



MALTESE E-NEWSLETTER

The Journal of the Maltese Diaspora

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PRINCESS TO BE MEGHAN MARKLE AND THE ISLAND OF MALTA

Visiting the island back in 2015 Meghan also enjoyed reconnecting with her Maltese heritage; her great-great grandmother Mary was born in in Malta. From amazing food to playing dress up, Meghan's brief visit to the islands saw her pack a whole bunch of touristic activities into a couple of days. Now, at the Royal Wedding we're left wondering: will she be wearing an ghonnella? Probably not

Actress and soon-to-be-princess Meghan Markle has always been close to Malta, but this photo from her last visit to the island proves that she really could be one of us.

Harry and Meghan: The Royal Wedding



PHOTO: Prince Harry's and Meghan Markle's wedding service will go for about an hour.

The wedding of Prince Harry and Meghan Markle is fast approaching. Here's when all the important things are happening on the big day.

What time does the wedding start?

- The **wedding service will start at 9:00pm on Saturday, May 19**

The first guests start to arrive at St George's Chapel, in Windsor Castle.

These will be the 1,200 members of the public that have been invited to watch the celebrations outside the church.



PHOTO: St George's Chapel is steeped in history and has seen weddings, christenings, funerals and blessings over its 500-year existence. (Supplied: Kensington Palace)

The main wedding guests will begin arriving.

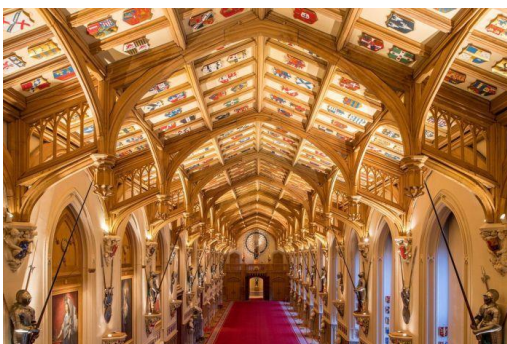
We don't know too much about who'll be attending the ceremony.

All three siblings of Diana, Princess of Wales, will be there, with sister Lady Jane Fellowes chosen to give the reading.

Ms Markle's mother Doria Ragland will be there and her father Thomas Markle will walk her down the aisle.

This is when the rest of the extended Royal family will begin to

arrive, according to CNN.



Some will walk to the chapel, while others will be driven by car.

Here's when you should look for Prince Harry and his best man, Prince William, to arrive on the chapel's west steps. The Telegraph is reporting that the pair will arrive on foot, and Prince Harry will walk past the crowds in the grounds before the ceremony.

Queen Elizabeth will be the last member of the Royal family to arrive.

She'll be the last member of the Royal family to take her seat at the service.

With one minute to spare before the ceremony is due to officially begin, Ms Markle is due to arrive on the west steps of the chapel.



The Reverend Michael Curry from Chicago, Illinois has been asked to give the address at the wedding.

The Dean of Windsor David Conner will conduct the service, while the Archbishop of Canterbury Justin Welby will officiate as the couple make their marriage vows.

More than 2 billion people are expected to tune in to watch Prince Harry marry Meghan Markle at St George's Chapel.

The couple will leave the chapel once the ceremony is over and speak to 200 representatives from charities Prince Harry is associated with.

Once they're done, the new couple will board an Ascot Landau carriage pulled by Windsor Grey horses for their procession

through the town, which is expected to take about 25 minutes.

They'll be returning to Windsor Castle via the Long Walk, a straight tree-lined path.

Harry and Meghan will travel on the Long Walk back in Windsor Castle.

After that it's time for the first of two receptions of the day. This first reception will be held in St George's Hall inside the castle.

All of the 600 guests invited to the wedding will get a seat at this one.

Photo: There will be a reception at St George's Hall for Prince Harry and Meghan Markle and guests after the couple's wedding.

This is the second reception of the day and it's being held at Frogmore House. Only 200 guests have got an invite to this more intimate gathering.

It's expected to be when the real party begins, and the Queen and Prince Philip aren't expected to be there.



MALTESE CULTURE AND TRADITIONS HISTORY OF THE MALTESE WEDDING

Local folklore expert Guido Lanfranco tells OurWedding how vows were exchanged the old-fashioned way.

would be used to transport the bridal troupe, it would often be mistaken for a funerary procession!

In his study of local customs *Zwieg, Twelid u Mewt* (Marriage, Birth and Death), Guido Lanfranco provides a detailed report of the components of the bridal troupe. A group of musicians and singers would be at the head, singing flattering songs praising the couple. They would be followed by a man carrying the wine and candles which would be used in the ceremony. Two other men would be carrying a large dish each on their heads, one bearing a cake with figures of the groom and bride on top, while the other would be laden with sweets and pastries, as well as an embroidered handkerchief in the shape of a pyramid. Another man would throw some nuts and coins into the street, which poor street children would scabble and tussle for, while yet another member of the bridal procession would be carrying a vase with lit herbs as a symbol of spirituality and goodwill.

The bride would be next, accompanied by her father under a *baldakkin*, a grand ceremonial canopy held by relatives or close family friends. "Girls from poor families would sometimes have funds raised for them by the Order of St John, or by a local fraternity, in order to give them a decent dowry and wedding day. They would be accompanied by a representative of the respective fellowship under the *baldakkin*. However, use of the *baldakkin* was outlawed in the mid-seventeenth century, when the Archbishop declared that its use should be restricted only for sacramental processions and eminent ecclesiastical figures," Mr Lanfranco notes. The bride would be followed by guests and other wedding singers. Many weddings used to take place on a Sunday morning during the 8 o'clock mass, although it wasn't uncommon for wedding masses to be held even earlier than that!

It's worth noting that while most brides in Malta wear a shade of white or ivory on their big day, this custom only started becoming widespread in the mid-nineteenth century, and up until the early twentieth century, it was still common for brides to wear a smart outfit in another colour, with wine and black being popular choices. Many of the guests wore black too. The traditional Maltese *ghonnella* was a bridal wear staple up until the 1950s.

After the arrangements for the marriage to come were made during *ir-rabta*, it would soon be time to exchange vows. A peasant wedding would be a quiet, low-key affair, but if the couple getting married came from money, the wedding procession to the church would be a sight to behold. To start with, everyone would go to church on foot. Whenever a carriage



OLD MALTESE TRADITIONS

Devotional representations of souls in purgatory from a niche in Hal Għaxaq.

If you are too old for trick-or-treating this Halloween, you might be up for a night in a 17th-century prison cell at the Inquisitor's Palace.

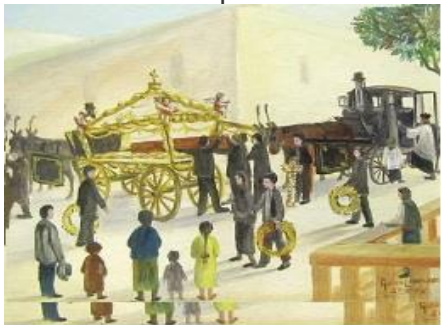
But before heading to bed, you can feast on toast, kawłata (vegetable soup with pork) and a roasted pig, which years ago would have first been let loose on the streets with a bell hanging around its neck.

This unfortunate *ħanzira tal-erwieħ* (pig of souls) would have only enjoyed its freedom for a few days, roaming the streets while parishioners fed it, until they cooked it on All Souls Day to feed the poor.

Another traditional Maltese dish, also dubbed *tal-erwieħ*, was a large pot of vegetable soup that was prepared around the same day.

Guido Lanfranco has documented the tradition of helping the poor, through the distribution of food, as a means of offering prayers for the dead.

In the run-up to All Souls' Day, neighbours would fill up a cauldron with vegetables, beans and sometimes pasta. The *minestra*, or *kawłata* in some cases, would be distributed among the poor, who turned up with a can or a small pot.



Hearse and priest's carriage in funeral procession.



A Child's Funeral



Newwieħa, or weepers commissioned for household mourning

On November 4, these two dishes will be served at the Inquisitor's Palace in Vittoriosa during a Heritage Malta thematic supper topped with a glass of *maħluta*, the bittersweet drink recalling the ups and downs of life.

For the event, called *L-Għid tal-Erwieħ*, there will also be *fieti tal-għaža* (toasted bread with garlic and parsley), reminiscent of the days when mourners would feed only on bread and meals prepared by their neighbours. The supper will also include *għadam tal-mejtin* – a bone shaped, almond-based sweet. Hired mourners will set the tone of the meal. Apart from following coffins in funeral processions, the *newwieħa* used to go into mourners' houses and break some pottery items or turn pots upside down, because people were not meant to cook following the death of a relative.

A literary work written by Immanuel Mifsud will be read out before the diners call it a night.

Those with a more adventurous streak can sleep in one of the palace's prison cells, but they will need to take with them their own sleeping bags and torches.

For more information, call 2166 3731 or visit www.heritagemalta.org or the Inquisitor's Palace Facebook page. *Photos: Guido Lanfranco and Kenneth Cassar*

LAQMJIET TA' L-IRHULA

Aħna l-Maltin inħobbuhom il-laqmijiet. Sa minn meta nkunu żgħar l-iskola, l-hena tagħna naqilgħu laqam lil shabna u lill-għalliema. Tiskanta, f'xi rħula eħfef tistaqsi għal xi ħadd b'ta' min isejħulu milli b'ismu u kunjomu. Il-ħelwa hi li anki l-bliet u l-irħula għandhom il-laqam tagħhom. Ejja nsemmu wħud minnhom u naraw fuq fuq minn fejn ġejjin.

TAT-TOQBA Tal-Birgu hekk jgħidulhom għax f'tarf il-belt hemm naħa għamla ta' toqba magħrufa bħala t-Toqba. Veru oriġinali, hux? Tal-Kottonera kollha għandhom laqam. Tal-Isla **Ta' Ċaċu** u **Tal-Faħħarin**, għax jgħidu li s-Sengleani fanfaruni u jqisu ruħhom superjuri għal tal-Birgu u ta' Bormla. Isibuhom ukoll **Tar-Rixa** għax, mid-dehra, fl-antik meta kienu jnitffu xi serduq jew dundjan, kienu jnitffuh fil-gallarija u r-rix jifgħuh fit-triq ħalli kulħadd ikun jaf kemm jieklu tajjeb.

TA' BAHARHOM - U l-Bormliżi jsejħulhom **Ta' Baħarhom** għax il-baħar u x-xatt tal-inħawi kienu jqisuhom tagħhom, inkella **Ta' Baħar iċ-Ċwieċ**, għax skont in-nies tal-bliet ta' ħdejjhom, il-Bormliżi mzazen, kulma tgħidilhom jemmnuh.

TAL-PEPÈ - Beda bħala laqam għas-Slimiżi u llum sar idjoma komuni għal min ikun jippretendiha, imnieħru mxammar u kollu Inġliżati. Ħafna jaħsbu li l-laqam ġej mill-kelma *papà* li għawguha *pepè* apposta għax tirreferi għal grupp ta' nies li jithaddtu l-Malti b'accent Inġliż, you know. Imma s-Slimiżi jsibuhom ukoll **Tax-Xelin**. Jgħidu li l-Inġliżi kienu bnew knisja protestanta Tas-Sliema u f'it kienu jmorru nies fiha. Allura kienu jagħtu xelin lil dawk il-Maltin li kienu jmorru għas-servizzi reliġjużi. U minn hemm baqgħatilhom Tax-Xelin.

TAS-SIKKINA - Hekk isibuhom lill-Ħamruniżi. Mnejn ġej il-laqam? Teorija A: Kien hemm żmien meta ħadd ma ried imur joqgħod il-Ħamrun. Allura l-prezz tal-bini u l-kera tant raħsu li bdew imorru joqogħdu hemm nies tas-sikkina, jġigifieri ta' qattagħni. Teorija B: Fl-imgħoddi kien hemm ħafna burdnara jgħixu l-Ħamrun u dawn kienu jgħorru s-sikkina fil-kalzetti, bħalma kienu jagħmlu l-iscouts.

TA' SAQAJHOM ĊATTI - Taż-Żejtun jgħidu għandhom saqajhom ċatti u hemm ħafna ideat mnejn ġej dan il-laqam. Jgħidu li meta San Pawl mar iż-Żejtun, iż-Żwieten ma ridux jemmnu fi Kristu u bdew isabbtu saqajhom mal-art. Minn dakinhar, min jitwieled hemm, kellu jitwieled saqajh imfattrin. Skont storja oħra, iż-Żwieten kienu keċċew lill-Franċiżi 'l barra bis-sieq u bil-kedda li ħadu, saqajhom iċċattjawlhom.

TAL-PATATA ĊATTA - Ta' Birkirkara hekk jafuhom għax waqt li kienu qed itellgħu l-qanpiena fil-kampnar, inqatgħalhom il-ħabel u waqgħu għal patatthom. Il-Karkariżi kellhom laqam ieħor, **Tal-Fuħħar** għax fl-imgħoddi l-fuħħar kien jinħadem l-aktar f'dan ir-raħal.

Xewkija - Indjani. Zmien ilu, grupp zghazagh Xewkin dahlu għall-kompetizzjoni tal-karnival lebsin kostumi magħmulin mill-ixkejjer u mzejna bir-rix u rebhu u minn hemm tlaqqmna "indjani".

Tar-Raħal Ġdid, "Il-Midjunin" - **Ta' Ħal Qormi** "Sa nofsinhar Irġiel" - **Tal- Gzira** kienu jsibuhom ta' Holliwood - **Qrendi** tal maqluba - **Hal Tarxirn** ta redus - **Kalkara** tal gier - **Marsa** - tal-Ħama

*I am addicted to
The Maltese Newsletter
and read it
from cover to cover*

MALTESE CITIZENS LIVING
IN MALTA AND ABROAD

**WE ARE
FAMILY**

A LOVE STORY IN MIDST OF RAGING WAR



Musical Star of Strait Street will retell true story during WW2

Shown in Adelaide at the Maltese Cultural Centre Beverley

27 May 2018

The story of entertainer Christina Ratcliffe, seen

above walking along a bombed Valletta street with a friend called Lisa during the war, and decorated for her wartime contributions, will be retold at The Splendid on Strait Street in Adelaide, Australia. Photos provided by Philip Glassborow

The story of a legendary pilot and a woman who came to Malta to work as an entertainer will be retold at the same place where she soared to stardom 75 years ago: Valletta.

Christina Ratcliffe first landed at the Morning Star in St Nicholas Street, Valletta, in the late 1930s as a cabaret performer, a visit that was followed by another in 1940, which coincided with Italy's war declaration on Britain.

Ms Ratcliffe's return home was delayed, so she joined a troupe that toured barracks and gun sites, among other spots, entertaining the troops. As the war raged on, she enrolled as a civilian plotter in the Operations Room at Lascaris.

But the ongoing atrocities did not dampen aspirations of love for the young woman, and she soon grew fond of Adrian Warburton, a fearless photo-reconnaissance pilot serving with the RAF in Malta.

It was several years after Mr Warburton had died that aviation enthusiast Frederick Galea learnt about him and, in turn, about Ms Ratcliffe. He has since penned a book called *Carve Malta on my heart*, which features Ms Ratcliffe, among other figures.

It was through his keen interest in World War II events and aviation that Mr Galea learnt about Mr Warburton and, eventually, his meeting with Ms Ratcliffe. As the war raged on, she enrolled as a civilian plotter in the Operations Room at Lascaris

Mr Galea said that Ms Ratcliffe, who was later decorated for her contributions to the war effort, originally planned to leave the island in June of 1940. However, when she met Mr Warburton, it was a case of love at first sight, and she abandoned any plans she may have had to return to her fiancé in Tunis. Sadly, Mr Warburton was killed in action over Germany on April 12, 1944. Mr Galea noted that after the end of hostilities, Ms Ratcliffe chose to spend the rest of her life in Malta, the island she grew to love, and passed away here in the 1980s.

During her time on the island, the English newspaper *The Star* carried a five-part article penned by Ms Ratcliffe herself on her wartime experience in Malta, called 'One woman goes to war'. In 1974, the Maltese newspaper *Malta News* expanded this story, under the heading 'Carve Malta on my heart', in a series of 15 parts. Ms Ratcliffe later wrote a further four articles, which appeared in *The Sunday Times of Malta* in 1974, 1975, 1980 and 1982.

The musical play *Star of Strait Street*, by Philip Glassborow, starring Polly March, Larissa Bonaci and Geoff Thomas, will retell this true-life story using extracts from Ms Ratcliffe's own writings and a new book called *Malta's Greater Siege and Adrian Warburton* by Paul McDonald.

The show will be presented at the Maltese Cultural Centre in Adelaide on 27 May 2018 and is produced under the auspices of The Valletta 2018 Foundation. The play is organised in collaboration with the Malta High Commission and the Consulate for Malta in South Australia.

More information is available via Facebook page called The Strada Stretta Concept.

Order of Malta's 60th Pilgrimage to Lourdes 2018



Like every year at the beginning of May, Lourdes has received the Order of Malta's international pilgrimage. Among the over 7,500 participants – coming from 45 countries worldwide – were 1,500 sick and disabled pilgrims looked after by some 250 priests and 380 doctors and nurses.

This year was a special pilgrimage for many reasons. Lourdes is celebrating the 160th anniversary of the apparitions in 2018, coinciding with the Order of Malta's 60th international pilgrimage. This was also the first official engagement of Fra'

Giacomo Dalla Torre del Tempio di Sanguinetto, elected as head of the Order on 2nd May last.

Also participating in the pilgrimage was the Special Delegate of His Holiness, Msgr. Angelo Becciu, who presided over the pontifical mass on Sunday 6th May in the crowded Basilica of St. Pius X.

Addressing the pilgrimage participants, the Grand Master said that "it is precisely here in Lourdes that the greatest witness is born to Tuitio Fidei et Obsequium Pauperum and it is most intensely expressed. Let us reflect on what a miracle is. It might not be only recovery from a serious illness or from a disability, but might also be a grace given to all pilgrims who come here.

The miracle of serenity in loving the Virgin, the miracle of unconditional goodness towards others, the miracle of tolerance, the miracle of the acceptance of our own difficulties. The miracle of making us feel part of the same great spiritual family. An extraordinary family called Order of Malta. All this helps us to understand that the miracle of Lourdes is accessible to all of us here. You just have to open your hearts".



WARRIORS TO LOURDES
 A PILGRIMAGE FOR MILITARY PERSONNEL
 MAY 15-22, 2018*
 DURING THE 60TH
 INTERNATIONAL MILITARY
 PILGRIMAGE

Maltese music scene in the interwar period.



The early recordings of Maltese folk and popular music are genuine and archaic documents of a musicological and socio-political history we were totally unaware of until recently. The extent of the recording on 78rpm shellac records, and the musical variety is evidence of a once thriving musical and artistic scene.

One can distinguish two main categories of styles on these early recordings. The first, is that in the form of local folk song and chant; the 'authentic' hybrid of music prevalent in rural society, which reflects the yearnings and aspirations of a folk culture. Evident is the quality of the bards, singers and guitarists who execute these pieces with rich voices and skilful artistry. Most notable amongst these are characters like Xudi, Semenza and Manwel Cilia 'Ta'Zabett'.

The other styles, such as tangos, fox-trots, and waltzes, reflect the imported influence in music, which resulted in numerous entertainers and dance orchestras, who provided music for entertainment for society in the frivolous 1930s. This cross-fertilization was probably due to the access to early radio, foreign records, and the 'talkies'.



The lyrically woven and operatic style songs, show the influence and proximity of Latin culture on early 20th century Malta, especially Italian operetta styles, which were predominant in the capital city and amongst the upper circles of society. Overall, there is a strong sense of musical and social identity present, mainly due to the use of the local language and dialect. This aspect is especially conspicuous for an era, which was facing socio-political clashes over language in education. It is interesting to note that, in actual fact, both Italian and English words are

thrown in with the Maltese language, revealing the multi-faceted culture of the time.

The recordings presented on these early discs of Maltese music, are invaluable documents of local music. As well as being the earliest recorded sound of the country, they attest to the variety of musical genre and activity available at the time. The concept of recorded and documented sound had its impact on musicians and composers; whilst providing them with an opportunity to make a living, it also created the impetus to produce for records under contract by the agents. It was also a unique opportunity for musicians and composers to have their works documented. Thanks to the release of these records, the music and works of these musicians and composers is now documented, and preserved for posterity. Malta's Lost Voices Vol 1 is the first in a series of quality products of Maltese heritage music to be released by Filfla Records.

Malta World Music Festival 2018

The first edition of the festival left a positive impact on music lovers. A great line-up to kick off MWMF's maiden edition in 2017, combined with the magical setting of the historic Fort St Elmo in Valletta ensured this festival showcased quality music and became an important addition to the country's national cultural calendar.

The second edition of MWMF promises to be an even bigger event with a powerful line-up. The central idea of the festival will continue to be one that celebrates the beauty of cultural diversity, the exchange and dialogue of people's roots and the vitality that is borne out of such experiences and expressed through the powerful medium of music. 2018 is a significant year for the arts in Malta with Valletta hosting the title of European Capital of Culture and the team behind MWMF are making sure that the second edition will surpass expectations.



Renzo Spiteri is "an artiste who constantly surprises" and whose music "touches the soul directly". An internationally respected composer and musician, Renzo is renowned for his artistic versatility, creative use of sound and unlimited modes of expression. He shares his work base between the UK and Malta, although his own projects as well as collaborations with artistes in all genres of artistic expression take him to different countries around the world.

As a creative musician with a performance career spanning more than 30 years, Renzo has a distinct artistic sensitivity and ability of adapting to a wide range of musical styles – classical to experimental, from solo percussion performances to improvisations, contemporary, jazz and world music. He performs in major festivals (WOMAD, Festival of the Desert, Musica Viva, PASIC) and venues (Royal Festival Hall- London, LSO St. Luke's- London, Kennedy Center for the Performing Arts- Washington DC, SOTA- Singapore, National Concert Hall- Dublin, Babylon Club- Istanbul, Ludwig Forum- Aachen amongst others), and his on-site projects include scoring and recording of music for the visitors' audio guide at Hal-Saflieni Hypogeum, Malta, a UNESCO World Heritage Site.

In 2004, Renzo spent a 5-week work intensive at the Sonic Arts Research Centre (SARC) in Belfast (N. Ireland) as musician in residence, and in 2008 he was appointed National Ambassador to the European Union's "Year for Intercultural Dialogue". Renzo is co-founder and co-curator of the artist collective Open Works Lab; artistic director of Ghanafest Malta World Music Festival; Cultural Ambassador to Le Meridien Malta; artistic director of the annual music event Teatru Unplugged held at Malta's National Theatre, Teatru Manoel, and an endorsed artiste for Yamaha Drums & Hardware, Paiste Cymbals & Gongs, Schlagwerk Percussion and Tycoon Percussion.



Join us at Argotti Gardens between the 10th and 12th June for a celebration of World Music, with international artists, local bands, and traditional Ghana. We will be launching and serving delicious organic and fairtrade Cafedirect coffees and teas, fairtrade wine and more.

<https://www.facebook.com/Ghanafest/?fref=ts>



THE MALTESE CANADIAN CLUB OF LONDON

70 Charterhouse Crescent London, Ontario N5W 5V5

Group Photo with the President of Malta and The Minister For Foreign Affairs and Trade Promotion, taken at the Festa ta' San Gorg, Saturday, April 28th, 2018 at the Rizzo Banquet Hall, Etobicoke



SEVENTIETH ANNIVERSARY OF THE FIRST MALTESE ARRIVALS IN CANADA

Dan Brock (Canada)

After years in which the doors had been closed, or partly closed to Maltese immigration, Canada's Minister of Mines and Resources, Allison Glen, had announced, on December 19, 1947, that arrangements had been made with the Government of Malta to allow 500 men into Canada. "A joint announcement to this effect was made in Valletta and in Ottawa on March 1, 1948." Transport to Canada, however, was to be the responsibility of the Maltese authorities.

It was on May 8, 1948 that the first contingent, consisting of 131 men left Malta for Canada on board the *Marine Perch*. They were joined by another 380, on board the *Vulcania*, which took its leave from the Grand Harbour on June 17th. Both ships docked at Pier 21 in Halifax, Nova Scotia, and from there the immigrants were taken by train to Ontario. Most first found temporary lodging at the former Air Force camp in Fingal, near St. Thomas.

Numerous accounts of these post-World War II Maltese Canadian pioneers to Canada, in particular to the London area, have appeared in various issues of this newsletter and need not be repeated. Like the veterans of the Second World War, few of these Maltese immigrants to Canada in May and June of 1948 are still with us. We are honoured to have one of them who is a member of our club, namely Lawrence Mizzi who came out on the *Vulcania* and settled in Woodstock before later moving, with his family to London where he still resides.



Lawrence Mizzi

What I would like to do is give a brief sketch of another of those 511 men who came out in May and June of 1948 who has not been profiled in earlier issues of this newsletter. His story is somewhat similar to and inter connected with others who came to Canada at this time.

William Debattista was born on November 21, 1915, in Tarxien, Malta. At the age of 16 he was indentured as an engine fitter in the dockyard and completed his apprenticeship six years later. He married Ida Tonna in 1940 and by 1948 they had three children: Mary, Doris and Reny.

William was one of those who, like Lawrence Mizzi, came out on the *Vulcania* in June 1948. It's most likely that William was well acquainted with Joseph Porter, also an engine fitter at the dockyard who had lived in Tarxien and had arrived in Canada the month before. Both ended up working for General Electric in Peterborough, Ontario.



It was probably in 1949 that William's wife, two daughters and son joined him. They were no doubt acquainted with the Camilleri, as well as the Porter families which also came out in 1948 and settled in Peterborough. George Porter, Joe's younger brother, came out on the same ship as William. While Joe and his family remained in Peterborough, George and his family later moved to London and still later to Sarnia. Meanwhile, two more children, Joyce and Christine, were born to William and Ida Debattista.

After his retirement in 1978, William moved to his cottage near Bancroft. After selling his cottage, he lived for a short time in Ottawa with his grandson Shawn. The last 18 years of his life were spent with the family of his daughter Christine Sharpe in Brandon, Manitoba. There he died at the Assiniboine Centre, on November 8, 2014, just 13 days short of this 99th birthday. *Most of the passenger lists of those who disembarked, by way of Ellis Island in 1949 were unintentionally destroyed before being photographed. The passenger lists for arrivals at a Canadian port, e.g. Halifax, after 1935, have not been made available to the public. The identities of the Maltese who came to Canada in 1948 and in the first years following 1949 are known to the author and the names of William Debattista's wife and children were not found among them*

MALTESE CANADIAN CLUB OF LONDON MEMBERS' FAMILY PICNIC



**SUNDAY, JULY 8, 2018
AT 3M ANNIVERSARY PARK
OFF CLARKE ROAD ON WEST SIDE
JUST NORTH OF OXFORD STREET
1:00 p.m. – 7:00 p.m.**



**HAMBURGERS
HOTDOGS
HOT & COLD DRINKS
GAMES AND CANDY FOR
CHILDREN.
BOCCI FINALS – 2:00 p.m.
BINGO
BRING LAWN CHAIRS, SUN HATS &
SUNSCREEN.
BRING YOUR OWN DESSERT TO
SHARE.
ENJOY A GREAT DAY OUTDOORS.**



Thanks for the wonderful Newsletter



Dan Brock with the Hon. Carmelo Abela



Malta's President Marie-Louise Coleiro Preca with Dolindo Bugeja, Mark Bugeja and Ted Gauci



Tony Galea, Tony Vella, Ted Gauci, Deo Catania and Fr. Manuel Parnis, MSSP



Tony & Lyndia Galea with H.E Marie-Louise Coleiro Preca (Tony Galea)



Malta Band Club Mississauga Canada



Mary Testa, Rose Mizzi, Doris & Tony Mizzi, Carrie & Laurence Mizzi, Gloria Heffler, Joyce Vella and Phyllis Gemmell

**THE MALTESE CANADIAN CLUB OF LONDON
ONTARIO - CANADA**

THE LOST VOICES PRODUCTION

L-Ilhna Mitlufa (The Lost Voices) show is a musical journey in search of the voice used by those who came before us to express their daily fears and aspirations – child birth, longing, and loss. Its dramaturgy is built around an ensemble of local musicians playing a varied repertoire of a tradition of rhyme, song and folk chants. This music theatre project proposes new musical arrangements and contexts for theatrical performance of this age-old storytelling tradition called **Ghana**.

The music belongs to a tradition of vocal expression inherited from the land to which we were once so connected. An age old story is woven by singers past and present and told in poetry – spoken, written and recorded. The għannej, the poet, is the keeper of memory, the storyteller and comic entertainer, who sings on our behalf and for those who have lost their voice. This way one renews an unbroken tradition of being together in song.

The ensemble aims to inspire with songs and ballads to offer new theatrical relevance to poetic texts and songs whilst retaining the authentic character of the traditional voices. The newly-formed group including Anġlu Theuma "Il-Kina", Mariele Żammit, Raymond Schembri "Iċ-Ċiranu" and Frederick Mallia "Ir-Re", is led by musician and musicologist Andrew Alamango with dramaturgy by Domenico Castaldo. Teatru Malta's production "*L-Ilhna Mitlufa*" which will take place on May 12th and May 13th at 8 pm at Teatru Salesjan Sliema.

Three recitals by the Hasselby Motet Choir, Sweden



After it's highly successful collaboration with the Rotondo Choir from Poznan, Poland, for the highly acclaimed premiere of Mark Agius' *Messa Da Requiem* at St John's Co-Cathedral last March, the Medina Foundation of Music will be presenting three recitals by the Hasselby Motet Choir from Sweden.

One of the aims of the Medina Foundation for Music is to promote cultural awareness, working towards promoting Malta's vision as a hub of cultural and educational activity for all regions of the world and in particular for the Euro-Mediterranean region. The choir will be presenting two recitals for the general public, the first being on Friday, 11 May at St Publius Church in Floriana at 7pm and the second on Saturday, 12 May at the Xaghra Basilica in Gozo at 8pm. Entrance is free but proceeds will go in aid of Id-Dar tal-Providenza. There is no doubt that these performances will not only be entertaining but also of great educational and cultural significance.

The Medina Foundation of Music also strives to make music of the highest calibre accessible to the younger generation as well as to those who, for a variety of reasons, would otherwise have very limited opportunities, if at all, to attend such performances. It is with pleasure that the choir will also be presenting a third recital for students of Guardian Angel Resource Centre and San Gorg Preca College on 10 May.

Hasselby Motet Choir is a parish choir in Hässelby, a suburb of Stockholm, Sweden. The choir consists of about 50 singers and gives concerts and sings at services throughout the year. Swedish choir music forms the basis of their repertoire but it also includes choral works by other great international composers. The choir frequently performs concerts together with orchestra and soloists, such as *Requiems* by W. A. Mozart, G. Fauré, J. Rutter, J. Brahms and K. Jenkins. Recent programmes have included *St Johns Passion* by J.S. Bach and *Messiah* by G. F. Handel. In the spring of 2016 they performed, the very first performance ever in Stockholm, *The Peacemakers* by Karl Jenkins.

The choir's first international tour was to Hungary in 1986. After that the choir visited Ireland, Czechia, Scotland, Wales, Poland, Spain, Croatia and Lithuania. It is envisaged that a complement of 43 choristers will be travelling to Malta for this tour.

Since 1991 the choir is led by musical director Mona Ehntorp. She graduated from the Royal College of Music in Stockholm in 1977 and has also studied Musicology at Stockholm University.



Russia World Cup 2018: A group-by-group analysis

The 32 teams that qualified for the biggest event in the sporting world now know who they will be facing in next year's tournament that takes place in Russia from June 14.

Egypt and Liverpool's Mohammed Salah will make his World Cup debut. Neighbours Spain and Portugal find themselves in the same group. Iceland will become the smallest nation to play in the World Cup. In the last two World Cups, the reigning champions have been knocked out at the group stage. Will Germany be able to cross that hurdle? Or retain the title? Here, we break down the eight groups and see how the 32 teams stack up against their opponents.

GROUP A: Russia, Saudi Arabia, Egypt, Uruguay - Russia can't afford to be knocked out early, and this group could be worse for them. Egypt pose the main danger to the hosts and Uruguay. It may be their first World Cup since 1990, but star player Mo Salah was irresistible in qualifying. Saudi Arabia have the honour of playing in the opening game against Russia, but Asian confederation teams are traditionally the weakest.

GROUP B: Portugal, Spain, Morocco, Iran - An intriguing looking match between Portugal and Spain beckons because of the quirk of 2010 winners Spain, ranked 8 in the world, being nudged out of the top seeds by hosts Russia. But despite Morocco's ability, don't be fooled into thinking this is the pick of the groups. In fact, Portugal and Spain should both expect to progress.

GROUP C: France, Australia, Peru, Denmark - France are the clear favourites to win the group comfortably, but Denmark's late surge into form makes them a real threat. Australia should never be underestimated after another epic qualification campaign Peru, playing in their first World Cup for 36 years, would be much more of a threat if the tournament was played in Brazil.

GROUP D: Argentina, Iceland, Croatia, Nigeria - As if the Iceland fairy tale hadn't brought enough joy, their first ever World Cup will be against Argentina in Moscow. They will receive global support, but shouldn't be expected to succeed. The smallest ever nation to qualify has already performed miracles. With resurgent Nigeria - who have had to face Argentina in FIVE World Cups - and gifted Croatia completing the quartet, this is undoubtedly a strong group.

GROUP E: Brazil, Switzerland, Costa Rica, Serbia - After their 2014 humiliation, Brazil's recovery has been impressive enough for many people to make them favourites for the tournament. It could amount to a scrap between three underrated teams for a place in the knockout stages. Serbia were the team to avoid of Pot 4. And don't forget Costa Rica were quarter-finalists four years ago.

GROUP F: Germany, Mexico, Sweden, Korea Republic - Germany hardly got a mention in the immediate post-draw analysis, but that's just the way they like it. Low-key - and usually there at the finish. The trophy holders should be expected to reach the knockout stages without too much trouble. Mexico and

Sweden can be talked up, neither are easy opponents, but it could be an opportunity for Korea to finally perform like they did in 2002 outside of their own country.

GROUP G: Belgium, Panama, Tunisia, England - June 18 in Sochi will be an historic and wonderful day for Panama - their first ever World Cup game, against a talented Belgium team. The two European teams will be expected to qualify from this one. But in 1978 Tunisia became the first African team to ever win a World Cup match, and can certainly win points in this group.

GROUP H: Poland, Senegal, Colombia, Japan - The last and arguably the most open of all eight groups. Senegal's exploits in 2002 are unforgettable, and their team is strong again. Poland earned a top seeding with a ranking of six in the world, but despite their considerable talent Colombia often struggle away from South America. It could be an entertaining, close group in what was an intriguing draw.

Louis Carabott & the recording of Maltese music



Louis Carabott of P.Carabott Musical Emporium on Merchant street, Valletta, followed in the steps of Dr. F. Habib who had sent a group of musicians to a Tunis studio in early 1931 to record on 78rpm shellac records. These discs of popular and folk music turned out to a big hit with local audiences and many flocked the wholesaler's store to purchase the music on the various labels of the day. Messrs.Carabott was already established as importers and a reputable wholesale & retail outlet for records, gramophones, musical instruments, music scores and a variety of music paraphenalia. They were agents for Odeon, Decca, Brunswick, London, Vogue, Dubium, Tempo, Coral, Polydor, Capitol, Fonit record labels.

Louis Carabott and brother organised for musicians to record in Tunis in 1931 under ODEON records Ma series. These records were released and advertised in their ODEON catalogue featuring a variety of local artistes, composers and solo artists of sacred and classical music. These included excerpts Carlo Diacono's opera *L'Alpino*. The catalogue also features a variety of comical and theatrical artists from Kumpanija Indipendenza, as

well as folk singers the likes of *Ix -Xudi* and *Is -Semenza*.

In later years Carabott would re-release some of the tracks from the original 78s on its own label 'Carabott-Dischi ta' Malta'. Carabott approached DECCA label in 1960's to reproduce some titles on 7" 45rpm.



Maintaining one's language, culture
and heritage is beyond price

THE MALTESE E-NEWSLETTER

Journal for Maltese
Living Abroad

The Jew of Malta

Christopher Marlowe

In October 2018 the Club is planning to produce *The Jew of Malta* by Christopher Marlowe and directed by Chris Gatt at **Teatru Manoel 5th, 6th, 7th, 12th, 13th, 14th October 2018**. Auditions will be held on **Saturday 24th February 2018 at 2pm at the MADC Clubrooms, St. Venera**. To book an audition slot email info@madc.com.mt and indicate the character/s you are interested in auditioning for. Kindly familiarise yourselves with the script - <https://www.gutenberg.org/files/901/901-h/901-h.htm>



The Jew of Malta is one of Christopher Marlowe's lesser known plays. This may be because of its strange amalgam of tragedy and fiercely black comedy.

In many ways it was ahead of its time and today reads more like a Quentin Tarantino script where violence and bloody slapstick comedy clash in one vibrant, fast-moving play. It expects a lot from its actors who are sent rushing in and out of scenes with breakneck alacrity in a plot which has so many twists and knots you could construct a macrame basket out of it.

You want to know more about the plot? Sure you do. Ok, here goes: We meet Machiavel, the amoral philosopher who believed that the end always justifies the means. He acts as godfather to the play. Because this is a play where every character is totally working to their own very selfish agenda. Sound familiar?

Then there is the governor of Malta who, forced to pay a tribute to the Turkish Sultan Calymuth in order to stave off war, decides that the easiest way to do this is to take it off the Jewish community based in Malta. One particular fellow is silly enough to protest and immediately sees all his goods and wealth (worth more than all of Malta's GDP) seized along with his house. Barabbas, for that is his name, retaliates by tricking the Governor's son and his friend into fighting over the affections of his daughter, Abigail. When they both die in a duel, Barabbas becomes further incensed when Abigail, horrified at what her father has done, runs away to become a Christian nun. In retribution, Barabbas then goes on to poison her along with the whole of the nunnery, strangles an old friar who tries to make him repent for his sins and then frames another friar for the first friar's murder. Get the picture?

It is a difficult play which refuses definition: it turns political, satirical, farcical and even tragic. It brings together characters of the three major monotheistic faiths, and roundly condemns all three. It is, in short, and typically of Marlowe, a revolutionary play which stings and hurts even as it entertains. For those interested, visit this link for a detailed synopsis: <https://www.shmoop.com/jew-malta/summary.html>

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Merchants Street Valletta

This shopping street runs from the top to the bottom of Valletta, making it one of the capital's longest thoroughfares. Prestigious establishments line the street, and it also hosts a daily street market. No casual strolling

passers-by here but only throngs of shoppers. However, let us not omit to admire the numerous imposing houses, palaces, churches, that alternate with, and sometimes house, the more commercial enterprises. A walk down Merchants Street on a Sunday morning or early afternoon will allow its stately, dignified architecture to be appreciated.

From **Castile Square**, we pass the side flank of the **Auberge de Castile**, built in 1574 and given a new façade by Domenico Cachia in 1744. Surely this must be the handsomest of the Auberges which the Knights have left us. Next door to this Auberge comes **Palazzo Parisio**, which now houses the Foreign Ministry. This palace was built for Monsignor Domenici Sciberras who died there in 1744. Crossing Merchants Street from Palazzo Parisio, we face the **Auberge d'Italie**, built by Girolamo Cassar in 1574 and enlarged in 1683 by Gregorio Caraffa, whose bronze bust, flanked by divers arms and trophies, can be seen above the main door.

On the same side of the road, past the turning into Melita Street, is **St James**, the church of the Langue of Castile and León, built in 1710 by Giovanni Barbara. This church has a fine titular painting by Filippo Paladini who was active in Malta from 1590 to 1595. Further down Merchants Street, on the other side, are **Casa Dorell**, a large house of one of Malta's noble families, and the **Palazzo Castellania**, now the Ministry of Health. This palace was built in 1757 to the order of Grand Master Pinto by the architect Francesco Zerafa.

The house where Grand Master La Vallette's secretary, **Sir Oliver Starkey**, lived is to be found on the corner with St Lucia Street. Directly opposite is the **Campo Santo**, the cemetery which houses the remains of a number of knights who fell during the siege of 1565. The cross in the centre of the churchyard was erected there by Fra Flaminio Balbiani.

We cross the junction with St Lucia Street and come to the **Public Registry**, built by Grand Master Zondadari as the **Palazzo di Città**, also known as the **Banca Giuratale**. This imposing palace is where Napoleon spent the night of the 13th and 14th June 1798. The building opposite housed the **Monte di Pietà**, which was established in 1598. Prior to this, it had also served as the Banca Giuratale.

The Order's **Cappellania** – the residence of the Conventual Chaplains – stands on the Old Theatre Street corner. It was built to replace **Casa Bellotti**, and for this reason, it is still known by this name. The Jesuits' church, "tal-Ġizwiti", on the corner of Merchants and Archbishop Streets, is one of the loveliest in Valletta. It was built by Francesco Buonamico in 1596. The handsome building abutting the church was the original site of the University that was founded by the Jesuits in 1592.

Two imposing houses can be found a little further down Merchants Street on the opposite side of the road: Casa Zoitana and Casa Albergotti. At one time, they were owned by the eminent Greek philanthropist Niccolò Papaffy who also resided in one of them. Papaffy is remembered for his sterling work in assisting many Maltese youths to emigrate in search of a better life in other countries.

Casa Roselli Massa, with the Roselli Massa arms magnificently adorning the roof cornice, stands on the corner of Merchants and St Christopher Streets. Further down, on the corner with St Dominic Street, is the parish church of Porto Salvo ("San Duminku"), built in the early 19th century on the site of an earlier church. Next to it, one finds St Nicholas ("tal-Erwieħ"), with its Mattia Preti titular painting.

At the bottom of Merchants Street, we find the Camerata, built in the 19th Century as a military barracks, on the site of the laundry of the Order. Even before this, there stood a novitiate for aspiring Knights of the Order. The nearby little Church of St Mary Magdalene administered a home for abandoned or fallen young women. Many other important buildings in this street fell victims to enemy bombardments during the last world war. However, it is important that we can still appreciate those which have survived the savagery of armed conflict.



Sundials in Malta

Throughout the centuries communities at large were to mark their time of day by simply following the tolling of church bells. The matutina, the angelus and the għasar were moments when the church bells

rang so that the community would be reminded of the obligation to pray at sunrise, midday and sunset respectively or else to attend mass. These bells would be struck by persons guided by simple instruments such as the sundials that were invented more than 800 years ago. Sundials are the cheapest and most effective way to tell the time, of course, so long as the sun is shining.

In Malta and Gozo, one may count up to 50 sundials that are spread in numerous towns and villages. Most of these are vertical sundials, that is, they are designed on a wall, with an iron rod (called a gnomon) protruding outwards from the surface to cast its shadow over the segmental lines denoting the hours of the day. There are also horizontal sundials where the face of the clock is set on a horizontal slab and the gnomon is set as a free standing triangular shaped metal piece.

In Rabat alone there are 10 sundials, 5 of which are to be found in the Dominican Friary which is situated in the area not far away from Tal-Virtù. In Qormi each of the two parish churches has its own sundial. The sundial on the side wall of St Sebastian parish church is modern and elaborate in its design. So is the one painted onto the façade of the Casino Maltese in Republic Square (former Piazza Regina) in Valletta. The gnomon casts its shadow to tell the time at noon only. However this rod has an eyelet (called alidade) at its tip which allows the sun to penetrate through it to mark the lunar months and thus create a calendar based on the zodiac signs.

The oldest sundial in the Maltese islands is probably the one found in an old building in Xewkija, Gozo. This is a vertical sundial and it bears the date 10 April 1546. Many of these sundials are located on the facades or side walls of private residences, convents or churches. Others are found indoors especially in courtyards. Some may have a motto written in Latin, Italian or Maltese. Others would have a decorative design added to them. Most however are simply made up of a series of lines and numbers scratched onto the surface of the limestone.

Dials of an elaborate and more technical nature were produced during the Renaissance in Europe. Following this there was the invention of clocks. From then on sun dials were used when setting a clock to ensure that the time was properly set. Eventually, more precise and elaborate tools were devised to ensure that the hours of the day would be better observed to provide a more accurate time of day.

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The loss of Actor Charles Thake

Well-known actor Charles Thake has passed away, aged 91.

His son David broke the news on Facebook saying:

"Malta has lost one of its finest. My Dad has taken his last breath and is now chatting away to his beloved wife and my loving Mum.

"It is terrible to receive the news just when you have to catch a flight. I missed you by a few hours. But the love you gave will shine forever.

"Thank you Daddy. God bless you and give you the rest and the peace you deserve.

"I am devastated."

Charles with his son David



Mr Thake had a natural talent for comic parts and was a household name in the local acting scene for several decades.

Born in 1927, he first appeared on stage when he was 15.

He appeared in numerous local productions on the stage and on television for a number of companies including Maleth, the Atturi Theatre Group and MADC.

Comic productions which remain in the collective memory of the Maltese include *F'Baħar Wieħed*, *Nhar it-Tiegħ* and *Inkwiet*.

He also worked with a number of foreign film and television companies and took part in *Agora* (2009), *Black Eagle* (1988) and *Treasure in Malta* (1963).

Mr Thake gained widespread popularity among the Maltese community in Australia, whom he visited in 1982.

He helped the missions in Guatemala whenever he could.

Mr Thake was married to the late Lina Thake. They had six children.

Il-Gideb ta' Toninu

ta' Anastasju Cuschieri



“Ma, ma mmurx skola!
 “Ma tmurx l-għaliex?
 Qum, qiegħda ngħidlek,
 Minn dak il-friex,
 U għatti sidrek
 Għax ġej ir-riħ:
 Isa, Toninu,
 Isa, sabiħ.”

“Le, ma mmurx skola,
 Le ma mmurx žgur!
 B’dan l-uġiġħ kollu
 Kif tridni mmur?
 Ajma b’did-darsa
 Kemm jien muġuġħ!
 Ħares ftit wiċċi
 Kemm hu minfuħ.”

“Ġej, ġej!” “Min, ma?”
 “Ġej il-papà.”
 “Għadek fis-sodda?
 Dan il-għaliex?”
 “Kont sejjer nilbes,
 Staqsi ‘l mamà.”
 U ħareġ jġgri
 Minn taħt il-friex

3750,000 licensed vehicles in Malta



By the end of March 2018, the stock of licensed motor vehicles stood at 375,041, an increase of 3.7 per cent over the same quarter in 2017, the NSO said today.

Motor Vehicles: Q1/2018

Administrative data obtained from Transport Malta shows that, by the end of March this year, the stock of licensed motor vehicles stood at 375,041. Out of this total, 78.3 per cent were passenger cars, 13.6 per cent

were commercial vehicles, 7.0 per cent were motorcycles/quadracycles and All Terrain Vehicle's (ATV), while buses and minibuses amounted to less than one per cent. During this quarter, the stock of licensed vehicles increased at a net average rate of 33 vehicles per day.

New licences

New licences issued during the period under review amounted to 6,573. The majority of new licences, 5,022 or 76.4 per cent of the total, were issued for passenger cars; followed by goods-carrying vehicles with 764 or 11.6 per cent. Newly-licensed 'new' motor vehicles amounted to 2,871 or 43.7 per cent of the total, whereas newly licensed 'used' motor vehicles totalled 3,702 or 56.3 per cent. An average of 73 vehicles per day were newly licensed during the quarter under review.

Out of action

During the first quarter of this year, 7,531 vehicles were taken off the roads due to a restriction. Out of these, 39.0 per cent were put for resale, 30.8 per cent were scrapped, while garaged vehicles amounted to 28.1 per cent. Vehicles that had their restriction ending during the quarter under review totalled 3,908.

The majority were recorded as being for resale (2,708) or garaged (1,163).

Engine type

As at the end of March this year, 226,083 vehicles or 60.3 per cent of the total, were running on petrol engines. Vehicles having diesel engines reached 146,192 or 39.0 per cent of the total. Electric and hybrid vehicles still accounted for less than 0.5 per cent of the entire stock, with a total of 1,426 circulating on our roads.



SLAVERY IN MALTA George Cini

The horrible torture inflicted on slaves who broke the law in Malta is graphically illustrated in a book by Prof. Godfrey Wettinger entitled '**History of Slavery in Malta**', revealing details about the rules and regulations imposed on slaves in Malta. "I have quoted from about 800 manuscripts of the Order of St John," Prof. Wettinger said. Torture was administered in St George's Square (the Palace Square) in Valletta, where slaves were tied to a stone column and flogged. Sometimes the

accused was restrained on a horse-drawn cart and paraded around the main streets of Valletta while his body was repeatedly burnt with a branding iron heated over a stove.

Other forms of torture included being quartered by boats and being held by a noose in mid-air while being investigated for alleged misdemeanours. A series of cartoons recording the methods of torture and how they were administered shows a priest earnestly asking the victim, who is being taunted with a branding iron, to abandon his faith and convert to Christianity. At night, slaves were kept in a prison located opposite the lower Barrakka Gardens. In the prison, slaves had their own tavern because they were not allowed to buy food and drink from other outlets.

There were two other slave prisons: one close to Fort St Angelo in Vittoriosa and another in Senglea. Owners could keep only one slave at home and did not allow him or her to leave the house after sunset. The law was harsh on slaves; they had to have their head shaved except for a pony tail, and clothes that highlighted their social status. Black slaves were thought not fit to serve as rowers at sea and therefore did not fetch a good price. Instead they were employed as domestic help. All slaves were freed when Napoleon came to Malta in 1798, and it then became fashionable for families to display a statue of a black manservant, made of plaster of Paris, in the stairwell of their house.

The slave trade was regulated by a mechanism determining how slaves could be ransomed. The Knights of St John used to collect details about the provenance of slaves in order to be able to estimate a ransom fee. The more well-off the slave's family, the higher the ransom asked for the slave's release. The book takes up the history of slaves from the year 1000 when scant historical documentation was available. "The buying and selling of slaves was legal. Slaves were either captured at sea or during sorties mainly by corsairs on North African coasts," Prof. Wettinger said. Corsairs were private operators licensed to fight enemy ships.

"When sailors, soldiers and passengers were captured, they were brought to Malta, held in quarantine for 40 days - people were terrified of the plague and we are talking about the year 1600 onwards - and they were sold at an auction in a notary's office. "The more daring slaves used to escape although it was not easy to leave the island. Slaves were not allowed to get close to Grand Harbour and they could not get aboard a boat unless a Christian got on board first.

"Slaves were made to wear a ring and a chain on one foot. Closer to the year 1710, the slave population was about 3,000, about 100 of whom were women." Investigations about the provenance of slaves could take months. The contract was signed at a notary's office and there are 6,000 manuscripts that used to belong to these notaries. Attempts were made to save the soul of slaves and a missionary who spoke Turkish and another who was fluent in Arabic visited slave prisons. "If slaves became Christian they were paid some pocket money and given better quality bread. We still use the idiom 'skond x'hobz jiekol' meaning 'depending on what type of bread he eats' which is indicative of one's social status.

"Slaves who changed their religious faith were given a Christian name and adopted the surname of their godfather or owners. "The prison used to house a mosque. This arrangement was reciprocated for Christian slaves in North Africa who were provided with religious services," said Prof. Wettinger. This article was first published in the Times of Malta



INT SABIHA, O MALTA TAGHNA
MHUX GHAX MALTI MFAHREK JIEN
ISSEMMIK ID-DINJA KOLLHA
MAGHRUF GMIELEK KULLIMKIEN

IMGHOTTIJA BL-ISBAH SEMA,
L-OGHNA DAWL IX-XEMX TAGHTIK,
MA XXAWTEKX, BILHLEWWA SSAHNEK,
GID IGGIBLEK U TQAWWIK

GAN ANTON VASSALLO

http://www.timesofmalta.com/articles/view/20020610/local/horrible-torture-on-streets-of-valletta.173721#.VPrZiaTlj_g.facebook.



L-Ghaqda ta' San Guzepp tal-Qala fl-Awstralja u l-Ghaqda tal-Bambin tax-Xaghra flimkien qed jorganizzw program ghaz-zjara pastorali mill-Arcipriet tal-Qala Dun Injazju Borg

Ahna nghatu merhba lill-Arcipriet
Program

Fit-30 ta' Meju u fis-6 ta' Gunju 2018 ser iqaddes fis-Santwarju ta' Pinu Bacchus March fil-11 ta' filghodu

Il-Hadd 10 ta' Gunju naghtu merhba lill-Wisq Reverendu Arcipriet Injazju Borg Huwa ser iqaddes fil-Maltese Cultural Centre 27 Talmage Street, Albion, Victoria

Wara l-quddiesa ser ikun hemm pastizzi, sandwiches, Te u Kafe' u l-Bar ikun miftuh.

L-Arcipriet huwa mix-Xaghra u kien kappillan tal-parrocca ta' Kercem u tal-parrocca ta' San Lawrenz

KULHADD HUWA MISTIEDEN GHALL DIN L-OKKAZJONI SPECJALI

Ghall aktar taghrif cemplu lill-President, Mr. Michael Buttigieg - 9367 4268
jew lit-Tezorer, Mrs Rita Mizzi fuq 9366 6925
jew lis-Segretarju, Joe Magro fuq 9338 9884
Dan l-avviz gie mighut lilna minn Mr. Michael Buttigieg
President - Australian Qala Association Inc
Melbourne Victoria 11/05/2018

MALTA – NURSE OF THE MEDITERRANEAN

May I please say thanks heaps for the beautiful gift. The book arrived and immediately caught my eye for presentation. I've only read a couple of the articles and am already impressed on the amount of research this would have taken. For a person like myself, being extremely proud of my heritage, reading the history behind many world events just highlights how many times Malta was central to world history. Andrew, please pass on my congratulations to Frank for his foresight in taking this huge step to have this book printed. I hope it does extremely well and I look forward to receiving my almost weekly fix of reading the newsletter. Again, thanks and God Bless You All. Regards. Manny Borg



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India and other countries

Andrew Cohen wins the MFA Player of the Year for the fourth time



Despite his age, Andrew Cohen confirmed that he is one of the best Maltese players after winning the MFA Player of the Year for a record fourth time.

Photo: Domenic Aquilina

Cohen, who turns 37 today, showed that class has nothing to do with age as he won the most prestigious award during the 2018 MFA Awards which were held at the Mediterranean Conference Centre on Friday.

The Maroons player finished first ahead of Paul Fenech of Balzan and Jake Grech of Birkirkara. Cohen who played a vital role in Gżira's

impressive season that saw them finishing third and clinch and Europa League qualification was presented the MFA Football of the Year award by Norman Darmanin Damajo, the Malta FA President. Damajo was also accompanied by Dr Clifton Grima, Parliamentary Secretary for youths, sport and voluntary organisations.

Jake Grech of Birkirkara captured the Best Young Player Award. Kyrian Nwoko of Valletta placed second, while Jurgen Degabriele of Hibernians finished third. Gżira United won the most number of awards as Darren Abdilla was voted as the coach of the year, while Amadou Samb who ended the campaign as the top goal scorer, won the Best Foreign Player Award.

With regards to women football, Dorianne Theuma of Hibernians claimed the Best Women's League Player. Louis Micallef who served for a long time as Malta FA Deputy General, and Gozitan footballer Brian Meilak were presented with the President's Award by MFA President Norman Darmanin Damajo in recognition of their contribution to football.

Matteo Picciollo's goal during Valletta's 2-1 FA Trophy semi-final win over Balzan won the best goal of the season for 2017-2018.

The theme chosen for this year's awards was Football for Life. In addition, features shown on the night paid tribute to the work of football administrators, the Malta FA's social responsibility initiatives and the history of the championship trophies.

THE WINNERS

MFA Footballer of the Year:	Andrew Cohen (Gżira United)
Coach Of the Year:	Darren Abdilla (Gżira United)
Young Player of the Year:	Jake Grech (Birkirkara)
Foreign Player of the Year:	Amadou Samb (Gżira United)
First Division Best Player:	Dylan Agius (Pietà Hotspurs)
Second Division Best Player:	Sebastian Perdomo (Sta Lucia)
Third Division Best Player:	Edward Wileman (Sta Venera Lightnings)
Women's League Best Player:	Dorianne Theuma (Hibernians)
Best Youth League Player:	Jan Busuttil (Pietà Hotspurs)
GFA Player of the Year:	Christian Mercieca (Victoria Hotspurs)
Futsal Player of the Year:	Jovica Milijic (Valletta Futsal Club)
Best Fans Award:	Valletta
Fair Play Award:	Pietà Hotspurs
Best Goal Award:	Matteo Picciollo (Valletta vs Balzan – FA Trophy semi-final)



MALTA BULB

We're so excited! In the coming weeks, we'll be launching our new Maltese Cross Jewellery Collection. The collection will include gorgeous Maltese Cross heart lockets (would make a great heirloom!), dainty earrings, cuff bracelets and much more! All our Maltese Cross jewellery will be handmade in Malta and limited edition.

If you'd like to be the first to know when we launch the collection, as well as start receiving our newsletter with priority announcements about new arrivals and unadvertised offers reserved only for

members, click on the link below to join our new Malta Bulb Insiders Club. It's FREE to join! [Join Our Malta Bulb Insiders Club HERE!](#)



You'll need a free ticket for Isle of MTV

Ticketing system to be introduced to prevent overcrowding in interest of health and safety, MTA recommends those planning on attending to pre-register online when applications open by Massimo Costa

While this year's Isle of MTV remains free, entrance will only be allowed to those with a ticket. For the first time since its launch in Malta in 2007, concert goers will be required to have a ticket to enter this summer's Isle of MTV.

The concert, which is to be held on 27 June, will remain free, however, with

the aim behind the ticketing system being to prevent overcrowding in an effort to "ensure a higher level of health and safety", the Malta Tourism Authority said.

The festival's organisers have partnered with ticketing specialists Ticketmaster/Universal to create the system, and those planning on attending can pre-register for the event on the [Isle of MTV official website](#).

"Fans will have the option to pre-register for the event, which will be open for two weeks prior to the official ticketing launch. Those fans that choose to pre-register will be able to apply for ticket registration 48 hours before the official launch, and will also enter into a ballot for the opportunity to win a pair of VIP tickets to the event," the MTA said.

Nobody should worry that there won't be enough tickets, the MTA highlighted, as tickets will be issued for the maximum capacity of il-Fosos Square. The maximum number of concert goers the square can take was drawn up by health and safety and security consultants.

"We are confident that the tickets made available will be able to meet both local and international demand," it said, stressing however that if maximum capacity is reached during the registration period, the website would not accept any more ticket requests. "Therefore, we strongly suggest that all interested fans register on the website as soon as applications are open, so as to avoid any possibility of disappointment," it advised.

Both printed and digital tickets will be accepted on the day of the event, and each person can apply for a maximum of four tickets.

No entrance without a ticket - Anyone without a ticket will not be able to enter the concert, the MTA emphasised, noting that those under 14 will need to have an adult with them, and all attendees should carry some form of identification.

A dedicated Isle of MTV box office will be in operation locally on specific dates to handle ticket registrations, answer queries and manage any event related issues. This will also aid those fans that are not able to access the website or do not have a valid email address, MTA said.

"Should there be any enquiries relating to ticketing, fans can contact – isleofmtv@mtvne.com or visit the Isle of MTV box office. Fans should also email isleofmtv@mtvne.com if they are no longer able to attend the main show if they have registered for tickets, as then we will then look to reissue their ticket(s)," it added.