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'How are you going to be a revolutionary if you're such a traditionalist?'

F5, named after the refresh button on your keyboard, seeks to highlight what once was and now is - to celebrate those who go back to the traditional in order to be revolutionary.

F5 Teams Acknowledgements

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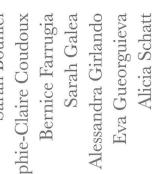
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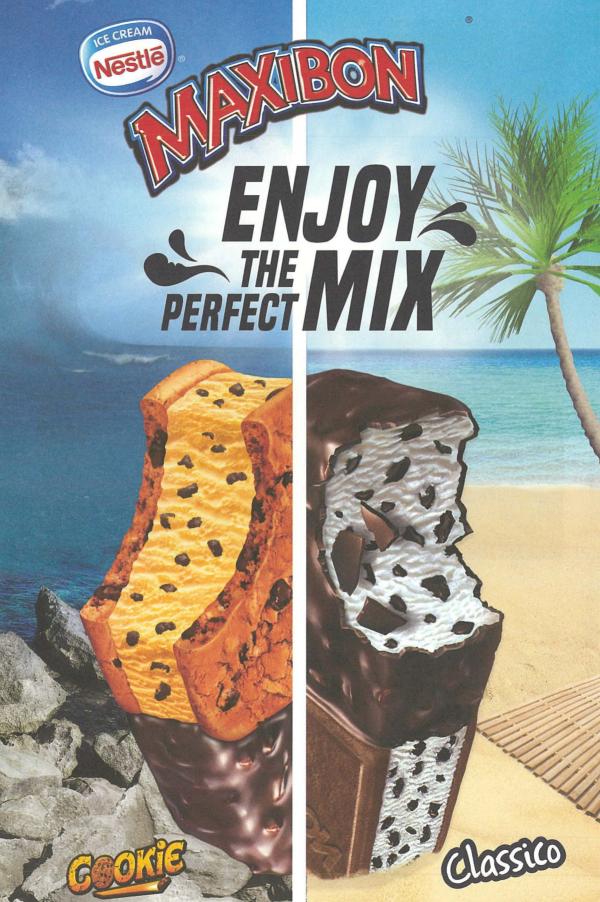




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Breathing Life into the

A Conversation with Thomas Camilleri

ARTICLE BY Lee D'Amato

I sit with Thomas in his living room, she with her camera in hand and me trying to reign in the urge to grab the yellow Maltese typewriter he keeps on his desk and make a run for it. I knew of Thomas as a comedy knight and an accomplished actor, but stepping into his home revealed to me a passion of his that is less known, but equally fascinating.

TC I like the fact that you can do it with your two hands. We're so used to things being done by others because now things are specialised and we don't have enough time. So I think there's something really special in doing something yourself and putting something together that reflects your character. A lot of people feel uncomfortable with designing themselves.

The media perpetrates this a bit, I feel. Nowadays, you order something and it's quite an impersonal process.

TC Yes, but social media has helped as well. It's so easy to check platforms like Pinterest and Facebook for inspiration. For example, say you have a few pictures that you'd like to frame, but don't know how to put them together, you can look up a gallery wall and get thousands of ideas.

I think it can be quite intimidating. It's hard to take the first step when you're surrounded by ready-made, 'flawless' products.

The first point of departure. Everything you're seeing is very cheap. If you are to buy a new art deco lamp at most homeware stores you're looking at hundreds of euros. I found this in a garage – I got it for 50. Also 50 euros was that unit. It was in an old house in Hamrun. Luckily it [50s and 60s G Plan] is a style that works well here but isn't hugely popular right now.

But, as I look around, I can see there's method behind the madness.

TC Thank you. I feel like that. The floor tiles are so classical. And then I have the ceiling which is concrete. I didn't have any



choice – I had to change the ceiling, but I opted against plastering it and left it as bare concrete. It would have made it lighter, but I liked the pattern of the wood on the concrete.

What about the sofa?

This sofa was my grandparents' sofa. The only thing I did was change the legs. Apart from that, this is the original fabric. Even these three sofas you're sitting on. A woman was throwing them out, I took them to a really lovely upholsterer.



They're very classical, but then your kitchen is contemporary. It has neutral colours, it's functional, minimalistic.

Balance is important. Since everything is so busy I decided to keep the walls simple. Likewise, I wanted the kitchen to be just white and glass – clean, just because there's so much going on everywhere else. I love items that have history, because they are so much more interesting to me, but at the end of the day, the item must have a function. Yes, some are going to be decorative, but if I'm

There's something really special in doing something yourself

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going to have a vintage fan – it works, and I use it regularly.

The fan - it's Italian, correct?

TC It is Zodiaco San Giorgio. They are very rare. There are quite a few in Sicily, but in Italy they know they are valuable, in Malta they don't. In America and the UK they go for thousands. I bought it for 100.

So, when did you start doing this?

It started when I used to live in London. I stayed in a very cheap house in a posh area - Chiswick. You'd have these very rich households, and their owners would put out these beautiful chests of drawers on the pavement for anybody to take. It's like bulky refuse. In England, and in Malta, you put something out on the pavement and if it's still half decent, somebody will take it. I remember carrying back home a huge chest of drawers by myself. One man's trash... Now people are becoming a bit more aware of the value of certain items. But fashion comes and goes in waves. In England now this sort of furniture - G Plan, mid-century furniture - is coveted. In Malta it is still cheap.

If you had to pick three items that have special historical and personal meaning to you, what would they be?

TC I really love that clock over there. That used to be my grandfather's, and he had

it made when he used to work as a naval engineer in Sudan. It was always in his kitchen. When he died, I inherited it because nobody else was interested in it. But it's beautiful and it works perfectly. The fan is a favourite, of course. There is a beautiful LP player radio. I got it as a house warming gift from a group of friends. It actually works. I just don't use it often. There was one exactly like it at – not as in good a condition – at the Birgu flea market for 70 euros.

Are those cigarette packets on the wall?

TC When I was taking out the old tiles, I found lots of cigarette packets from when this block was being built.

How old are these?

TC Not very old. They're from the 1960s. They used to be very popular, my father remembers going to the shop and buying them.

Anything you'd like to share with anyone who wants to dip their hands into the world of design?

It's so easy to find great deals; you can go to house sales, the market, auctions, and charity shops. All the things one could need are available to us, and that's in part thanks to social media, it is ultimately a matter of dedicating yourself to a project, and keeping an eye open.



The Creative Space

— articie by — Nadja Nakuz

Guy Lee Tattoo is not your typical tattoo parlour by the beach.

he moment you set foot in this studio in Mellieha, you realise that this place not only produces outstanding ink work, but it is also a vibrant space that thrives on the creativity and dedication of the owner and the artists working and featured here. In addition to stunning tattoo designs, the studio space is used for art installations as well as the display of unique and beautifully arranged refurbished furniture and decoration pieces, which the owner picks out carefully and restores with the help of local blacksmiths and carpenters.

Walking in, you are therefore immediately immersed in a culture of creative liveliness where traditional arts and crafts are celebrated with vintage shop signs, custom woodwork or even the barber shop corner where clients can come in for a chat and an old-fashioned shave. Not a single item you see is new or store-bought; the appreciation for traditional craft goes beyond the tattooing and is reflected anywhere you look. The owner Guy Lee is not only the artist behind a large part of designs tattooed here, but gets involved creatively wherever he can, whether it is in the making of oldschool shop signs, display furniture or a range of clothing articles and accessories.

"I love change. I'm happy with change". he declares, sitting at a custom-built heavy desk usually used for drawing up designs and team meetings, which he commissioned from a local carpenter. Embracing change is what leads to good things, he says. For example, if he wants to add a new piece to the shop, he emphasises that he does not go out looking for it. Instead, he believes that it is the intention that counts and with that the piece you are actually looking for will find you. If you go out in the world with intention and readiness for change instead of a clearly pre-defined expectation, you see things differently and you even start to see the potential in things that may not seem like what you were looking for at first glance.



Sharing
Lite
Barbecue
Chicken
Tastees



A Step Back in Time, Another Towards Individuality

— ARTICLE BY —
Kim Bezzina

Walking down a busy road in large cities is like reading a book – people are characters with backstories and personalities, and their attire aids the imagination in what characteristics you attribute to them. However, being witness to the cookie-cutter styles of clothing that swarm the crowded streets and shopping windows in Malta, it's difficult to believe that clothes can serve as tools for differentiation and expressions of individual identity.



n arriving at my destination in the peripheries of Balzan, I set aside my commentary about people's sense of fashion to focus my attention on my interview with start-up vintage shop owner Eve Bezzina.

Beyond *Dethroned*'s pale blue façade I found myself stepping back into a bygone era of sewing machine tables, leather bags and suitcases, and rows of vintage clothing, ranging everywhere from matching sets of vests and suspenders, denim jeans in various cuts, patterned shirts, to vibrant coloured dresses. It was not long before I was snapped back to the present moment by the shop owner's eager welcome, who was clearly excited to talk ideas and show me some of her favourite pieces on display.

A kind of show-and-tell ensued; silky velvet dresses followed by multiple pairs of authentic vintage Converse, eccentric ties, and fun shirts reminiscent of something that the Fresh Prince would wear.

I asked what inspired her interest in dealing in vintage clothing. Taking a vertical-striped multi-coloured jacket off one of the rails — which she revealed to be straight from the 80s — she expressed her desire in giving each garment an opportunity for a new chapter by letting them pass on to a new owner. "Every piece of clothing has a story.

Whenever a garment is unboxed, we always try to imagine what adventures it has seen. Sometimes we choose garments with a label like Ralph Lauren or Lacoste, and we can't help but wonder about the places they've been and who they've been on. We don't want their stories to end."

Upon hearing this, I was reminded of my earlier thoughts about what clothes say about those who wear them, so I asked Eve about her input on whether or not clothes aid in asserting our individuality.

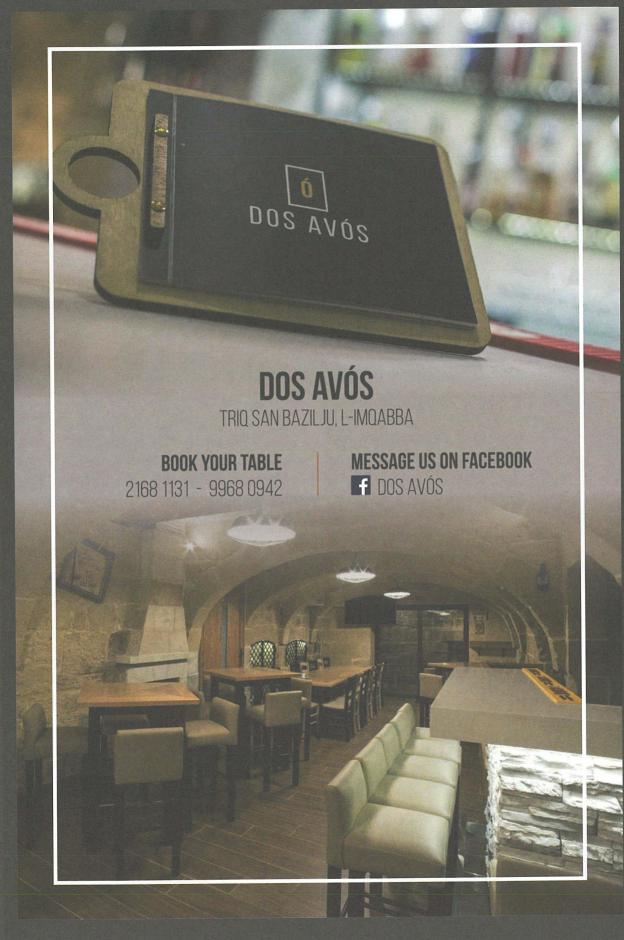
Chuckling at the question, she commented about the way in which we live in a society



Every piece of clothing has a story

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Being yourself in what you wear doesn't have to be a challenge. Reworking clothes that have a history goes hand in hand with taking charge of your own image, reimagining what you want to say about yourself, and telling a tale that highlights your individuality.

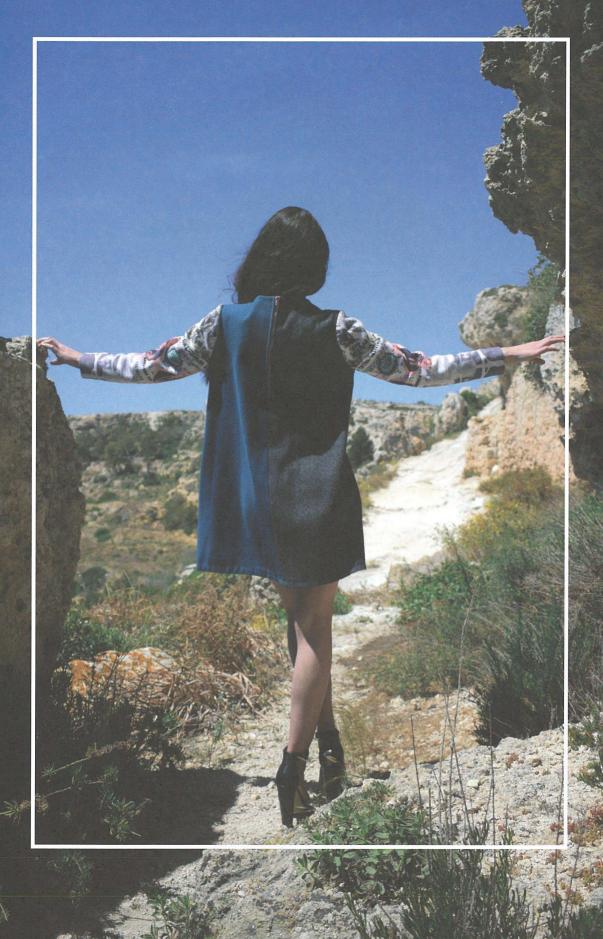




Mikela Zerafa and Becky Lundquist

ashion's obsession with the past and \dashv how it can be used to push us forward is visible with today's latest trends. From 90's floral embroidered denim to statement sleeves of the Romantic era, designers are constantly rummaging into the historical archives for inspiration. One local designer who constantly looks back in order to create something innovative, is Ritienne Zammit. I still remember the first time I saw Ritienne Zammit's Amen collection. It was an aesthetically pleasing hybrid of baroque and urban style, merging seamlessly together on canvases of rich fabric. Inspired by the Roman Catholic religion, which is predominately practiced in Malta, and local churches, she managed to create a collection, which redefined tradition.

Ritienne has always been creative. She studied art and design at MCAST, where she experimented with vast ranges of materials and concepts, securing her freedom to be as elaborate as she pleased. She was even awarded 'The Most Outstanding Student of the Year Award' in collaboration with the Malta Society of Arts for the scholastic year ending in 2010. Revisiting a time gone by is all part of her creative process, as her work incorporates old Maltese customs and values into expressionistic designs. However, Ritienne is also eager to learn about new techniques and philosophies. She is always on the lookout for new fabric technology, which could aid her in the innovative creations which could help her create innovative designs, earning her status as a great local talent.





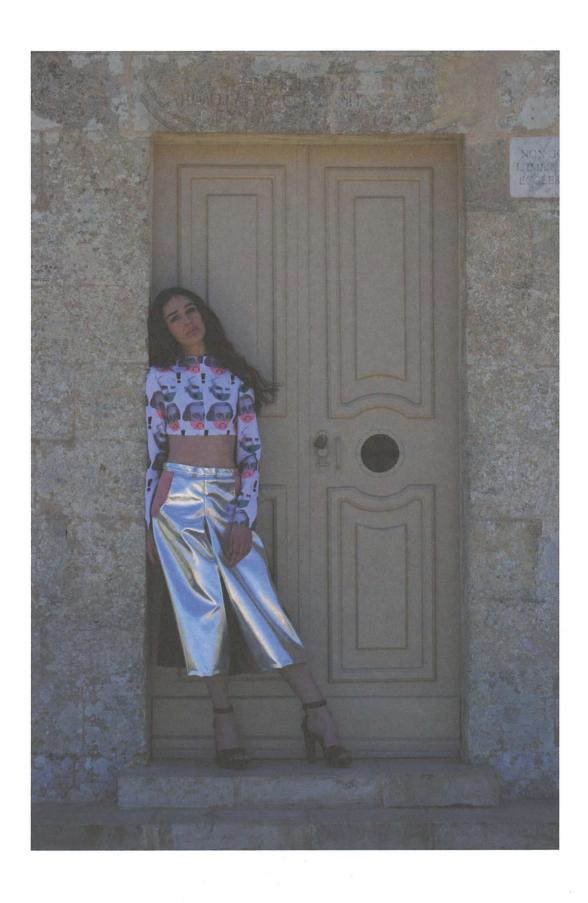
Following Amen, she got her inspiration from something other than religion with her next collection L-omm li tatna isimha, referring to the Maltese national anthem. The literal translation of the title is 'The mother who gave us our name'. The fact that Ritienne based her collection on this truly underlines the notion that fashion allows one to experiment with anything. She looks at history as a way of appreciating and preserving our Maltese identity. 'After so many years of being colonised we still have our identity. AW15 collection was about the loss and the appreciation of all the sectors that make us Maltese."

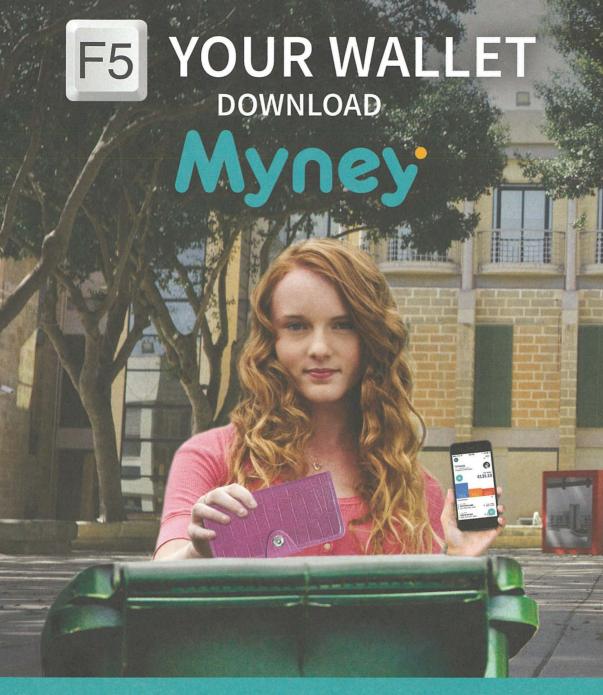
Ritienne agrees with the statement 'you should ask what's old in fashion rather than what's new', as she insists that the revival

of trends results in "something fresh and new", as each designer has their own take on it. Crediting British fashion designer Vivienne Westwood, whose creative palette screams punk and modernity as her biggest inspiration, it comes as no surprise that Ritienne encompasses the same trailblazing attitude. Her unconventional modern pieces not only set her aside from her competitors but also embrace her idiosyncratic approach to fashion.

Her latest collection is dedicated to our capital city Valletta. Valletta has been around for 451 years, so her sources of inspiration were not limited. Using this to her artistic advantage, her designs will be guiding us through the long historic journey of our treasured capital city.







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Putting the CIIIC

Back into the Shabby

— article by 🔤 Nadja Nakuz

In today's throwaway culture, Shabby Chic stands out from the rest

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habby Chic's outlet in Birkirkara is anything but your run-of-the-mill furniture store.

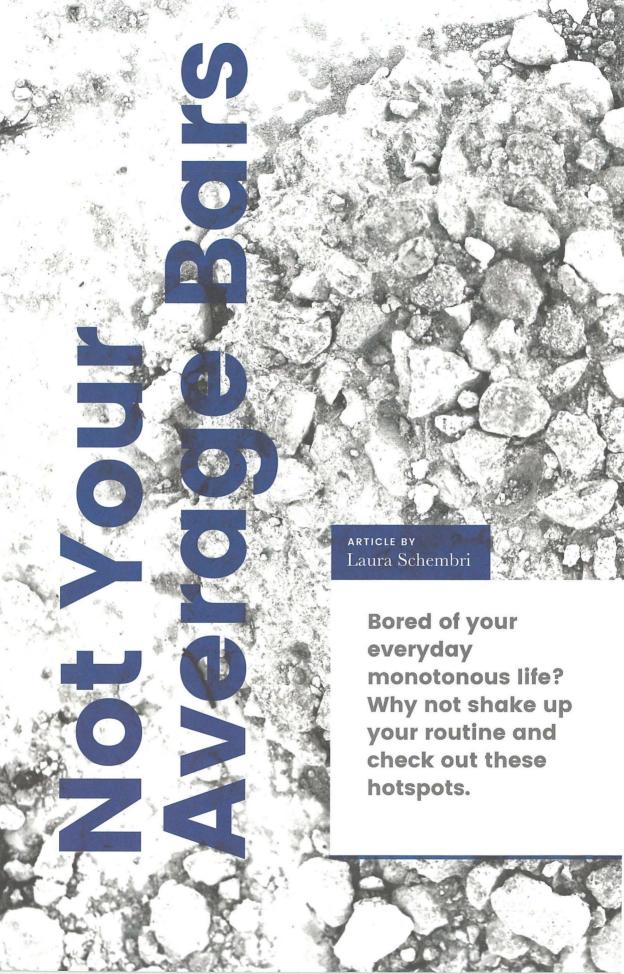
At first glance, the shop displays all kinds of nick-nacks within a small space, such as storage chests and dressers, shelves filled with teapots and cups, small items like beautifully ornate doorknobs as well as big hand-painted headboards and panels. However, it is not just a simple shop. Shabby Chic is about refurbishing and painting old furniture by hand to give it new life and reimagining old things to create something new.

People from all over the island either bring their old furniture or buy a piece from the vast selection of vintage items Shabby Chic has to offer, and then the shop's team restores and re-paints these items according to their wishes. Their projects may vary from restoring an antique wardrobe to designing and building an entirely new piece of furniture out of other things.

While most smaller portable pieces can be picked up and restored by the team at the

workshop and then delivered back to the client, bigger projects like the renovation of a kitchen have to be done on site by the team, which usually happens within a day of work. Additionally, the shop sells custom-made paint to those who want to get involved in the DIY refurbishment of furniture themselves.

This approach is as far away from the IKEA concept as you can get, as instead of buying cookie-cutter furniture that may only hold up for a few years, this shop is all about craftsmanship, and durability and appreciating tradition. In today's throwaway culture, Shabby Chic stands out from the rest for putting emphasis on the appreciation of what is old instead of constantly replacing cheap instant furniture. Often this kind of work entails a restructuring of the piece, so the team at Shabby Chic is not only made up of artists, but also carpenters and other specialized members, all with the goal of creating something that not only has the vintage charm, but also maintains the original durability.



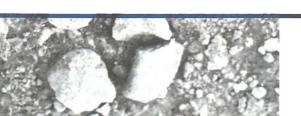
Hole in the Wall Welcoming all Misfits

Operating since 1922, this former stable was originally a literal hole in the wall, used to sell wine in buckets from large vats. Luckily, its potential was not lost to generations, as it has become a newly cemented nightlife hub. Brothers Ian and David Schranz stumbled across an advert selling the bar on Facebook by chance and the rest is history. The name stems from the bar's former clientele of pilots and the cabin staff of British Airways, who referred to going to the bar as going "down the hole".

The design of the establishment is unlike any other in Malta, which features a small stage offering a creative space for local artists such as musicians, poets and writers. With Miguel Cachia from Panda Design at the helm of the interior, the owners aimed to emulate a relaxed vibe similar to cafés found in Copenhagen and Berlin, which is also where Ian and a co-worker lived. This spawned their signature drink, the Mexikaner.

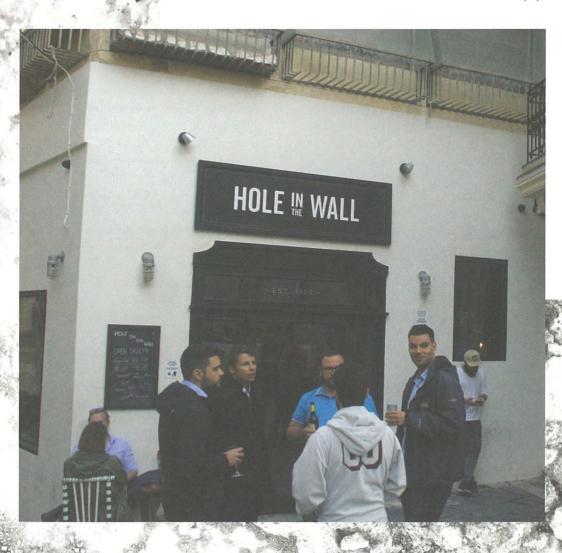
Hole in the Wall remains faithful to its historical routes, by incorporating classic elements of a typical Maltese bar such as wooden hand-drawn signage and old Maltese tiles. They also pay tribute to the bar's heritage by featuring a wall dedicated to its history. The now well-known caricature wall was born out of an exhausted budget. Ian decided to get creative when funds where low by getting inspiration from his everyday life. He decided to draw his daughter, mother and other people behind the bar along with other Internet images; however, it is still a work in progress.

Hole in the Wall is a distinct establishment in the Maltese nightlife landscape that has already made a name for itself by attracting a cool eclectic crowd. The owners credit all its success to having the best staff and simply enjoying what they do. Next on the agenda is launching their café in the mornings, described as a coffee shop meets art-workshop, keeping in tune with their open-door policy for all things creative. Whether you're interested in partaking in a chilled night filled with alternative music or just looking for a new creative den, Hole in the Wall has got you covered.



Its potential was not lost to generations

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The Thirsty Barber Back to Prohibition Booze

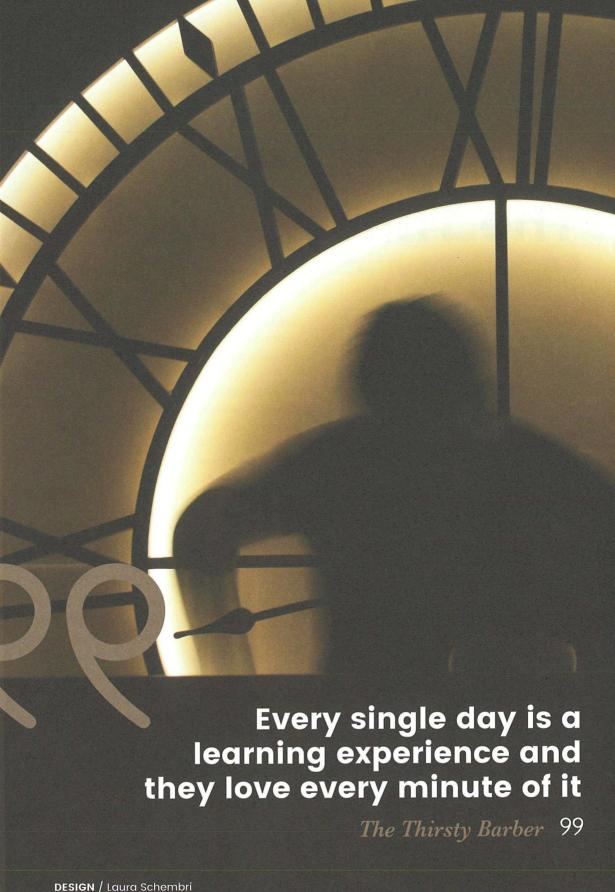
Tired of hearing their friends and colleagues complain about the lack of places available to go out and enjoy a well-made cocktail, Matthew D'Emanuele, James Stanton and George Adade recognized an opportunity to cater for an older and sometimes neglected crowd, by providing them with a comfortable space without having to deal with other guests nearly half their age. Thus The Thirsty Barber was born which quickly gained a reputation for its fantastic drinks and unique concept.

Coming from a generation dictated by its prohibition films such as *Bugsy Malone* and *The Untouchables*, the owners thought the era served as a good backdrop to build their brand on. It took three interior designers over eight months to create an authentic, handcrafted barber-themed 1920's venue. Merging the elegance and intrigue of a speakeasy with the now, allowed them to have some modern and

unexpected touches such as a great sound system for live bands and a state of the art drop-down cinema screen.

When you go to The Thirsty Barber it's an experience and the key component of this is of course their wide range of drinks, which offers both prohibition cocktails and post-prohibition cocktails. Their signature drink The Thirsty Barber, the most expensive cocktail on the Island, is not for the faint-hearted and all guests are encouraged to take up the challenge and try it.

The owners believe that their dedication and passion sets them apart from their competitors. To them, every single day is a learning experience and they love every minute of it. So, take a page out of Cher's book and turn back time at The Thirsty Barber and indulge in the prohibition experience.



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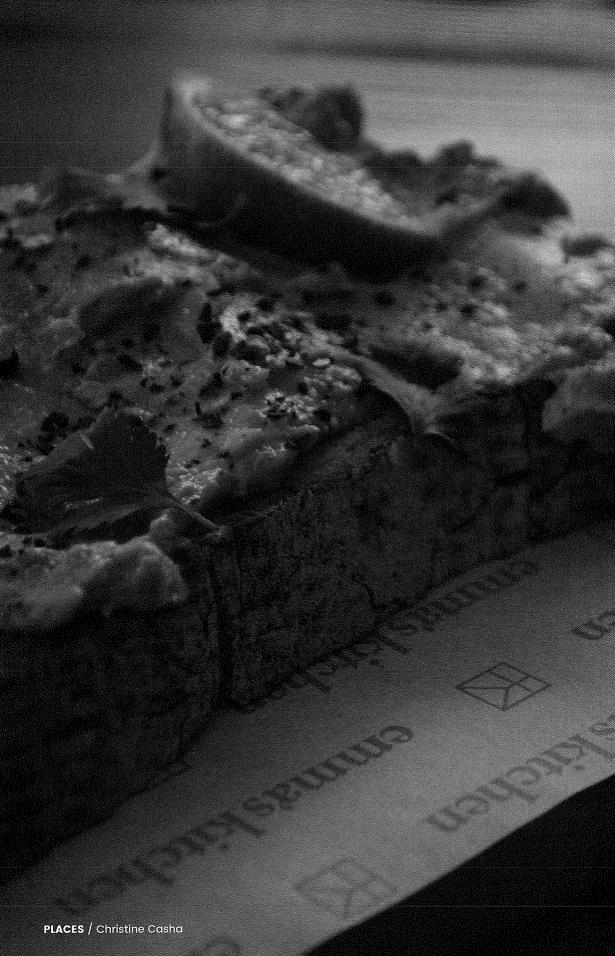
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echoes

OF THE PAST

Christine Casha

s I sat chatting with my friends in this recently-opened café, Emma's Kitchen, I could not help but notice its unique and stylish interior design, different to anything I had ever seen in Malta. The huge characteristic windows, the grey walls contrasting with the colourful traditional Maltese tiles, their super cute teapots and salt and pepper containers, the plants, as well as all the other minimalistic décor; it all made me feel as if I was transported in one of those cafés you come across on *Pinterest* or *Tumblr*.

However, back then, little did I know that this minimalistic café actually has an intriguing history lurking behind it. I later found out

that, back in the day, this was an iconic English pub, called The Half-Way Inn; a pub for older English men and locals alike, who would often visit for a drink or a quick snack as well as to play pool or darts.

For this reason, I met up with Emma Warrington herself, the mastermind behind this innovative café, to gain more insight on her impressive journey in transforming an old abandoned pub into a completely different modern and fancy environment.

The Half-Way Inn had been closed down for 12 long years, before Emma decided to give it another shot and opened its doors to the public again last October. "It was just falling apart", Emma explained as she recalled her first few days in the place, during which time, it was simply used for storage. It was very dark and Emma explained, that she could barely walk around with all the stuff that was there.

However, Emma immediately recognised the potential this location had and did not let its former, messy state stop her in her initiative. One can only imagine the huge amount of work that needed to be done to achieve that kind of re-decoration, though Emma explained, that she managed to complete the renovation process in only five and a half months!

This rather short process was made possible thanks to Emma's background in architecture. In fact, she was actually an architect before she embarked on this exciting new journey. Although she enjoyed architecture, she also started to enjoy cooking, during her fourth year of studies. Cooking, for her, was at first simply a hobby. She used to cook stuff all the time and post it online, as "there was always such a good reception for it." Eventually, she started realising that this was what she really wanted to do.

At first glance, one might regard Emma's Kitchen as completely fresh and way different from how it was before. However, some remnants of the former pub remain present till this day. Emma gave some of the old décor a new twist and managed to incorporate it elegantly into the stylish contemporary environment one finds today. Most noticeable are perhaps the traditional Maltese tiles in the main room of the café, which give that characteristic feel to the place. Emma explained that she kept these, along with the classic beams on the high ceiling as well as the old dartboard, which is now placed over the bar and serves as the menu. Thus, the past still echoes the present at Emma's Kitchen.

Apart from the design, another traditional element which captured my attention as I spoke to Emma (and as lunch-time was approaching and my stomach started growling with hunger) was the item on the menu entitled 'Bajd u Bejken'. What is remarkable about this is that it is the only item on the menu written in Maltese. It is the traditional Maltese ftira with crispy bacon and eggs, with two added ingredients: avocado and the Middle-Eastern chilli paste Harissa. "I wanted to do a twist on something local", explained Emma. 'Bajd u Bejken' is also quite similar to what the old pub used to serve; it is another way of ensuring past traditions remain alive in the present.

The rest of the menu is a contrast, because it is both very contemporary and international. Take, for instance, the 'Beef Pho Broth', a Vietnamese speciality they recently launched, which Emma explained people were very excited about as no one in Malta had ever served it before. In fact, most of the items on the menu could not be found anywhere else on the island. No wonder they are some of Malta's most Instagrammable dishes!

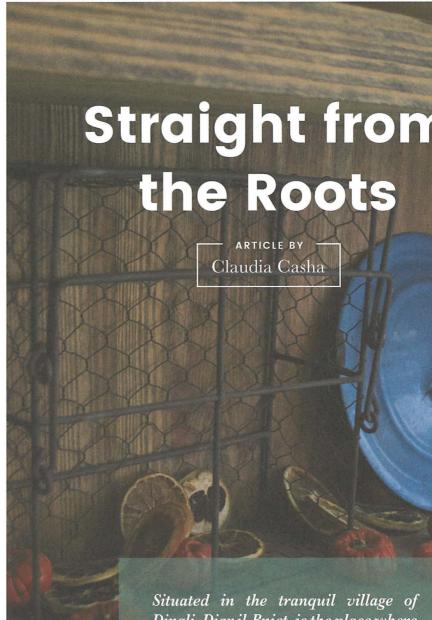


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Situated in the tranquil village of Dingli, Diar il-Bniet, is the place where taste meets tradition. To help us gain further insights into his family's gastronomical philosophy, restaurant owner Darren Mifsud sat with us, shedding light on the importance of embracing past ideals.

We never thought about opening our restaurant anywhere else other than here

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n a world where living life on the fast lane and progress are always given priority, the Mifsud family's only dream, three years ago, was to bring back a time when, they would gather around the table every Sunday morning after Church, and indulge in *nanna*'s heart-warming dishes.

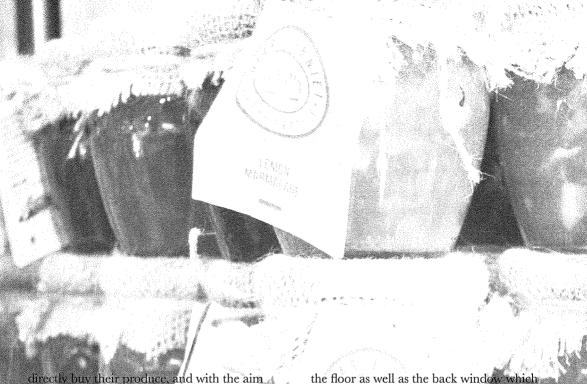
What is most enthralling about this family-owned restaurant is the fact that it builds on a family legacy. More specifically, all the dishes that are served to customers were once the specialities of their nanna Manan. In fact, the recipe book which nanna Manan used to utilise on a daily basis is considered by the Mifsud family as their building block.

Asked if they have ever considered another location to start up other than Dingli, Darren shared, "We never thought about opening our restaurant anywhere else other than here; it's where we have been brought up and a place we love very dearly."

Diar il-Bniet also distinguishes itself from other restaurants in Malta through its use of home-grown produce that is freshly picked from the family farm; a farm that is situated just 200 metres away from the restaurant. The restaurant is named after the estate in which the farm is located. The estate is owned by Baron Inguanez and has stood the test of time since the Middle Ages. In English, "Diar il-Bniet" loosely translates to "House for the Girls". The exact origin for this peculiar name is unknown; however, some villagers have claimed that one can still witness three enigmatic girls crossing the road on occasional nights.

During whichever season you decide to pay Diar il-Bniet a visit, you will be greeted with a brand new menu as the dishes offered change depending on the seasonality of products. As of this moment, the spring menu is in operation. However, regardless of the season, Darren pointed out that the customers' favourite dish will always be the traditional Maltese rabbit, popular amongst locals and tourists alike.

On Sundays, the family even sets up their fruit and vegetable van in front of the restaurant, offering customers the chance to



directly buy their produce, and with the aim of visually portraying their farm-to-table philosophy. This mind-set is further conveyed through Diar il-Bniet's mini farm shop, which greets customers as soon as they enter the restaurant. Presented in packaging that gives a homely feel, a variety of goods are sold ranging from pickled onions, fresh sheep cheeses and Maltese bakes to satisfy your sweet tooth cravings. Earlier this year, on the restaurant's third year anniversary, the Mifsud family even launched their own online shop through which they sell similar tasty treats.

We were keen to find out what the building was used for before the opening of Diar il-Bniet and Darren thoroughly explained how it has existed since the 1920s, during which time its basement served as a winery. The ground floor, however, was home to two families. Later, the place was transformed into a bar on one side and a grocery shop on the other.

Despite the place's various transformations, some elements have survived the ravages of time including the eye-catching tiles on the floor as well as the back window which is a characteristic of Maltese farm houses. Moreover, some walls in the restaurant received no transformation whatsoever remaining rustic.

With regards to the décor of the place, just before entering the restaurant one will immediately notice a shovel and a farm fork, which we later learnt from Darren were his grandfather's own farm tools. Upon entering the restaurant, one's eyes will fall upon the various furnishings from the past, including an old kettle, an old weighing scale as well as an old iron board; all of which were once property of *nanna* Manan.

With the rise in popularity of agritourism throughout the world, Darren shared with us his family's goal in further developing this link between agriculture and tourism in Malta. The Mifsud family aims to start organising tours in which tourists would be able to get a hands-on experience of life on a Maltese farm; an activity, which would later be followed by a tasting session as well as a good old-fashioned meal from Diar il-Bniet.



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The Narrow Street with an Overwhelming History

STRADA STRETTA

– ARTICLE BY –
Ilona Zammit

Strait Street, better known as Strada Stretta, is one of Malta's most iconic landmarks.
Considered infamous by some, it was, in the past, an entertainment hotbed for many and is still recognised for this trait.



Then

Live music was available in most of the bars and music halls. Strada Stretta was still swinging to the big band sounds of the mid-1950s. However, the jukebox and rock 'n' roll later took centre stage.

As a boy, George Cini, author of "Strada Stretta it-triq li darba xegħlet il-Belt" and "Strada Stretta aktar dawl fuq it-triq li darba xegħlet il-Belt", was used to being drilled by his grandmother to avoid Strada Stretta. In an interview, he describes his encounters with a string of personalities who worked and lived along this lane.

Strada Stretta was full of bars, packed with women, sailors, soldiers, and other military men, mostly from the British services. Not all the women who worked in the bars were prostitutes; the majority worked as barmaids, however, a number of these baramaids did offer the 'extra' service but not in the bars.

One bar called Dirty Dicks did not employ barmaids because, according to the owner Ġużeppi Attard, women created problems.

Musicians got paid very well in those days, around one pound a day, whilst a clerk earned slightly more than that in a week. It was said, that British servicemen were attracted mostly to bars, which offered transvestite entertainment. Among the more popular drag queens were il-Bobbie, Sugar and Ġużi tal-Cario. Transvestites were not looked down upon in those days. In fact, most soldiers and sailors preferred entertainment provided by transvestites rather than female singers and dancers.

The street also offered restaurants. One particular restaurant called Cicko's had two establishments where one catered for locals and the other for the British offering the same exact menu at a much steeper price.



Now

Strada Stretta has taken a new turn. It is still an entertainment hub but has lost a lot of its connection to the Royal Navy. Gentrification is taking over Strada Stretta. Most of the homes and vacant locations in the street are being turned into food outlets whilst others have been opened as bars. Some of the bars present in the 1950s are still around. Also, a couple of the grandiose houses are being changed into boutique hotels.

George Cini's recollections of Valletta date back to his childhood years when the population of the city "was around 22,500 citizens" but which has now slipped to around 7,000. The reason for this is the new rent laws.

Once the old contract finishes, new contracts with a much higher rent are demanded, resulting in families moving elsewhere. Whilst it was previously inhabited by poor working class families, most of the buildings now accommodate legal offices and tourists. When Strada Stretta was dying out in the 1960s, because of the run-down of the British services, the Maltese resorted to tourism. The same schema is being used today.

Strada Stretta has outlived its lewd reputation and most of all, its obsolescence. It is now still thriving in a rich, historical and cultural manner by embracing its old features through regeneration, architecturally and objectively.

The DEVIL DRUMER of Strada Stretta

— ARTICLE BY —
Claudia &
Christine Casha

uckily, we have been able to combine the past and the present thanks to Joe Camilleri, who as a young boy was known as "The Devil Drummer of Strada Stretta". Since Mr. Camilleri lived in the area when it was still thriving, he could share his treasured memories with us.

You might not know Mr. Camilleri by his real name but most certainly, if you have watched the Strada Stretta series on local television, his fictional name Victor might ring a bell. Yes, we met up with the man whose real-life story inspired the narrative of the charming young boy on the show who has stolen everyone's heart.

What was mostly remarkable about our encounter with him, is that he made us realise that amidst all the drinking, quarrels, gambling and prostitution of Strada Stretta, there was another genuine side to it. "Strada Stretta wasn't a place to go for all the wrong reasons as many believe it was," Joe argued, "for some it was a way of making a living." In fact, he remembers particular cases of people whom one would not expect to find working there as barmaids, including a widowed layperson, a 50-year-old woman as well as several under-aged girls. Considering Strada Stretta was jam-packed with shops and outlets, it presented itself as the only opportunity of employment for girls at that time, as other work, like factory work, was not yet available.

For Joe, Strada Stretta was also a blessing. It enabled his passion for music to flourish, a passion which he inherited from his father, Frank Camilleri (*il-Bibi*), whom Joe considers as the pioneer of live music in Malta. As taking music lessons was unheard of at that time in Malta, Joe owes it all to his father for teaching him the drums at the young age of seven. As a 13-year-old, in 1963, Joe

was already a star in Strada Stretta, playing in a band of three at a bar called The Lucky Wheel, rather than with his father's band as was portrayed in the TV show. During this time, he was very much loved by the Americans who used to tip him very generously.

However, since the mid-1960s saw an end to the lively days of Strada Stretta, Joe explained how he was actually one of the last musicians to experience its glory. Yet this did not stop him from further advancing his career. After Strada Stretta, his musical journey continued in other bars across Valletta, Rabat, Paceville and once even on a luxurious cruise ship. Joe also spent 25 successful years as a part of Malta's Philharmonic Orchestra. "I couldn't imagine myself having another career other than that of a musician," Joe reflected as he finished recalling his long-standing musical career.

As much as we enjoyed his vivid recollections of the past, we could not help but shift our conversation to the present. Apart from his role as a drummer, in the Strada Stretta show Victor is also significant for his witnessing of the serial killer. Even though Joe explained that he does not particularly recall a mysterious serial killer due to his young age, he did, however, remember a much-talked about case in which a Maltese prostitute was murdered by an Afro-American sailor.

Whilst appreciating the recent renovations in Strada Stretta, Joe lamented the fact that "it will never be the same again," especially because American and British sailors, whose presence used to illuminate the street, no longer frequent the area. However, what he misses the most about those days is the importance that used to be granted to live music, which, in his opinion, is incomparable to any other form of entertainment.

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Bringing Back the DIVIER ARTICLE BY Lee D'Amato

Right across Spinola Bay, there is a door, next to the entrance of Hotel Juliani, that leads down to a magical place. It takes a step back into the past and recreates the vibrant elegance and stylishness of the 60s and 70s. Intricately designed tablecloths and beautiful glassware are carefully placed on tables garnished for a relaxed, elegant dining experience; warm tones and dim lighting enriches the ambiance with an atmosphere of romantic classicism; vibrant illustrations of jazz artists dot the space with character, and the décor blends seamlessly to rekindle the fire of the vintage decades. But The Jazz Cave also keeps its feet firmly in the present.

The Jazz Cave is not a stop along the way, it is a journey to another time

rom the welcome glass of champagne, to the decadent desserts, the food at The Jazz Cave felt like the manifestation of indulgence. The menu offered a number of options for vegetarians, which were as thoughtfully created as the other dishes.

I had beef carpaccio as a starter and cornfed baby chicken with Cajun sauce and roast vegetables as the main course. The most singular aspect that distinguishes a fine dining restaurant from anyone else is the ingredients. At The Jazz Cave, ingredients are fresh, and of the highest quality found, the portion filling, and the presentation pleasing without being over the top.

The tables were spread out around the stage, allowing to fully experience the soothing, gentle, but tasteful music. One thing I hate is when the music is too loud, so I was glad I could engage in conversation with ease. After each performance, everyone applauded and, after a while, a couple made their way to the middle of the restaurant and danced along to the music. At that moment, I couldn't help but smile.

Fact is, any review worth its salt doesn't just involve an account of the writer's experience. So we had our eyes on the other patrons. We were a bit early, so we had the staff's full attention for a while, but I was pleased to see that they give the same level of attention to every customer.

After dinner, I got the chance to have coffee with Daniel, the manager. He had been the manager of a multitude of restaurants both throughout the Middle East and Europe, but it is with Malta that he fell in love. At The Jazz Cave, he has recreated the classy elegance of dinner shows in the 60s and 70s but did not shy away from blending it seamlessly with the contemporary. The Jazz Cave now also offers vegan selections as well as vegetarian dishes and hosts special events every Sunday.

If you just want to go somewhere to eat quickly before heading off to somewhere else, don't come to this place. If you want an experience — whether that is a tasteful evening with friends or family, a romantic date, or to celebrate a special occasion, this is the place for you. The Jazz Cave is not a stop along the way, it is a journey to another time.



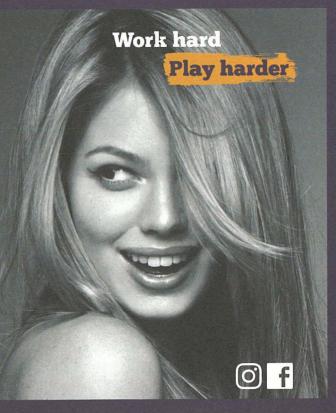
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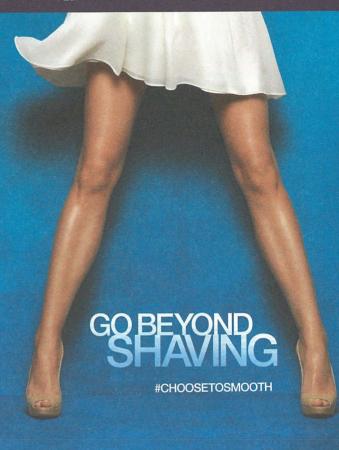


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Venus.





THE

Jeremy Micallef

When everything was simple, depending on agriculture, they separated their land with rubble walls. But now we see stone, all line and angle, not in the same uniqueness.

We think of the days of old and smile, as the buildings tower and sprawl. Losing greenery is lifestyle; laughing at the days not yet come.

West divided from East. We called it Anti-Fascist Protection Wall, protecting from loved ones, families we split, living away from home.

Washington decided that only Americans should surround him. Let influence enter. Let the forces out.

Walls are now kept in pockets. As we reach in, minute-by-minute curious, we look at what is beyond the wall, lock ourselves away from the outside world. There is no other character that has Hose add pied on the contract in a district that is the first that the contract in the contrac Jesel deliber dona's christ ed by horizer and horizer Reflect Holfile's stories, receiving the content of order boyles stores are in bound who he bear and a store of the store Here the state of Holines din ding observation skills and stranger of street, which is the skills of the stranger of the stranger of the street of the stranger of the street deductive reasoning the mornar heart deductive r Boutenie led sorting the mortality ond of a delegation of the state of del diet institution die delicitorio Outs included of the pipe problem in the cities and collection of the collection of Les Roccolles diffices decode double it in the control of the last decode double it is the last decode of th dundy the different hours of the charles Johnson Sheriock Holmes Locatering Ritchie's Sheriock Louis Ritchie's Sheriock Holmes Locatering Ritchie's Sheriock Louis Land Ritchie's Land drd Robert Doherty's Elementary.

ARTICLE BY Emma Camilleri

These Sherlock adaptations use more or less the same elements but each focus on a different part of Sherlock Holmes. The 2009 film remains set in Victorian London and Robert Downey Jr does a fantastic job of taking the role and applying one of the most entertaining spins on it. That being said, this film probably isn't for the hardcore Holmesian fan. Holmes' antisocial behaviour makes it to the forefront, and the whole thing bears a restless quality; jumping from one action scene to the next, there is little room for any actual detective work. RDJ definitely makes the character enjoyable as a complete head case, the set design is fantastic, and Jude Law as Watson pulls in bonus points although both he and Rachel McAdams as Irene Adler don't have nearly enough scenes, the latter's only real use is as a teaser of sorts for the sequel (one which we do not speak of).

Sherlock and Elementary lend themselves to a direct comparison between each other since both feature Holmes in a 21st century setting. Benedict Cumberbatch's Holmes comes across as cold and unsympathetic, Mark Gatiss and Steven Moffat choosing instead to highlight his analytical thinking. When it comes to showing versus telling, though, Sherlock does a wonderful job in transferring Holmes' deductive reasoning into a visual adventure.

The show takes the essentials from the original stories, including many of the actual plots, and updates them according to setting. Holmes is a reformed smoker - using three nicotine patches instead of going through three pipes to solve a particularly challenging case, the bullet holes in 221B make up the shape of a smiley face rather than the patriotic VR (Victoria Regina), the dynamic duo still meet at St. Bart's, and Watson is still a doctor and a soldier returning from Afghanistan. The drug addiction is portrayed as just another aspect of Holmes' personality and is presented in a way which is more true to the perception of drug addiction during Conan Doyle's time. The time and format of the show, however, doesn't really allow much space to explore this aspect properly, and this is probably the main problem with Sherlock. Much to the fans' disappointment, there is an unfortunately long waiting time between seasons. Time and medium affects quality, and too few episodes over too long a time give no chance for concrete character development.

In a complete contrast, Elementary, as a procedural show with full twenty-something episode seasons, allows for organic character development. Unlike the BBC adaptation, Jonny Lee Miller's Holmes is humanised and relatable, shown to have kindness and empathy underneath the incredible sharpness of his mind. The show also does not stick to

the original individual stories, instead taking allusions from the original and scattering them throughout which still creates that familiar ground while allowing new stories to be told. Probably the biggest change in this series is its setting in New York City. Oh, and Watson has been gender bent, no longer a soldier but a retired surgeon; Holmes is a recovering alcoholic and addiction plays a huge part in the narrative.

There is time in this format to show Holmes' addiction as a lifelong struggle that doesn't really go away, and the writers give him a different reason for turning to drugs than simply needing to solve a difficult case. Here, Holmes admits that his powers of observation are difficult to cope with in the modern world — a sensory overload, and his dependence on drugs helps him deal with this. He even plays with the thought that perhaps it would have been better if he lived in a simpler time.

The relationship between Watson and Holmes is given a different dynamic. She isn't presented as a dumb character in contrast to Holmes' sharp mind, nor as a sidekick, but she is made into her own character; an equal to Sherlock in the sense that she's just as capable as (eventually) a detective, and her knowledge as a surgeon is used as an advantage. On the flip side, she seems far too good at handling danger for not being a soldier, and she doesn't provide much insight

into Holmes' thinking. All in all, Joan Watson is a great character, but maybe she's not really a great John Watson. A lot of the elements in Elementary do deviate from the original, particularly Irene Adler, the magnificent twist of her also being Moriarty, and a betrayal which becomes so much more hurtful to Holmes. It might seem a bit too different at first, but there is a pay-off in the long run because of the time it is given to expand on these elements that make Sherlock Holmes what it is.

There's no doubt Sherlock Holmes will remain alive and kicking. On-going adaptations ensure that he's going to be around for a long time and the recent twenty-first century turn on the popular adventures is an area of particular interest because it allows us to imagine how Holmes would function in today's society, so strikingly different from the era he was born in. There may be some who think Holmes can only find validation in a Victorian setting, since today he would only be regarded as a professional detective and not a pioneer of forensic science, but technology is always progressing and who's to say that a Holmes living in this century would not have used his talents to pioneer something equally as great?



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Looking Back to Move Forward

21st century nostalgic filmmaking done right

— ARTICLE BY —
Julian Bonnici

Pandering to a generation of nostalgic twenty-something's, Hollywood seems to be more interested in drowning modern audiences in a sea of reboots, remakes, prequels and sequels rather than ground-breaking original features. While rehashes of the same old thing seem to alienate critics and moviegoers alike, directors have begun embracing the past to create a vision that is both present and future.

La La Land: A 21st Century Ode to Hollywood

Critically acclaimed and momentary 'Best Picture' winner at the Oscars, La La Land, is a love letter to Old Hollywood, Ginger Rogers and Fred Astaire. A modernday musical from the talented director of Whiplash, Damien Chazelle, which uses tap dance numbers, sweeping waltzes, and wistful duets to channel the past and create something fresh for a new generation of movie-goers.

La La Land echoes the Vintage MGM musicals of French director Jacques Demy (The Umbrellas of Cherbourg, The Young Girls of Rochefort). Demy's musicals prominently featured actors who weren't necessarily song-and-dance virtuosos. Demy paired charm and chemistry with his dazzling technical proficiency and impeccable visual taste to create films that felt simultaneously down to earth and out of this world.

The movie is crammed with homages to the genre, from the overall story arc (guy and girl meet cute, have issues, finally click) to the sort of brighter-than-life last-act musical blowout also found in *An American in Paris*, *The Band Wagon* and *Singin' in the Rain*.

The dreamlike 'Epilogue' sequence also references Audrey Hepburn's Arc de Triomphe moment in *Funny Face*, to *Le Ballon Rouge* and the musical sailors of *On the Town* and *Anchors Aweigh*.

An American in Paris director, Vincente Minnelli, is a clear influence for Chazelle. The iconic musical film director's signature style used wide-angle lenses to capture the whole scope of the sequence. He used long takes were the camera was constantly moving with the characters, as if it were dancing with them, which is a technique used throughout La La Land.

Minnelli also used technicolour and contrasted exaggerated colours to guide attention and create symbolism. The film's colours pop throughout. Mary Zophres, the film's costume designer, said that they used vibrant colours at the beginning to highlight the naivety of Emma Stone's Mia, and as her character progressed more mature colours began to fade in the scenes.

For *La La Land*, the director wanted to use real locations rather than a sound stage. Shot in 35mm, in 93 location sets and 48 exterior locations, with 1,600 extras, on two cameras,

with anamorphic lenses, over 40 days, director of photography Linus Sandgren, was able to construct elaborate exterior shots while simultaneously creating a musicality to the scene. For instance, when transitioning into a musical number, Sandgren would often combine the camera moving in on a character with a spotting of the light, almost as if they were on stage. La La Land also presents realistic portrayal of everyday people coming together in the typical musical fashion to tell a story. The film opens with a high-energy musical number featuring the angry drivers of Los Angeles traffic coming together to sing and dance happily in the streets. Life isn't rehearsed, but a collection of people with different talents and skills blending with others in what seems to be just "Another Day of Sun". Los Angeles' real-world feel in La La Land is able to combine surrealistic cinematography and the nostalgia of the musicals from the 1920s elevate the film above the typical historical or action movies crowding theatres at the moment all while exploring a romantic relationship which feels so thoroughly modern in its beats.

Loving Vincent: Every Frame a Painting

In one of the last letters artist Vincent van Gogh ever wrote, he proclaimed: "The truth is, we cannot speak other than by our paintings." A group of filmmakers, artists and hardcore Van Gogh devotees are taking the artist's words quite seriously by creating the self-proclaimed first full-length animated film to be made entirely of oil paintings on canvas.

The world got a peek at this work in progress when the stunning trailer for *Loving Vincent*, was posted online in February 2016, and became an overnight sensation with 115 million views on Facebook. *Loving Vincent* is an investigation delving into the life and controversial death of Vincent Van Gogh, one of the world's most beloved painters, as told through his paintings and by the characters that inhabit them.

The intrigue unfolds through interviews with the characters closest to Vincent and through dramatic reconstructions of the events leading up to his death. The film, directed by Polish painter Dorota Kobiela and filmmaker Hugh Welchman (Peter and the Wolf), is told entirely through the images and characters Van Gogh brought to life — the starry nights, the snow-covered fields, the gloomy absinthe drinkers, the hardworking postmen, and his distinctive, thick brush strokes. The plot was also woven together from 800 letters written by the artist himself, and features dramatic reconstructions of the events leading to his death.

There are over 120 of Van Gogh's iconic paintings folded into the narrative, with their inherent buzz of motion translating to literal movement thanks to the painstaking, hand-painted animation. Each painting by Van Gogh is a unique and turbulent document of his questioning soul, and the filmmakers allow the paintings to tell the story of what the painter had inside his heart,

and ultimately, what happened to him. By

sweltering hangar at the Gdansk Science and

and ultimately, what happened to him. By employing his signature style in executing their vision, Kobiela and Welshman are able to combine the painter's life and his work to create something distinct from the two.

What viewers of the trailer didn't see were the many human hands behind the project. *Loving Vincent*, uses 62,450 oil paintings to re-imagine Vincent's paintings into the world of film. Every one of the 62.450 frames of the 90 minutes lasting film is an oil-painting hand-painted by 125 professional oil-painters who travelled from across the World to the *Loving Vincent* studios in Poland and Greece to be part of the production.

The re-training of professional oil painters to become painting-animators on the film was partially funded through a Kickstarter campaign. Of the 125 painters involved, 65 arrived every day at an enormous,

sweltering hangar at the Gdansk Science and Technology Park in Poland.

The Polish painter Jerzy Lisak, 39, in the last two years alone has painted more than 400 frames for the film, and agreed that the huge amount of effort involved may make this the first and last time for such an undertaking.

The experimental film has also landed a stellar cast that includes Saoirse Ronan, Aidan Turner, Douglas Booth, Helen McCrory, Chris O'Dowd and Jerome Flynn. It will be interesting to see whether the film can make its groundbreaking method and type work over a feature length film as well as it does in its trailer.

What is clear is that the work is a realization of a dream, perennially in post-production and constantly looking for added funds through Kickstarter campaigns, *Loving Vincent* is truly a work of labour and love.





THE ROAD LESS

Travelled



Having released their debut single, "Semplicita" just a bit over a year ago, The Travellers are one of the most popular Maltese bands amongst the young generation. Their journey so far has taken them to perform at the 2016 Farsons Beer Festival, the 2016 KSU Graduation Ball as well as the 2017 Eurovision Song Contest. What is so remarkable about this group of young artists is that they managed to obtain success despite singing in the Maltese language – a language that was gradually dying in the music scene.





The Travellers were initially made up of four friends, later joined by another two members once the band decided they were going to pursue music in a serious manner. The band name is inspired by the fact that all members are from Gozo, and thus, all have to travel to Malta to study and work.

The group sees the use of Maltese in songs in part as a way to revive the language they proudly describe as 'something of our own'. The fact that all singles so far have been in Maltese is quite unique, although it was not like this from the very start. The Travellers started their musical career with original songs in English and performing cover versions. Most of these songs were experimented on, twisting them into their own style.

This proved to be difficult at times, as it was essential to incorporate the brass, i.e. the saxophone and the trumpet, especially in cover songs where brass was absent. These helped giving them their original sound. Further down the line, they decided to start writing original songs in English. They felt



that it wasn't enough and decided to take up the challenge of making the Maltese language sound as fresh as possible in a contemporary musical environment. After a lot of experimentation and writing, these and were well received. The biggest step in hours of its release. This unexpected success lead to their win of 2016's Best Song of the Year by Bay Radio.

The aim is to reach original songs in Maltese were performed live an international their career was when all major radio stations in Malta were playing "Semplicita" within 24 audience with their Maltese sound 99



Writing in Maltese is particularly challenging, as you cannot compare your lyrics to other bands, the group explains. The aim is to reach an international audience with their Maltese sound and also to perform abroad. Apart from being an achievement for them, this would also be a way to expose the Maltese language even further. The Travellers are confident that the use of the Maltese language is an advantage and not obstructing them from attaining their goal. There are artists who are successful producing music in their own language. However, it has to be a holistic package at the end of the day, not just the song.

The song-writing process is quite a long and crucial one and even though they all have different musical backgrounds, when writing songs, they try to relate to contemporary music as much as possible. After producing the lyrics, guitarist and songwriter Andrew points to the style that he believes would perfectly fit the song. The members individually look for inspiration and then get together to discuss them. Eventually, the song is created by combined effort of the band. The group also emphasises that in many instances songs undergo numerous changes until the final version is found. For instance,



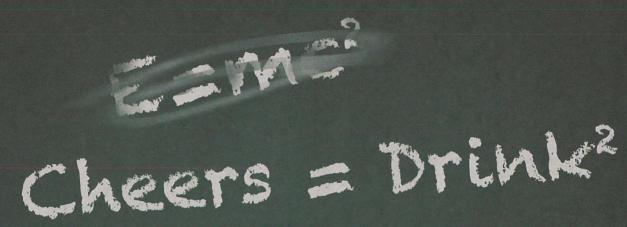
"Xemx u Xita" was completely changed in the studio, "Semplicita" had three other versions before they entered the studio for recording and "Pirati" was initially planned to be sung in English. A number of their songs are actually first written in English, and then changed to Maltese. This latter process takes even more time as one must be careful in choosing the right words which would sound smooth when singing them.

One of the most memorable moments for the band was their performance at the 2016 Marsovin Wine Festival, which took place just four days after their single "Xemx u Xita" was released. Despite this, they were incredibly surprised to hear the audience sing along to the song wholeheartedly, already knowing the lyrics.

Another great experience was at the 2016 KSU Graduation Ball, when the attendees started cheering at the very first chords of their opening song. In the summer of 2016, The Travellers were also invited to perform at Kelma Kelma Nota Nota, concerts which aim to further promote the Maltese language.

The band's next project is their upcoming album, which is to be released by the end of the year and in anticipation of it, some singles will be released along the way. Even though this is expected to be all in Maltese, when asked, they did not rule out the option of producing music in English in the future.

Looking back at all they have achieved, the band reflected on how none of this would have been possible had they lacked determination, commitment and above all passion for what they do. For them The Travellers is not just a pastime, rather it is "more than a full-time job" and seeing people appreciate what they do, is their ultimate reward.





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Laura Schembri

If it ain't broke don't fix it... unless you're Disney. In fact, a liveaction renaissance movement has recently taken over Disney. This trend of retelling classic stories in a new medium has proven to be successful, with last year's live-action version of The Jungle Book earning close to \$1 billion worldwide. With at least 17 more scheduled remakes, Disney seems to have found a formula that works.

isney's latest project Beauty and the Beast is a live-action re-telling of the studio's animated classic, which was the first animated feature to be nominated for an Oscar for Best Picture. The film's director Bill Condon found the source of inspiration for his remake from one his favorite films; the 1946's La Belle et la Bête. In Condon's version, the Beast takes Maurice prisoner for picking a white rose, which is a nod to the 1946 film. The filmmaker also included an homage to the original author of the classic tale, Gabrielle-Suzanne Bardot de Villeneuve, when he named Belle's hometown 'Villeneuve'.

In order to bring the 1991 animated film in line with the 21st century, Disney refashioned the classic characters for a contemporary audience. These remakes are not simply relying on the shadows of the past. Rather, they're using the best talent available to build upon the already present foundation. This can be seen with the choice of outspoken feminist activist Emma Watson, portraying the protagonist Belle in the 2017 adaptation.

Originally created by the first female screen writer at Disney Animation Studios, Linda Woolverton, the character set herself apart from her contemporaries by being less passive and much more independent. However, Woolverton still struggled to get her ideas across for the classic animation. Watson helped forge an ideal Belle who not only helps her father craft music boxes but is also an inventor in her own right. This natural development of character builds on Woolverton's original vision through Belle's wardrobe as she wears boots and has her skirt hitched to one side to make it easier for her to rider her horse.

Another adjustment to the screenplay was the inclusion of a more diverse cast, which can be seen through the relationship of Maestro Cadenza and Madame Garderobe. The addition of Maestro Cradenza, who becomes a harpsichord under the curse, makes reference to Villeneuve's original story as well as Leprince's suburban adaptation a few years later, both of which include Beauty playing the harpsichord in her home and also reveal that Beast has a harpsichord in his castle.

The character of Garderobe contributes to another element of diversity, during the final battle scene, where she wraps three men in dresses. As in the original animation two of the men run off, however the reboot decided to include another man, who remains delighted to be in a dress and 'comes out of the closet' so to speak.

The most controversial change can be seen with the character of Lefou, who appears to experience mixed feelings for Gaston and briefly dances with a man during the final celebration. Condon's adaptation manages to be both nostalgic and new, targeting children as well as adults who yearn for the original classics but appreciate the more adult remakes.

Condon's *Beauty and the Beast* reworks the soundtrack by remaining faithful to the classic tunes but also refreshing favourites such as "Be our Guest", which features over a dozen references; including *West Side Story*, *Singing in the Rain*, *Cabaret* and *Chicago*, which Condon wrote the screenplay for. Three brand new songs were also added to this latest version of *Beauty and the Beast*, one of which is Céline Dion's "How Does a Moment Last Forever".

Disney classic remakes' recipe for success has not just depended on brand loyalty but rather on their ability to use modern tools to bring stories of the past to the forefront of present day. These modern retellings have allowed the stories to expand to a point where simple plots and characters have turned into poignant stories. CGI technology has given the classic tales a face-lift. No longer is the action relegated to mere watercolours, as the stories now jump into the physical medium. By reconstructing and revitalizing the tales of the past Disney is helping the audiences of today find a way to identify with the stories of yesterday.



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regifting life Article By Ilona Zammit



onating your organs is not only about giving but also recieving. Many people await organs on a daily basis to ensure a longer and healthier life. For some, it is a matter of life or death. For others it is an aid in moving, seeing and living better. Organ donation does not only involve you and the patient. One has to keep in mind their family members, friends, loved ones and acquaintances who constantly support those in need of transplantation who also benefit from their renewed life and improved health post-transplant.

Did you know that one organ donor can save up to eight lives and that organs and tissues from one donor can benefit 50 people?

In today's busy lives, you may think that there is nothing you can do to help others in need. There is. You might not have time now, but you can still help others later. By donating your organs, you would ensure that other people will have a chance to live a life like yours, and if they are also busy, they too will be able to donate theirs in due course. If you wish to become an organ donor, you can download the link from healthgov.mt website or contact the organisation by calling or visiting the Health Service building.

The National Human Organ and Tissues Donation Register

Department for Health Regulation Healthcare Standards Directorate Health Services Building, St Luke's Square, G'Mangia

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Do it from the heart, save lives.

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George Cini
Joe Camilleri
Thomas Camilleri
The Travellers

Djar il-Bniet Darren Mifsud Emma's Kitchen Emma Warrington

Guy Lee Tattoo Guy Lee

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