrants and its bond with the Maltese and Gozitan diaspora continued to strengthen over the years. This has led to their active involvement of contributing and raising funds to set up The Museum of Migration in Malta that is located within the MEC building in Valletta and which has invaluable material, most of it donated by our Emigrants from all over the world.

With God's help and that of the generosity of so many volunteers and benefactors over the years, the MEC has succeeded in pursuing its mission successfully and is continuously seeking to improve its facilities to better serve its mission and that of the Church, towards those who are vulnerable and in need of support.

The Malta Emigrants Commission - Rev Fr Alfred Vella



Rev. Fr. Alfred Vella was born on 12 December 1956 in Mgarr, Malta. He attended the Primary School in Mgarr, the Secondary School at the Minor Seminary in Floriana, attended 6th Form at De La Salle College. He later was prepared for priesthood at the Major Seminary and at the University of Malta at the Faculty of Theology. After being ordained priest he served as a Parish Priest at Rabat, Luqa and Zejtun. Rev. Vella has held the post of Director of the Malta Emigrants' Commission since 14th September 2003. He has also delegate to the Archbishop for the pastoral care of all people on the move.



Children in a small country school, Tamleugh Victoria c. 1907 –1914 Source: State Library of Victoria

Attribution: Photographer Harold Leopold Godden. State Library of Victoria, Image H2011.59/166

When the men left to fight Australian school life in the First World War

During the First World War many Australian children had older brothers, fathers or uncles fighting in Europe, the Middle East, Africa and the Pacific. They lived with constant uncertainty about whether their loved ones were safe and well.

In many schools, students supported the war effort by fund-raising, making up comfort parcels for the servicemen and letter-writing. They were given unprecedented responsibility and autonomy in their communities to think creatively, step outside the classroom, work in teams and engage in community activities as never before.

The war brought with it teacher shortages across Australia as many young male teachers enlisted. School children were being taught by older or more competent students, by teachers fast-tracked through teacher training colleges, by retired older men and single women, and by women who had given up their teaching positions when they married.

Shortages of school materials —writing paper, inkwells, ink and chalk —were common.

Sadly, many children had to deal with the death or wounding of family members and friends. Often these personal family tragedies were part of larger community tragedies — a result of the major battles involving Australian forces. However, grieving children were usually only allowed to be away from school for a short time resulting in many being absent without permission.

In response to the trauma, students and teachers made or bought equipment for local and overseas hospitals, supplied food and entertainment for the wounded servicemen in hospitals and helped out those families caring for men who had been disabled in the service of their country.

Schools and communities also remembered the fallen in other ways. In South Australia they were remembered with 'Violet Day'. As the first stanza of the poem *Violet Verses*, written by Mrs Alexandrina Seager in memory of her son George killed at Gallipoli, explains:

**"Today we wear the clinging violet
In memory of the brave,
While ever thoughts of fond but proud regret,
Come surging wave on wave."**

Find out more: [Schooling, Service and the Great War \(Secondary Resource\) 2015](#)

[Before the Poppy: Violets for Remembrance](#)

[Violet Verses – Alexandrina Seager, 1916](#)

Black diggers in World War 1



To mark the eve of the centenary of the First World War, Sydney Festival presented Black Diggers, a play that uncovers the contribution of First World War Aboriginal Diggers, following their exceptional stories from their homelands to the battlefields of Gallipoli, Palestine and Flanders.

Drawing upon new research and extensive consultation, the play features nine men representing the Aboriginal diggers who fought for Australia during the First World War. Dr David Williams, an Honorary Associate at the University and researcher for the production, says 450,000 Australians enlisted for WWI and of those, 1000 were Aboriginal. "This figure is significant because we have actively forgotten their service," says Williams. "We have had a lot of difficulty trying to locate their names, documents, photos and family stories. We wanted to find out about their life before the war, during the war and after the war."

The play's director, Wesley Enoch, says that in the centenary year of the anniversary of the First World War, it is no accident that the first major public project is about indigenous soldiers.

Dr Williams says: "We hope it provokes the desire for everyone who sees it to find out more because these stories

deserve remembering."



[Anzac Centenary](#)

On 11 November 2015, Canberra will host the first [Veterans Film Festival](#) at the Australian War Memorial.

Over 100 submissions were received from filmmakers world-wide, including America, Japan, Israel, Malta, Germany, the United Kingdom and Australia.

The Festival showcases stories about serving and ex-serving military personnel, their families and the impact of war on society. Please watch the festival trailer below and visit the ANZAC Centenary website for a brief look t the entries.



National personification – Melita



Melita is the personification of Malta or the Maltese people. The name originated from the Roman town of that name which was destroyed and rebuilt several times by the Fatamids, Normans and Knights of Saint John and eventually renamed Mdina or Città Notabile. The personification of Melita first appeared on 4 February 1899 on a postage stamp. Since then, Melita has been portrayed several times on both postage stamps, revenue stamps and banknotes of Malta. The design currently in use was designed by Edward Caruana Dingli in 1922, which was featured on a set of postage stamps commemorating Malta's self-government. The design shows Melita wearing a garment over a breastplate showing the Maltese Cross, a helmet and sandals. She is holding a rudder representing the Maltese in control of Malta's destiny. The last banknotes issued by the Central Bank of Malta, which were issued between 1989 and 2000 and valid until 2008, featured Melita from the design by Edward Caruana Dingli made for the 1922 stamp set.

Papua New Guinea (PNG): Forty Years of Independence



Displayed on the national flag is the Raggiana Bird of Paradise pictured left, *Paradisaea* (Latin for paradise) Raggiana, named for Marquis FM Raggi, an Italian naturalist and collector in New Guinea.

The Bird of Paradise has played a significant role in the cultural and social activities of many Papuan New Guineans, its feathers have often been used in ceremonies. On the flag it is shown soaring above the Southern Cross symbolizing Papua New Guinea's emergence into nationhood.

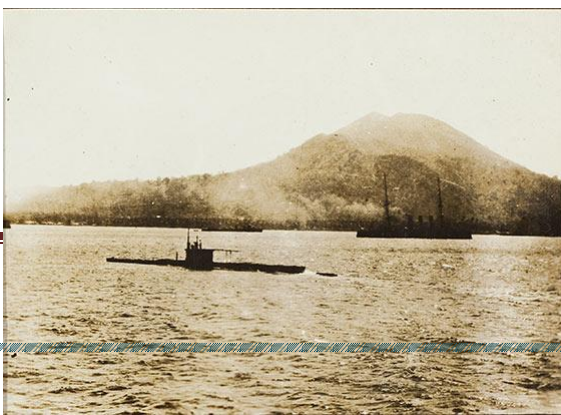


On 12 February 1971, a Papua New Guinea school girl Susan Karike, created a flag using colours most commonly used in traditional ceremonies, the lower section black with the stars of the Southern Cross in white, the top segment red with the stylised bird of paradise in gold. Papua New Guinea is one of Australia's *closest neighbours and comprises* the eastern part of the world's largest and highest tropical island, New

Guinea together with many smaller islands. It has a long and un-policed land border with the Papua region of Indonesia to the west.

PNG's abundance of remarkable natural and mineral wealth attracted 19th century explorers like Owen Stanley and naturalists like John Gould. In the 20th century, Australian adventurers like Cecil John Levien, Errol Flynn, Frank Hurley, the Leahy Brothers and artists such as Ellis Silas recorded their experiences of the landscape, animals and people of PNG.

Papua New Guinea was an Australian Territory until it achieved nationhood in 1975. Many Australians served in PNG as public servants, academics, broadcasters, missionaries, entrepreneurs and other roles—and many were born there. These close bonds with Papua New Guinea and its people remain to this day.



Papua New Guinea and World Wars 1 & 2

H.M.A.S. Parramatta and H.M.A.S. Encounter in Rabaul Harbour, World War One

From First World War, 1914-18, album showing scenes in New Guinea, Fiji and during the engagement with the Emden, 1914-1918 / G. Norman Roskrue, Lieut. PXB 14

Perhaps the most familiar names linking war and Papua New Guinea (PNG) to Australians are the Kokoda trail and the Coral Sea from the Second World War.

However, New Guinea was the site of the first Australian battles and deaths in the Great War. At the outbreak of World War One His Majesty's secretary of state for the colonies suggested to the Australian government they should seize the German wireless stations in New Guinea, Yap and Nairu.

The Australian Naval and Military Expeditionary Force (AMNEF) was created from 1500 volunteers and on September 13, 1914 they landed at Raboul and raised the Australian flag. A party of naval reservists went inland to Bitia Paka to take the Kokopo wireless station but ran into opposition. German Officers and New Guinea police fired from trenches on the main road. By evening the Australians had fought several times and suffered four casualties and six deaths.



"MUSIC IS THE STRONGEST FORM OF MAGIC. WHEN WORDS FAIL, MUSIC SPEAKS." Hans Christian Andersen

Conrad Briffa *Musician*



I truly believe that the initiative will be an opportunity as well as means of workshops throughout a whole year of activities. Kids and teenagers will gain so much when they are members of a choir. This will lead them to a better understanding of music and harmonisations.

Kevin Abela *Music Arranger / Principal Trumpet MPO*



I strongly believe that we need to expose children in a professional environment from an early stage. This initiative is a special opportunity for talented young singers to learn from collaborations with professional musicians and artists.

Jonathan Abela *Music Director / Musician*



Such initiative will surely be the right opportunity for young promising singers to advance in their musical career. Working together with professional musicians will surely be mostly beneficial both from a technical and experience perspective.

If your child is aged 5 to 15 and has started singing or is a promising singer, then this could be an opportunity of a life time. We're recruiting the first group of singer to be part of **The Malta National Children's Choir**. Amongst various concerts and performances planned for 2016, the Choir will be first performing in an amazing Christmas concert to be held in Valletta this December.

The audition process for the Choir is quick and simple, open to boys and girls aged 5 to 15. A conductor will listen for the singer's ability to match pitch, check any music reading skills, test for basic movement abilities and hold one's voice part against others. Particular emphasis is given to singing in tune, being able to hold one's part in harmony and singing with confidence. **The Malta National Children's Choir**

69, Carolina Court, Level 2, Giuseppe Cali Street, Ta' Xbiex, XBX1425 MALTA

Tel: 00356 77268773 Email: info@maltachildrenchoir.com

SYMBOLS OF MALTA



The National Flag of Malta

1. The Constitution provides that the National Flag of Malta consists of two equal vertical stripes, white in the hoist and red in the fly, with a representation of the George Cross, edged with red, in the canton of the white stripe; the breadth of the flag is one and a half times its height.



The emblem of Malta

- a. The emblem of Malta is described by the Emblem and Public Seal of Malta Act (Cap.253) as a shield showing an heraldic representation of the National Flag of Malta; above the shield a mural crown in gold with a sally port and eight turrets (five only being visible) representing the fortifications of Malta and denoting a City State; and around the shield a wreath of two branches: the dexter of Olive, the sinister of Palm, symbols of peace and traditionally associated with Malta, all in their proper colours, tied at base with a white ribbon, backed red and upon which are written the words "Repubblika ta' Malta" in capital letters in black.



The Presidential Flag of Malta

- b. The Presidential Flag of Malta was introduced by Proclamation dated 12th December, 1988. This flag is flown on the President's official residences and offices and on all occasions at which he is present. It has the same proportions as the National Flag and consists of a blue field with the Emblem of Malta at its centre; and a Maltese Cross in gold in each corner.

Linji – Serata Mużiko-Letterarja - Għaqda tal-Malti



Nhar it-Tnejn, 26 t'Ottubru, il-Malta Society of Arts, Poezjaplus, u l-Għaqda tal-Malti - Università se jipprezentaw 'Linji', lejla ta' qari ta' xogħlijiet kreattivi miktuba minn kittieba żgħażaġh. L-attività, li tibda fis-19:30, se ssir f'Palazzo De La Salle, il-Belt u ddum madwar siegħa.

Fost l-oħrajn, se jaqraw żgħażaġh li ħadu sehem fi proġetti tal-Għaqda, bħal

Francesco Grech, Andrè Mangion, Beverly Agius, Matthew Schembri u Clifford Jo Żahra. Minbarra l-qari, se jiġu pprezentati siltiet mużikali minn Vince Fabri, Dorothy Bezzina u Edward Mifsud.

Id-dhul huwa b'xejn u kulhadd mistieden. Dawk li jixtieq jattendu huma mitluba li jikkonfermaw l-attendanza tagħhom fuq: għaqdataalmalti@gmail.com

Għal iżjed tagħrif żuru l-attività tal-Għaqda fuq Facebook: <https://www.facebook.com/events/830813190367477/>

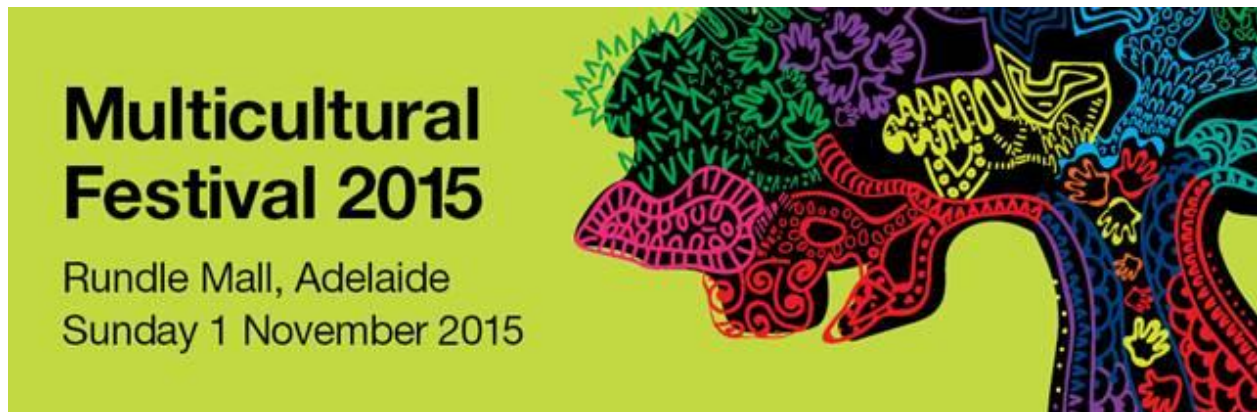
Linji – Musico-Literary Evening

On Monday, 26th October, the Malta Society of Arts, Poezjaplus, and the Għaqda tal-Malti - Università will be presenting 'Linji', an evening featuring readings of creative works written by young aspiring writers. The event, starting at 19:30, will be held at Palazzo De La Salle, Valletta and will last about an hour.

Participant readers include those whose works have been published through projects organised by the Għaqda tal-Malti, such as Francesco Grech, Andre Mangion, Beverly Agius, Matthew Schembri and Clifford Jo Zahra. The programme will also feature music numbers by Vince Fabri, Dorothy Bezzina and Edward Mifsud.

Entry is free and everyone is welcome. Those wishing to attend are requested to confirm their attendance on: għaqdataalmalti@gmail.com

For more information please visit the event page on Facebook: <https://www.facebook.com/events/830813190367477/>



2015 Multicultural Festival website www.multicultural.sa.gov.au



A message from the Hon. Grace Portolesi, Chair of the South Australian Multicultural and Ethnic Affairs Commission

Walk Together on 31 October 2015

Walk Together is a huge celebration of diversity and a declaration that thousands of Australians believe we can become a nation known for our compassion, generosity and welcome. Walk Together takes place in cities and regional centres all over Australia. You are encouraged to join this celebration of diversity and support an Australia that recognises the equality and dignity of all people - no matter who you are, where you're from or how you arrived here. Walk Together to support an Australia that extends our values of fairness and friendship to everyone.

Join us at **11am Saturday 31 October at the Adelaide Festival Centre Plaza**, Adelaide, South Australia. I look forward to seeing you at Walk Together.

E-tablets for all fourth form school children



Education Minister Evarist Bartolo, during a visit to Zabbar Primary A gave an overview of the One Tablet Per Child proposal now that the pilot project has finished. The pilot was a success and provided valuable insight on many different levels, from the technical infrastructure needed to learning practices.

The Minister said that the project was moving forward and this was another important budgetary measure only possible because the economy is doing well. He said that this budget put education a top priority, with huge investment in the sector.

The Minister said that stipends have been improved, with mature students in higher education now being able to apply. Thousands of other books were making their way into classrooms while school maintenance works and construction of new schools were moving forward at a steady pace. All these projects would not have become reality without a strong economic performance, the Minister said.

Daniela Scicluna, one of the teachers who took part in the pilot project during the past scholastic year, said that the tablet was a positive step and that initial issues were overcome quickly with the class getting hang of it.

The director for eLearning, Manuel Zammit, said that the tablet should not just be seen as a technological device but also as a learning tool. Mr Zammit also said that the tablet was not an end in itself and it had to fit the learning process.

<http://www.maltastar.com/>

How (not) to drive in Malta – Can you take a joke?

1. **All Maltese families have two (or more) cars.** One for the week and a then a nicer car that they only drive during the weekend or sometimes only on Sundays. Of course, you can also have a “Sunday car insurance”. So it’s extra fun to drive a car on a Sunday when all of Malta takes the car from the south to the north and back
2. **This is Malta and not your country!** So make sure you drive on the wrong side of the road...ehh...I mean left hand side. Not if you’re English then you are used to the wrong side so it’s right.
3. **Skip all the signs!** Just pay attention to the traffic for the first year. Unless you come to the town of “Merhba” then the traffic should be more *welcoming*
4. **Traffic Lights Colors!** They don’t mean the same in Malta. **Green doesn’t mean relax and just drive. Yellow = Pedal to the metal! Red = Pay attention!**
5. **Indicators? What is that?** You won’t see them being used much and when you actually do see them it’s probably because they forgot to switch them off last time they made a turn. The closet thing to an indicator is an arm hanging out from the window. Is he just relaxing or is he turning? Ohh...he was just throwing out the cigarette.



6. Speed signs are for skateboards!

Yes, the speed limit is treated more as guidelines.

7. Two second rule?!

No more like “the two millimeter rule”. If you are further than two millimeters to the car in front of you then you are too far away. Close the gap!

8. Honk the horn!



They actually teach you how to honk the horn in driving school. Pretty useful in narrow alleys to say “*Going fast so don’t hit me you idiot!*” Of course, with evolution the horn became a punching bag for road rage, to stress the cars in front of you or when you see a friend or relative in the street.

9. Hazard lights?!

You know that button you never find when it’s -10 degrees outside and you just hit a deer? Well in Malta that one is good for shopping. Can’t find a parking space and “just” going into the store to get the groceries for the month? Hit the hazard lights! Just saw your cousin that you haven’t seen in a week. Hit that button so you can chit chat..



10. Don’t drink and smell!

In Malta, beer and wine is not really considered alcohol. It’s only a few types of spirits that actually is alcohol, like Absinthe. So if you can walk you can drive.

11. Don’t stop in the name of love!

Well stop signs in Malta are more an indication that you should slow down. Just make sure you said “*Mela, of course I stopped*” when you hit the other car

So I don’t understand what all the fuss is about. I only totalled my sports car once. Just follow these simple steps and you will be fine.

<http://www.maltagems.com/>

Prime Minister discusses migrant crisis in Brussels



Prime Minister Joseph Muscat was at an EU Council meeting in Brussels where heads of governments discussed the ongoing migrant crisis.

Also under discussion were the preparations for the Summit of Valletta in November when European and African leaders will meet to discuss migration.

Dr Muscat said what is needed is a situation where African countries are willing to cooperate and take back home people who do not have right of asylum.

The Prime Minister said that Malta is experiencing significantly lower influx of migrants through close collaboration with Italy. At the same time within the European Union there is a clear principle of shared responsibility, the principle

that Malta has been working for years. Thus if Malta, as could happen, again faces a crisis, it will find the help of the members states. Dr Muscat said that advocates the strengthening of cooperation for border control, provided that the member states cooperate.

St Thomas Bay MARSASCALA

Offering both rocky and sandy areas suitable for swimming and an enjoyable day at the beach.



Only a ten minute walk from the main southern resort of **Marsascala**, this somewhat large and natural inlet is quite popular with local holidaymakers. This secluded bay in the south of **Malta** has not yet been developed into a tourist area and has more of a **Maltese** vibe with plenty of families enjoying its rocky coastline and small sandy banks.

Its shallow waters and sandy beach make it suitable for both sunbathing and swimming. For those who are more adventurous, it is also possible to hike to the Munxar cliffs which offer stunning views of the white cliffs as well as the opportunity to swim in some of the clearest waters. Sea urchins can be found in abundance here and it is also possible to see locals snorkeling in the area collecting

them for a local favourite Mediterranean pasta dish.

The seafront is a wonderful place for a stroll. You will also without doubt meet local fisherman bringing in fresh fish. Only a few minutes away, you can enjoy a pleasant walk on the Marsascala promenade where most restaurants offer dishes of fresh Maltese fish at reasonable prices.

St. Thomas' Tower and a number of rural chapels are also worth a visit.

A 120-metre long baguette has been certified the longest in the world. Guinness World Records



A 122-metre-long baguette, baked at the Milan Expo 2015 World's Fair, has been certified as the longest in the world. Some 60 French and Italian bakers worked nearly seven hours on Sunday to bake the French bread characterised by its soft middle and crusty exterior, methodically moving a specially designed portable oven along the length of the doughy preparation. The bakers worked at a rate of 20 metres an hour, their progress complicated by working outdoors and the biggest challenge to avoid any breakage. 'It's

very difficult to do a big baguette because we are outside, you know, the temperature, it's cold and we are outside so for the dough it's not easy,' said Dominique Anract, one of the bakers and owner of the La Pompadour bakery in Paris.

The Italian maker of Nutella, Ferrero, backed the enterprise to beat the 111-metre record held by a French supermarket chain. Once certified as a record-breaker by a judge from Guinness World Records, the baguette was cut and smeared with Nutella to share with the hundreds of Expo-goers. It was at least the fourth world record declared during the six-month Expo, which closes on October 31, including the longest pizza at 1.5954 kilometres.

MALTA ARTS FESTIVAL

MALTA COUNCIL OF CULTURE AND ARTS



Dr Michelle Castelletti
Artistic Director
Malta International Arts Festival

I am thrilled, honoured and proud to be presenting, together with a phenomenal team of people, the Malta International Arts Festival 2015 to the Maltese public. MIAF 2015 is a statement. It is a coming together of different muses, different media and different cultures, with a common core of artistic integrity and excellence.

MIAF 2015 challenges perception and conformity, but also reaches out to the public and engages with the wider society to help lead Malta towards European Capital of Culture 2018. The Malta International Arts Festival crosses boundaries and promotes freedom of artistic expression in a multidisciplinary fashion, creating a programme of events that is colourful, exciting and innovative.

In a merging of soundworlds, we create an ever-changing kaleidoscope of performances, ranging from sheer cutting edge to exquisite masterpieces, and powerful assertions to fun and entertainment. We aim to inspire, tantalise and stimulate you by presenting a programme where different worlds collide and artistic explosion occurs. We will unashamedly entice you to try something new.

Every festival is unique and has its own identity. My aspiration is for Malta to become a destination on the world's cultural map. My vision is to achieve this by bringing art to the people, through distinctive programming and creating a unique cultural offer. I want to thrash the perception of elitism, without losing the respect towards the highest form of art. I want the MIAF to become a laboratory for creativity and a hub for the arts, for creativity and for commissioning new work. I want us to invest in the future, in young talent, and to nurture it and support it. I want to create an environment where the want to aspire and strive for more is constant, and where experimentation, expressivity and innovation, fused with a celebration of what already is, comes from within.

I want to challenge preconceptions and take audiences to new experiences on a journey of discovery. I want to spark curiosity, to shock, to cause wonder, and, yes, even rejection and controversy; but I also want to engage with the community, and provide an interactive environment for everyone to experience the arts, be inspired and become involved, thus nurturing the audiences of the future, as well as enriching people's lives. I want the Malta International Arts Festival to be seen as one of the festivals in the world that supports, promotes and creates, and to be at the forefront of what is happening in the arts today. <http://maltaartsfestival.org/>

Crispy squid with garlic mayonnaise - KLAMARI

Recipe by Nigella Lawson



- 7 Ingredients
- Serves 2

I prefer to eat a massive amount of this, and nothing else, rather than have it more meanly as a starter. But it would happily stretch to four people, ready to dunk each crisp piece of squid into the garlic mayonnaise over pre-dinner drinks.

INGREDIENTS

For the crispy squid

1. 250 ml groundnut oil or enough to one-third fill a deep heavy-based pan
2. 1 tablespoon cornflour

3. 2 tablespoons semolina
4. 1 teaspoon old bay seasoning available from some specialist shops and online stores, or use a mixture of salt and ground paprika
5. 250 g frozen squids tubes and tentacles, to give 200g/7oz when defrosted, cut into 1cm/1/2in rings
6. **For the garlic mayonnaise**
7. 0.5 clove garlic crushed, to taste
8. 4 tablespoons best quality mayonnaise

METHOD

For the crispy squid :

1. For the crispy squid, place the oil into a deep, heavy-based saucepan and heat until a small cube of bread sizzles and turns golden when dropped into it. (CAUTION: hot oil can be dangerous. Do not leave unattended.)
2. While the oil's heating, place the cornflour, semolina and seasoning into a plastic freezer bag.
3. Add the squid rings and tentacles to the bag and shake gently to coat the squid completely.
4. When the oil is hot enough, fry the squid in batches until golden and crisp - a couple of minutes per batch is all you should need. Remove from the oil with a slotted spoon and drain on kitchen paper.

For the garlic mayonnaise:

1. Meanwhile, for the garlic mayonnaise, stir the crushed garlic into the mayonnaise.
2. To serve, place the crispy squid onto a serving plate with the mayonnaise in a small bowl alongside.



Do not forget to send your message for the next issue - a special 100th Edition