



DALLIANCE

july/august 2015

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Hey all! This month, my editors letter is going to be short and sweet. First off all, I want to thank the three teams that contributed to creating our editorials this month, as well as all the featured guest that we have interviewed for this issue!

Secondly, I want to let you guys know that by our September issue you will start to notice some changes that are being made to Dalliance. We will be launching our new website, featuring more music, art and film related subjects and changing our contents style to fit in with our own personal aesthetic rather than just creating content in order to get something released. We are excited to take this new approach and we are more than excited to explore further into the industry, get to know amazingly talented individuals and most importantly - get to know our readers!

Enjoy! Love Jasmine x

Let's
FROM
EDIT

Letters FROM THE EDITORS

WOODS
LAURA

So, as it comes to another issue down, yet again I am faced with the ever so daunting task of writing an editor's letter. Not only do I struggle with the writing side of running a magazine (thank goodness to our amazing journalists!), Jasmine and I constantly battle with the dilemma of wondering what exactly to write. So, instead of another letter rambling on about the months highlights and difficulties, I thought I'd compile you a list of my favourite songs for my recent moods:

Love sick: 'First Love Never Die' by SOKO, 'La La Love You' by The Pixies, 'In Every Dream there's A Heartache' by Roxy Music and 'Last Of The English Roses' By Pete Doherty

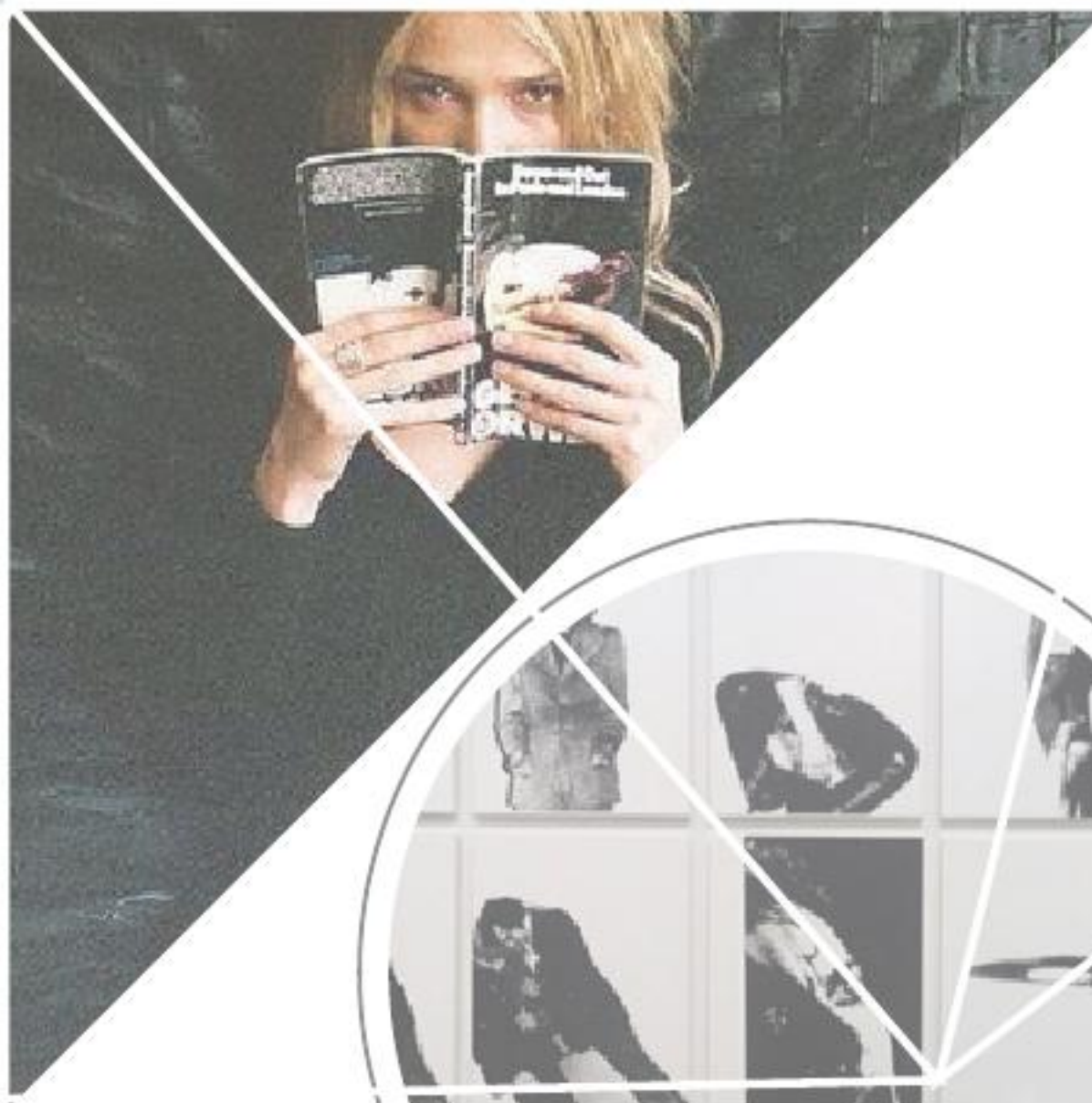
Night out: 'Take A Card' by the Preatures, 'White Light' by George Daniel, 'Zond' by Pond and 'Sound and Vision' by David Bowie

Lonely: 'I Like To Be Alone' by Rachel Trachenburg and 'Cool' by Gwen Stefani

Wanderlust: 'NYC Baby' by Karen O and 'Starman' by David Bowie

Happy listening!

Dalliance SOCIAL



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TWEETS

“Chanel Resort in Seoul and Louis Vuitton in Palm Springs... fashion is globe trotting everywhere!”

“Pheonix band cover shot by #hedislimane is everything”

“Check out @shannonsaunders and her new EP ‘Instar’. We’re massive fans with Electric being our fave right now”



Meet the TEAM

JASMINE GILL
FOUNDER, CREATIVE DIRECTOR &
BUSINESS DIRECTOR

LAURA WOODS
FOUNDER & EDITOR

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GRAPHIC DESIGNERS

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SOPHIE READ
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LOGAN AHERN
MARIANNE MATTHEWS
FEATURED JOURNALISTS:
MARY SCHERPE
NICK BARNETT
ADAM GROFFMAN
JACQUES - SETTLE IN
BERLIN
FREDDY RODRIGUEZ
ANNE DE BUCK
LEE STEPIEN



BELLA ROBINSON

INTERVIEW

CASTING DIRECTOR AT STAR AND CO CASTING



THE 80's SAW THE AMAZONIAN BEAUTY, THE 90s SAW HEROIN CHIC...WHAT DO YOU THINK WILL BE THE NEXT DEFINED MODELLING ERA?

RECENTLY I'VE NOTICED A REAL CHANGE IN MODELS WHO ARE BREAKING THROUGH - THERE IS MUCH MORE OF AN ANDROGYNOUS LOOK IN BOTH MEN AND WOMEN. I FEEL BRANDS ARE INCORPORATING THIS INTO THEIR ETHOS. ALONGSIDE THE CLASSICALLY HANDSOME AND BEAUTIFUL I THINK WE ARE EXPLORING OTHER TYPES OF BEAUTY AND IT'S REALLY EXCITING TO SEE IT PROGRESS AND DEVELOP.

HOW NECESSARY IS SOCIAL MEDIA IN LAUNCHING AND MAINTAINING A RISING MODEL'S CAREER TODAY?

4- 5 YEARS AGO IT DIDN'T MATTER IF MODELS HAD A SOCIAL FOLLOWING, IT WAS JUST A BONUS FOR THE CLIENT. NOW IT IS SO MUCH MORE IMPORTANT AS BRANDS CAN GET SO MUCH MORE FROM THE MODELS THEY USE- THEY GET ADDED PR, CONTENT AND ALSO GAIN AND AN ENTIRELY NEW CUSTOMER BASE THAT THEY MAY NOT HAVE REACHED BEFORE. IT'S NOW REALLY IMPORTANT FOR MODELS TO HAVE A GOOD PRESENCE ON SOCIAL MEDIA. SOME COMPANIES EVEN BASE THEIR CHOICES ON HOW MUCH CONTENT THEY CAN GET FROM A MODEL'S SOCIAL MEDIA FOLLOWING.

WHO ARE YOUR FAVOURITE NEW FACES? GOSH WHAT A QUESTION! A FEW BELOW IN NO PARTICULAR ORDER:

GIRLS: JULIA HAFSTOM / JULIA JAMIN / IRINIA SHNITMAN / KIRSTINE LILJEGREN / MOLLY BLAIR / AMILINA ESTEVAO / SOPHIA AHRENS / FLO KOSKY / WILLOW HAND / MAY BELL / ROOS ABLES / TAYLOR HILL / KAYLA SCOTT

BOYS: MATS VAN SNIPPENBERG / PIERO MENDEZ / MAX ESKEN / MIHAI BRAN / ABIAH HOSTVEDT / ADAM BUTCHER / ROBBIE MCKINNON / SUP PARK / HAARVARD KLEPPE / EDUARD BADALUTA

WHAT DO YOU THINK ABOUT THE RISE OF THE SOCIAL MEDIA SUPERMODEL INCLUDING GIRLS LIKE KARLIE KLOSS, GIGI HADID, CARA DELEVIGNE AND KENDALL JENNER?

I THINK IS REALLY IMPORTANT TO HAVE STRONG FEMALE ROLE MODELS IN THE PUBLIC EYE; TO INSPIRE THE YOUNGER AUDIENCE, SHOW THEM WHAT YOU CAN ACHIEVE AND ALSO HOW IMPORTANT IT IS TO LIVE, AND HAVE FUN AND BE WHOEVER IT IS YOU CHOSE TO BE. THOSE GIRLS ARE ALL BEAUTIFUL, OF COURSE, BUT I THINK THEY DO WORK HARD TO SHOW THAT BEAUTY HAS SUBSTANCE AND THEY ARE UNSTOPPABLE! I THINK THEY ALSO BREAK DOWN THE STIGMA THAT ALL GIRLS HAVE TO BE OR ARE ALWAYS MEAN TO EACH OTHER. YOU'D THINK THAT GIRLS THAT ARE BEAUTIFUL WOULD BE AT EACH OTHER'S THROATS AND IT'S REALLY REFRESHING TO SEE THESE AMAZING WOMEN SUPPORTING EACH OTHER AND CREATING A WORLD WHERE YOU ARE INSPIRED BY YOUR FRIENDS AND GENUINELY HAPPY TO SEE THEM SUCCEED.

WHAT ARE THE THREE MAIN QUALITIES ONE NEEDS TO MAKE IT IN THE MODELLING INDUSTRY?

1. PERSONALITY IS KEY; I ALWAYS WANT TO WORK WITH SOMEONE CALM, COLLECTED, SUPER CHARMING TO CLIENTS, WITH NO DRAMA!!
2. AMBITION WITHOUT EGO
3. THE LOOK, AS ALWAYS!

WHAT IS THE MOST IN-DEMAND 'LOOK' AT THE MOMENT?

I THINK IT IS DIFFERENT FOR EVERY BRAND, SO I THINK THERE IS SCOPE FOR ALL KINDS OF MODELS. BUT I HAVE NOTICED A RISE IN BRANDS REALLY TRYING TO BREAK BOUNDARIES AND STEREOTYPES RECENTLY, OPENING THE WAY FOR SOME REALLY EXCITING AND DIFFERENT TALENT. BUT THE BEAUTIFUL CREATURE LIKE MODELS SUCH AS; JULIA HAFSTROM, SOPHIA AHRENS, IRINIA SHNITMAN, MOLLY BLAIR ARE ALWAYS GIRLS THE INDUSTRY FALL IN LOVE WITH, SUPER STRONG WITH THIS CRAZY BEAUTY YOU JUST CAN'T HELP BUT STARE AT THEM.









IN YOUR OPINION, WHAT CHANGES DO YOU THINK THE MODELLING AND FASHION INDUSTRY NEEDS TO UNDERTAKE?

I THINK THE INDUSTRY IS EVER CHANGING AND ADVANCING INSTINCTIVELY, AS IS ITS NATURE. EVERY SEASON THERE IS SOMETHING NEW AND CREATIVE COMING THROUGH. I THINK THE SEARCH SOME MORE INCREDIBLE MIXED RACE AND BLACK MODEL'S IS IMPORTANT, AND REALLY BREAKING DOWN THE BARRIERS OF RACE WITHIN FASHION EVEN MORE THEN WE HAVE ALREADY. I REALLY LOVE THE SUPPORT OF FRESH NEW MODELS; GIVING THEM A CHANCE TO BREAK THROUGH RATHER THAN USE A FAMILIAR FACE IS ALWAYS SUPER REFRESHING AND IS SOMETHING I ALWAYS TRY TO DO; THE SAME WITH NEW PHOTOGRAPHER, AND STYLISTS AND OTHER TALENT. I THINK IT'S ESSENTIAL TO SUPPORT THE NEXT GENERATION OF CREATIVE TALENT WITHIN FASHION.

QUICK FIRE QUESTIONS:

FIRST WORD THAT COMES TO MIND WHEN YOU THINK OF:

KATE MOSS: GOD

GIGI HADID: SEXXXXXYYYYY

BINX WALTON: EFFORTLESS

LARA STONE: PURE GLAMOUR

MAGDALENA FRACKOWIAK: HEAVENLY CREATURE

ANNA EWERS: ENCHANTING

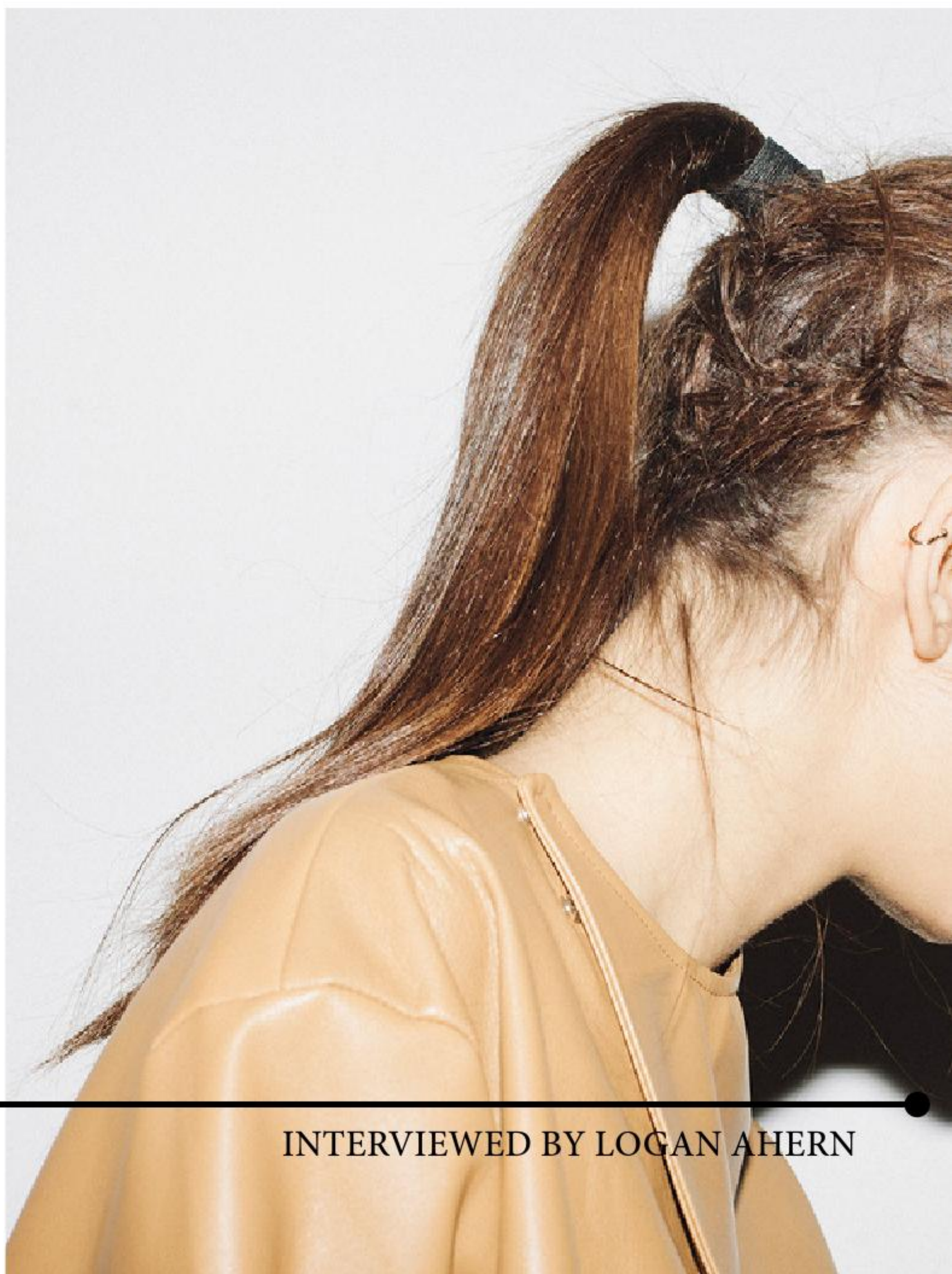
JULIA BERGSHOEFF: HUGE CRUSH

GET IN TOUCH:

INSTAGRAM: [HTTPS://INSTAGRAM.COM/BELLABAMBI/](https://instagram.com/bellabambi/)

TUMBLR: [HTTP://BELLABAMBIE.TUMBLR.COM/](http://bellabambie.tumblr.com/)


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INTERVIEWED BY LOGAN AHERN

COLLINA STRADA





Hilary Taymour's boutique label Collina Strada is a wicked chic melting pot of modern and vintage fashions, tied together by some seriously laid back leather. Launched in the fall of 2008, Hilary Taymour's brilliant combination of beachy feels and urban looks has made for a series of well-rounded and diverse lines that focus on the customer. Collina Strada boasts uniquely inspired pieces that strike a balance between meticulously constructed, tailored lines and ready-to-wear looks. Having caught the attention of fashion leading magazines such as Vogue and i-D, Hilary has really made a name for herself as a resourceful and inventive designer.







1. How did the label progress from a handbag line to a whole range of ready to wear looks and accessories?

I was never really a handbag girl, it kind of just happened—but when I grew to be able to afford a RTW collection, I said, OK, we are going to do ready-to-wear looks that I really love, so it was just my goal for the brand. With the support of Milk Fashion week I have been really been able to get the looks where I want them to be.

2. What acts as your greatest influence when designing?
I get my ideas everywhere... from traveling, the subway, friends, and even dreams. Getting the look however is a different story. It is hard to translate your thoughts to paper sometimes and to work with a factory is even harder. It's hard to get your team on the same thought process as you at all times. However, sometimes their translation of my ideas turn into a nice collaboration.







3. Who is the ideal 'Collina Strada' customer?

Anyone who feels really confident in what they're wearing. Style can be anything.

4. To what extent are you influenced by music, film and nature?

I'm constantly influenced by my surroundings. It can be a feeling an idea, a tree, a place, a moment. I try to just take all my reflections from the present and piece it all together.

5. Do you have a muse?

My muses are my friends. I try to surround myself with progressive humans.

6. How does sustainability affect the label?

Well, everything is custom printed and custom dyed so everything is no-chrome ink, which is definitely a bit more expensive but I think worthwhile. It allows me to design exactly what I want to design as opposed to just picking leather swatches, which can be kind of mundane. I think it gives us a little bit of a cooler edge, and I get to make everything in a smaller factory and oversee everything. I can make an order really fast if I need to because it's just down the street, versus overseas production.

7. What are your goals for Collina Strada?

Shoes!!!

Who's THAT GIRL?

Here is the girl who is working her way up the 'it' list - since exclusively opening the Saint Laurent SS15 show and becoming a favourite face for the brand, Kiki Willems has worked closely with Marni, Emilio Pucci, Wonderland and W Magazine. Plus, with her bluntly cut fringe taking the 18-year olds' edgy look to another level, we doubt her Saint Laurent ad ban will have caused any damage to her upcoming career. We expect we will see this Dutch-native making her mark on the runway and taking front in a multitude of top designer campaigns over this next year. Watch this space!









LAUREL CANYON

BRAND: BRAHMINY EXCHANGE
PHOTOGRAPHER: MING NOMCHONG
STYLIST: THE LOVE ALLIANCE
HAIR & MUA: ALEXIS MAHONEY
MODEL: SOPHIE WILLING





























FOUNDERS

playlist

JASMINE + LAURA

Falling (Duke Dumont Remix): HAIM
Ship To Wreck (Live at Glastonbury 2015): Florence
+ The Machine
Afterglow: Wilkinson
Live Forever: Oasis
Come As Your Are: Nirvana

Take A Card: The Preatures
Cool: Gwen Stefani
In Every Dream There's A Heartache: Roxy Music
Hey: The Pixies
Elephany: Tame Impala



Interview with tattoo artist
TATI COMPTON
@taticompton

HOW LONG HAVE YOU BEEN TATTOOING FOR?

I started about 6 years ago with a sewing needle and India ink. It's been around a year since I've been using proper tattoo stuff.

HOW OLD WERE YOU WHEN YOU GOT YOUR FIRST TATTOO? WHAT WAS IT?

I was 21, and it's a rectangle on my arm that a few different friends poked over a fifth tequila for my friends school project.







“..I THINK *FINGER*
ARE TRENDY FO
RIGHT NOW.”



ER TATTOOS
OR GIRLS

HOW MANY TATTOOS DO YOU HAVE?

Around 20

WHICH ONE IS YOUR FAVOURITE AND LEAST FAVOURITE?

The black Sabbath cross on my ankle is my favourite and I don't have a least favourite.

TELL US A PARTICULARLY INTERESTING STORY BEHIND ONE OF THEM?

I guess it'd be while I was getting my double headed rabbit on my arm by Liam Sparkes, I was falling in love with his mate Danny Fox who was travelling with him. Now I live with him in London.





**WHAT KIND OF TATTOOS
ARE YOU SEEING A LOT
OF AT THE MOMENT?
ANYTHING PARTICULARLY
CRINGE WORTHY?**


Hmm, I don't really pay that much attention to tattoos, but a lot of my female clients are into the kind of tribal esoteric cosmic stuff. The only tattoos that make me really cringe are like an elephant tattooed over a man's pubic area but it's also pretty funny... So each to his own.

**DO YOU THINK THERE
ARE ANY 'TRENDS' FOR
TATTOOS AT THE MOMENT?**

Someone tagged me in an article about how stick 'n' pokes and septum piercings are the "new thing"... and I think finger tattoos are trendy for girls right now.







YOU ARE ALSO AN AVID
ARTIST AND DRAWER...
WHAT ARE THE TOP 5
THINGS THAT INSPIRE YOU
MOST?

1. Music
2. Anxiety
3. Failure
4. Weed
5. Images from the 60's

LASTLY, YOU ARE BASED
BETWEEN LONDON AND
LA... SHARE WITH US YOUR
FAVOURITE THINGS TO DO
IN EACH CITY?

In London I like to hang out
in my house with my boo, and
in LA I like to get drunk with my
friends.





A photograph of a person with short dark hair, seen from the side, wearing a light-colored dress with a small, colorful pattern. They are standing in a field of tall, green grass. In the background, there are several trees with thin trunks and green foliage. The lighting is bright, suggesting a sunny day.

BRA eve o

Los Angeles based photographer, E
memories and stories behind



Brandy Eve Allen, shares with us the
her most captivating works.



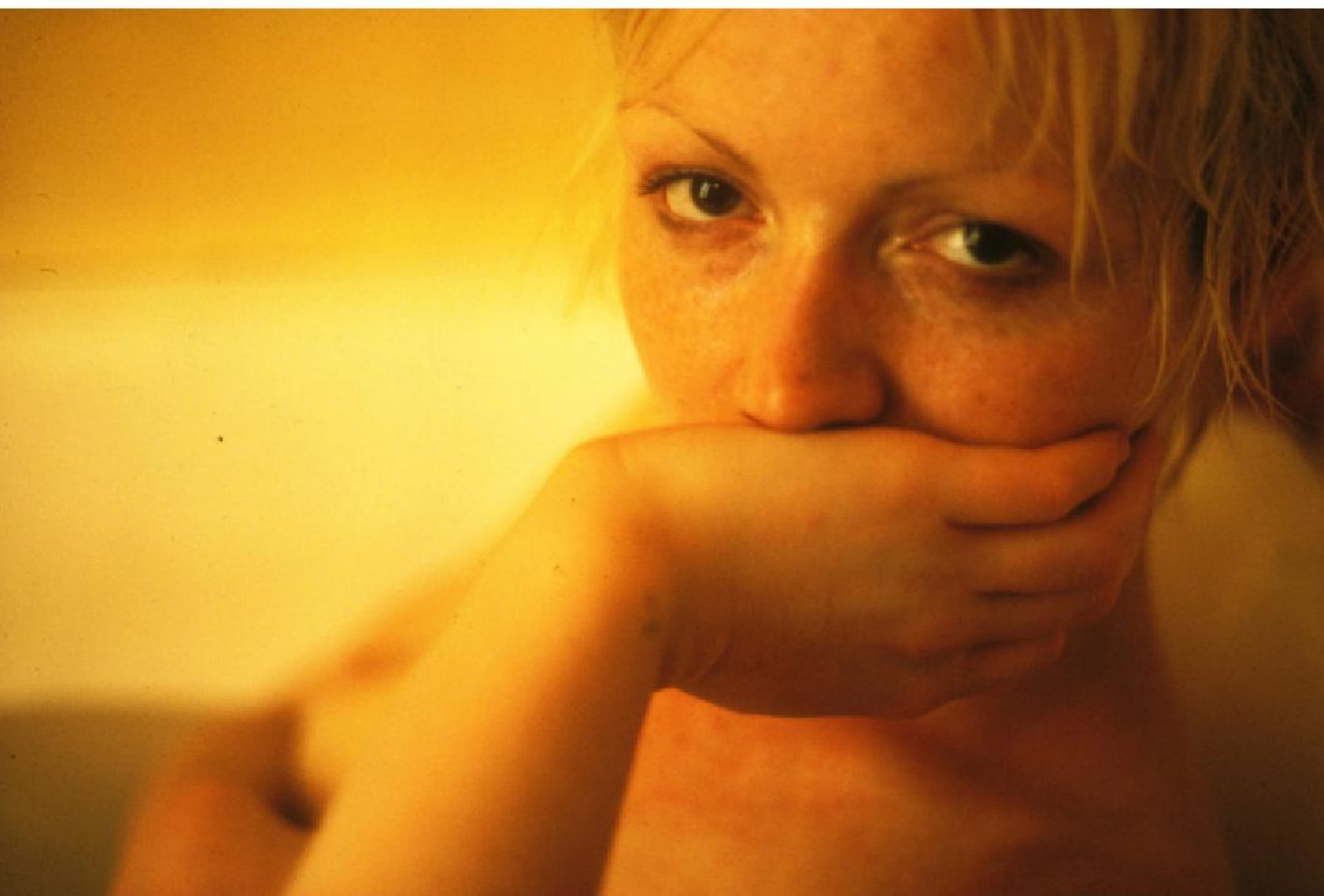
This is my sister from when she was around 9 years old - I would take us on excursions through Topanga Canyon where we'd stop at Hidden Treasures and pick up some little goody for the day. On this particular occasion it happened to be an old western shirt a couple sizes too small and some fangs.

This is my sister almost 10 years later during a rare moment of fog outside my house in the very early hours of morning time.





There's a beautiful thing
about the balance
between masculinity
and gentleness.



In addition to my sister, I also started taking pictures of Sam throughout the years. She came to live with me in Italy for a few months and all we did was eat, drink and take a lot of pictures.

I liked taking pictures of Sam because not only did I find her a unique beauty, but she also completely abandoned herself to the moment and we just fell into every shot.





This is Sam again dressing up while smoking on the corner below my apartment in Italy. There can be a performance element to the photographs I take at times, not like their playing a character, more like a mood.







Another unusual moment in Los Angeles with the rain through my car window. I think I'm painting photographs a lot of the time.



I was in Paris for two weeks showing my work around to galleries... one night Pascal and I met up with a friend who was staying near the Eiffel Tower and we roamed the city aimlessly... I love Paris at night.



Last one of Sam again...







REFLECTS GOLD

I stretched the concept of highlights to show how blondes reflect gold not only in their hair but also in their skin a mixture of gold and copper leaf highlights were added to the skin and brows using DUO eyelash glue.

SKIN

was enhanced with light to medium coverage (MAC Face and Body) to create a radiant, light reflecting finish. This was applied with a brush, but then I pushed it in with my fingers to get the most of out of the product so it doesn't sit on-top of the skin. Cream contours (Nars Multiple Stick in Cap Vert/Rapa Nui) and highlights (Mac Luna and Hush) were used to ensure a bendable, luminous effect on the cheeks and cupid's bow. I applied these with a brush and then blended them in with my fingers to get a seamless, natural finish. MAC Invisible Powder was used sparingly and only where needed to remove excessive shine but not lose the skin's dewy texture.

EYELIDS

were kept wet and glossy with a base of bronze and sheer gold colours (MAC Editorial Oranges Lip Palette - Look at Her and Bronze Shimmer) and finished with a layer of MAC Clear Lipglass. These were applied with clean fingers.

BROWS

were brushed up and made bold to add contrast and give depth in an otherwise light and dewy makeup. (Tip - brush up brows and then set with a little hairspray on a mascara wand to ensure brow hairs stay in place).

LIPS

were retained a moist and semi wet look with tinted lip balms by Terry - Toffee Cream and Rosy Babe together with a gold highlight on the cupid's bow.





VI
INTERNATIONAL
FILM FESTIVAL
ROTTERDAM
2010

OFFICIAL SELECTION
2010
SUNDANCE
FILM FESTIVAL

A film by ELIZA HITTMAN

IT FELT LIKE LOVE

RAY BRIDGE PRODUCTIONS • INFINITUM PRODUCTIONS • THE GROUP ENTERTAINMENT
VERSIMILITUDE • ELIZA HITTMAN "IT FELT LIKE LOVE" GINA PERSANI, GIOVANNI SALIMEN, HENRI HUBINSTEIN
HENRY RUSSELL BENJAMIN • SARAH MAIDNO • JAMES BOXER • SCOTT CUMMINGS • CARLOS
MARCHER-MARCE • SEAN PORTER • TYLER ROSE • HUNTER GRAY • M.T. HOLLAND
ELIZA HITTMAN, SHRIKANI SATHI, LAURA WOLLEN • ELIZA HITTMAN

visitfilms

RAY BRIDGE
PRODUCTIONS

INFINITUM



VERSIMILITUDE



www.itfeltlikelove.com

It Felt Like Love, directed by Eliza Hittman is a raw and powerful provocative coming of age film. The film follows the vulnerable Lila (Gina Piersanti) whilst she attempts to emulate the sexual exploits of her best friend, Chiara (Giovanna Salimeni), by aligning herself with the local thug Sammy (Ronen Rubenstein). We chat to the film's lead actress, Gina Piersanti, about her experiences on set and the film's powerful message.

What difficulties did you have to overcome to play the role of Lila? How did Eliza help you in preparing mentally for such a confronting role?

The hardest part was deciding to take on the role! From there on I felt really comfortable with everyone and everything on set. Eliza helped me (and my parents) a lot-from explaining how all of the more difficult scenes could be shot without me in the room, to reassuring me that it was just a movie. It also helped that the whole cast got along really well and we had such a great time shooting together. I always say it felt like summer camp, which people think

is funny. It's a really dark movie, but the mood on set was definitely much lighter and fun.

Why did you decide to take on such a vulnerable role? What interested you so much about Lila's storyline?

It was a really difficult decision. I said no to Eliza quite a few times, but she was really persistent! At the beginning I thought the role was too much for me, but I think that's why it worked, because it was very real. I think at a certain point it just made sense and I just really trusted Eliza. I knew it was a special project and I wanted to work with her.

“EVERYONE CAN RELATE FE O

It Felt Like Love was your first feature film debut...

what kind of roles are you interesting in undertaking in the future?

I'm pretty open to different things! New is good. I definitely don't have a specific "type" of character that I want to keep playing, but I certainly am attracted to well-written, multi-dimensional roles. That seems really obvious, but there really isn't too much out there for women, especially teenagers! I read so many scripts and it's incredible how

teenagers get written in a certain stereotypical way over and over. It gets boring! That's partially why I love independent film, because roles tend to be more real and more interesting.

How relatable did find the film, to you own life? Did this make your role easier/harder?

I relate a lot to Lila! In terms of the actual plot, luckily I haven't been in those exact situations. But I think regardless of specific experiences, everyone can re-

E TO HER FEELING OUT F PLACE”

late to her on the level of feeling out of place or wanting to emulate friends who are older or more experienced. I think those are pretty universal teenage feelings! While traveling to film festivals and screenings with *It Felt Like Love*, a lot of people of all ages and types have come up and told me how much they relate to Lila. I love hearing that!

What do you think the main message of ‘It Felt Like Love’ was?

I think a lot of people look at it as a cautionary tale. People walk away from it and think it’s telling teenagers to be careful or not do certain things. Honestly I think it’s whatever you make of it. Eliza has talked a lot about how the film captures a moment in time, but that moment won’t necessarily be the defining moment of Lila’s entire life. You can certainly take it as a warning of sorts, but I think of it more as a reflection on growing up.



What's next for your career?

I have an ensemble role in Nathan Silver's "Uncertain Terms", which I've heard will be released this spring. I play a pregnant teenager! It was super fun to shoot and I was really impressed with the final product. I also worked on a short called "Knightsville" this past summer, which is doing the film fest tour right now. In the meantime I'm working on finishing my last year and a half of High School!

What are your favourite films?

I love "Electrick Children", "But I'm a Cheerleader", "Like Crazy", "Blue is The Warmest Colour", "Moonrise Kingdom" and "Fantastic Mr. Fox". Those are a few I could watch over and over. Some other great ones I've seen recently are "We Are The Best!" (Lukas Moodysson), "Clouds of Sils Maria" (Olivier Assayas) and "I Believe in Unicorns" (Leah Meyerhoff).



What actresses/actors/directors do you admire? Who inspires your career the most?

I really like Kristin Stewart. She's the first person that comes to mind. I admire her authenticity and I think she chooses interesting roles. I like her subtlety, too. To anyone who only knows her from *Twilight* I really recommend seeing "*Clouds of Sils Maria*". She's amazing! I'm really inspired by the indie

writers and directors I've been able to meet or work with these past few years. There's a very great network of female filmmakers who are incredibly talented and dedicated. Of course, Eliza has been a huge mentor and inspiration to me. I want to be like her some day and write and direct!

NEW YORK MINUTE

PHOTOGRAPHER: MATAN HAKIMI

ASSISTANT PHOTOGRAPHER:

MAYA LUSKY

STYLIST: HANNE BJELLAND

HAIR & MUA: MIKE FERNANDEZ

MODEL: MORAN NIMNI @ ONE.1



















blue
is

the
warmest
colour

A silently nuclear first meeting pulls Adèle, a high school student in a provincial French town, into the orbit of blue-haired Emma (though less Marge Simpson and more mysterious wood nymph). 'Blue is the Warmest Colour' is Abdellatif Kechiche's strangely brief three hour homage to the extraordinary setting of the film's principal action: the face of its heroine.

Depicting in intimate - but not sentimental - detail, conflict unravels their original passion as their relationship attempts to survive off 'chemistry' alone. Tensions breed as their true incompatibility nudges its way through euphoric romance: Adèle never really gels with Emma's circle as they breezily

argue through artistic intellectualism, and Emma reveals varying shades of disapproval and discontent at Adèle's dream of teaching children.

What works in the film's favor is Kechiche's avoidance of generalizations or attempt at cheesy rhetoric. While many viewers argue its sexual content is gratuitous, it never detracts from the authenticity and haunting sincerity of its story. This is a film about bisexuals and lesbians, but not about lesbianism, or even homophobia. 'Blue is the Warmest Colour' is a story of adolescence, passion and, a reality only realized through melancholic retrograde.



jeune et jolie

Chronicling the unfolding events after an unsettling sexual first-time during a family vacation, *Young and Beautiful (Jolie et jeune)* follows 17 year old Isabelle, played by real-life model Marina Vach, as she turns to prostitution in the months following the loss of her virginity to an older German tourist. Far from any definition of intimate, Isabelle splits and disassociates the act from her own sexuality, a process which empowers it to take a life of its own, leading Isabelle to begin a personal service as a working girl.

Despite forming a mutually affectionate attachment to an elderly regular, the bulk of her clients consist of misogynists who freely call her a 'whore' and refuse her the use of their showers after the act. It's striking how the men so ready to degrade her forget that their money keeps the industry healthy.

Though the adults in Isabelle's life attempt to coax from her some moral response or regret of her actions so that her deviancy may be tidily summed up into a classic Freudian package, her motive to sell sex ultimately remains unclear. But why is a motive is even necessary? Perhaps her reason is because she, as the title suggests, is young and beautiful. Perhaps even simpler - because she can.

the dreamers



“You’d have to have had Irving Penn’s sack over your head not to know something extraordinary was happening,” mused Anna Wintour on her adolescence in the 1960s. Bernardo Bertolucci’s film “The Dreamers,” released in 2003, certainly grasps the ‘extraordinary’ mood of the period - though the film is set curiously during, but not in, the ‘Mai 1968’ student riots in Paris.

“The Dreamers” is narrated thoughtfully and carefully by American transplant Matthew, who finds himself adopted by the local cinephiles Théo and Isabelle after a magnetic first encounter amidst heaving crowds at a protest. Matthew, himself a film buff, becomes increasingly embroiled in the twins’ bizarre, isolated world manifested through cinematic references, nonchalant nudity, brooding Gallic beauty and breezy discussions of political theory. Housed in the twins’ decadently dishevelled haute-bourgeois apartment, it’s noteworthy that even their most nonchalant discussions are incredibly era-specific: where else would the conversational choice between teenagers adhere to Golden Age cinema and Maoism?

er8

However, as grocery funds evaporate and their extended sleepover descends into a state of filth. It's not long before the twins and Matthew, discover the sobering stench of reality. Their lucid dream world propped shoddily on trivia, roles and scripts collapses into an indulgent and miserable simulation of cinematic fantasy, in which Matthew can now only half-heartedly indulge.

Not only is their lack of statement frustrating, but there are real implications that come with staying mute in the 1960s. Their attachment and sheer dedication to existing an incestuous vacuum is broken only when a symbolic brick smashes through their windowpane. Their stuffed silence during a red-hot nexus of social, political, sexual revolution is painfully resistant and counter-intuitive. It appears the aforementioned 'Irving Penn's sack' does indeed make a silent, uncredited cameo.

Back at the apartment after a date with Matthew, Isabelle emerges dramatically from the darkness, half-robed and wearing a pair of long-sleeved gloves, bearing resemblance to the Venus de Milo. And yet, the uncomfortably self-aware exercise feels tired and redundant, so much as to elicit a phrase perhaps the ultimate anathema to art: so what?

Life imitating art is beautiful and powerful, but for art to imitate life? Grotesque.





It's hailed as the most coveted nightclub in the world, home to the best techno music and a scene of self-expression and hedonism. Berghain (named after its location near the border of Kreuzberg and Friedrichshain), set in an abandoned power plant, fronts the legendary club scene in Berlin. With an 'anything goes' attitude, Berghain has attracted a widespread of media attention and fame due to its huge dance floor (complete with 18 metre ceilings), hedonistic-fuelled activity and strict no-camera policies which no doubt adds to the mystery of what really goes on inside it. We bring you the tales and experiences of those whom have passed the notoriously difficult bouncers and experienced the Berghain phenomenon themselves and the thoughts of those who haven't.

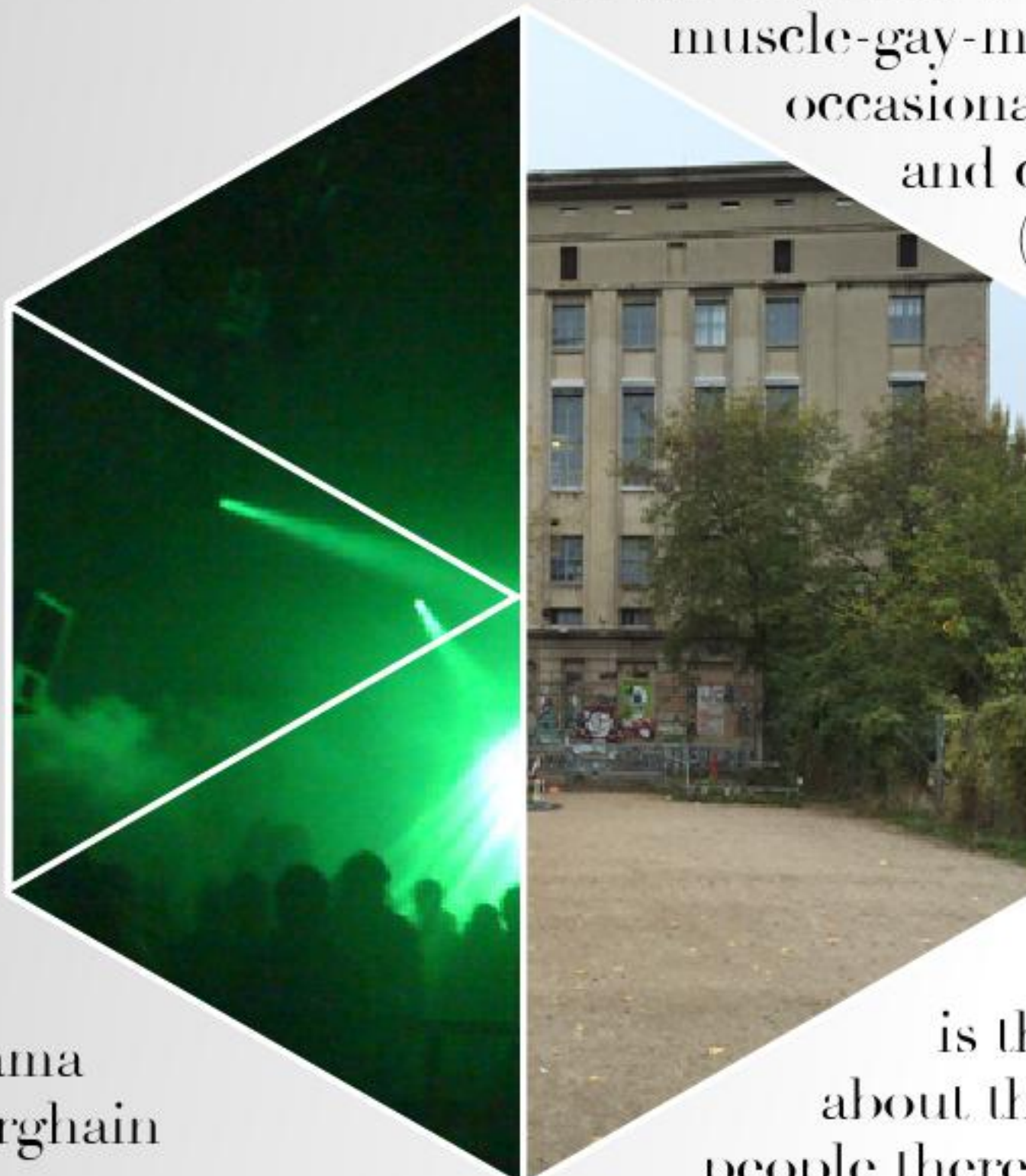
a lot when they opened back in 2005-2006 and when it used to be a much more "normal" clubbing experience-no lines, no newspaper articles, no Lady Gaga. Although it was still somewhat confronting and the no-camera policy was intact, I still feel like it was a different club back then to what it is now.

-Mary
from <http://www.stilinberlin.de/>

Walking past the first speaker, my entire body absorbed the bass. I had to cover my ears it was so loud, but a full body experience to music was totally worth it. As we settled in the middle, we joined the apocalypse.

To the left of us were leather-clad-muscle-gay-men, with the occasional suspenders and check-chillers (chaps). But that was the only distinguishable group. I spun around to take in the crowd. What makes Berghain such a special place, despite all the hype surrounding it, is that it is entirely about the music and the people there. Everyone there,

I have almost no relation to the current "Berghain" phenomenon. I don't even remember the last time I went for a regular clubbing night, however, I went to Panorama Bar inside of Berghain



no matter race, age, gender, sexual orientation... are all there for the music and to have a great time together. As I've been told, it's like partying back in the early 90s of Techno's "glory days". There are no mirrors in the club, and without any cameras, all inhibitions are left at the door. Entering Berghain isn't just an entrance to a club, but really to a dimension where time, space, and just about everything else in the real world don't matter.

I know my level of affection towards a "club" may seem absurd, but you have to understand that Berghain is way more than that. For me at least, Berghain is the physical embodiment of what music is; it combines everything beautifully. It has the spectacular venue, the perfect crowd, the sound system from the gods and everything else to create an all-out perfect interaction through music.

As I got back to Paris, I couldn't help but feel nostalgic. Nowhere else in the world can a place



like Berghain exist: cheaper property, more space, somewhat lax legal restrictions

on club policies, an energy and openness of the Berliners like no other...I'm almost worried that any other clubbing experience will be futile, that I'll forever be jaded.

-Read more of Nick Barnett's Berghain experience at <http://www.thevlyhouse.com/>

Notorious in Berlin, and certainly in the techno music scene, the **Berghain nightclub** has been called the best club in the world, by many. Located in a former power station, it's basically this giant warehouse full of half-naked men. **The people who visit the club each weekend are here for one thing: to have fun.** And that's why I fell in love with the nightclub.

-Read more of Adam's experience at <http://travelsofadam.com>

Even though some say the Berghain is now overrated, it's still one of the most popular destinations in Berlin, although compelling alternatives like the Wilde Renate or the Sisiphos have emerged. What I find most exciting (and cruel) about the experience is that in line you never know if you'll be able to get in or not. So when you do get past the scary bouncer, there is a little kick of endorphins that tells you "I made it". It never fails to make the night a little more special.

Tip: get in queue late (after 6am) and surround yourself with German speaking people to increase your chances.

-Jaques
from <http://www.settle-in-berlin.com/>

Before visiting Berghain I was like many tourists that had heard of Berlin's mega techno club with their strict door policy and queue for hours. Upon my first visit, six of my friends and I all made it in (not all at once of course, we scattered throughout the line). After my first experience I was instantly interested in visiting again, and again. Each time after I have made new friends and learned that Berghain is its own world that many locals visit each weekend. I think many will either

love or hate Berghain as its loud, in your face, and not for everyone. But for the crowd that continues come back, Berghain is like their mothers home on a Sunday where all friends come together to dance, relax, and hangout.

-Freddy
from <http://blueperk.tumblr.com/>

I can still remember my first time at Berghain. Thrilled to stand in line, filled with the possible excitement of getting in... OR NOT! For www.yourlittleblackbook.me I travel to Berlin a few times a year and I always go to the Berghain when I'm there. After all those years I still feel the thrill when I get the nod at the door to go in. And when you're in... Prepare to stay there for a few days ;-). I've seen the craziest shit at the Berghain and nothing surprises me anymore. It's techno heaven, where everything is possible and you live in your own parallel universe dancing till the sun comes up and the shutters of the Panorama bar open for a few second to let the sun shine on the dance floor.

-Anne,
founder of <http://www.yourlittleblackbook.me/> @yourlbb

Before going to Berghain, there were a few things that I came to understand about it. First, Berghain's party usually starts Friday evening and ends early Monday morning. Second, the electronic music played at Berghain is known to be some of the world's best. Third, Berghain is a deviant place: drugs are abundant and sex is around every corner. I had even heard about its (in)famous "dark room," specifically designated for electronic, music-charged lovemaking, especially for gays; this is apparently a relic of Berghain's roots as a gay fetish club. Fourth, Berghain is a challenge to get into, with hoards of people turned away at the door, and with widely discussed theories about what or who makes the cut.

When you first walk into Berghain, you're in a massive foyer that doesn't have any dance floors or music, just a very, very high ceiling. It's almost disorienting to enter somewhere so calm once you've been standing for an hour in anticipation. However, the staircase is in front of you, and you know it's going to lead to the real action. We ascend into Berghain.

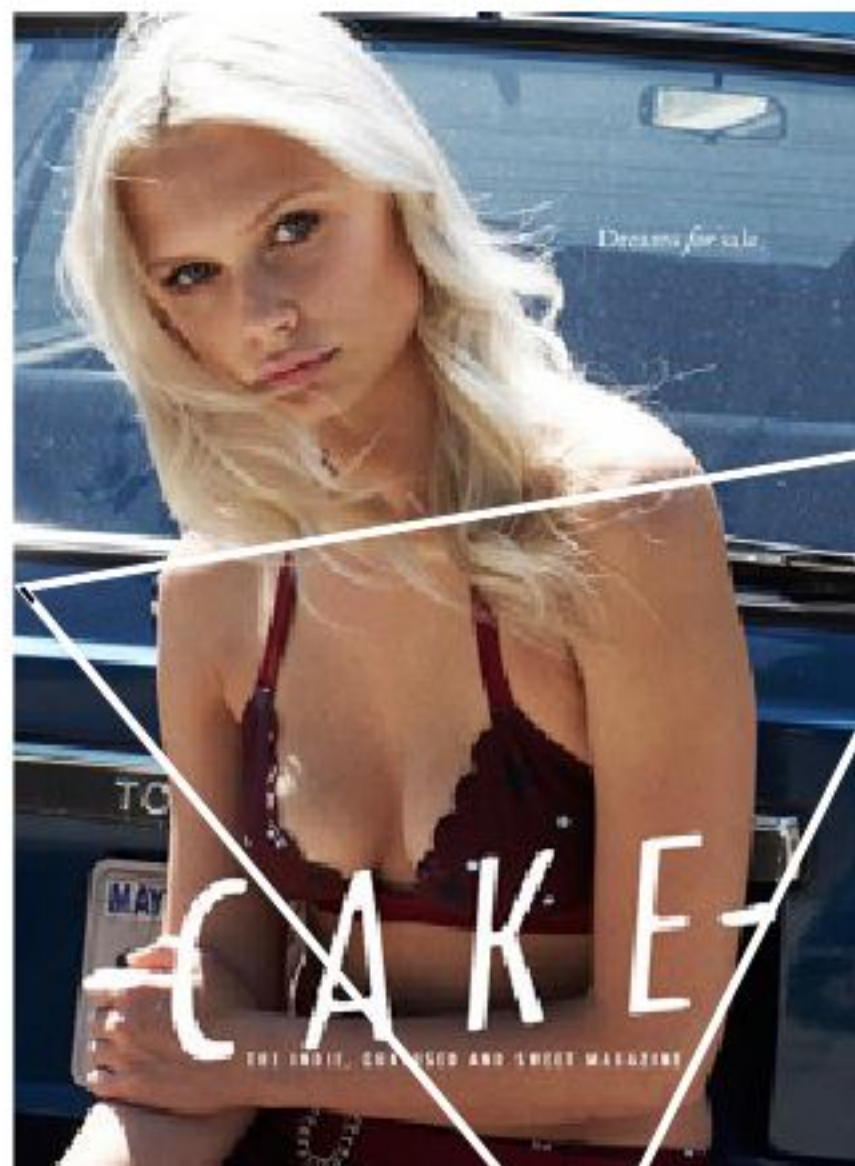
When you get into the main dance hall, you feel small. The room is indescribably large, the lights are

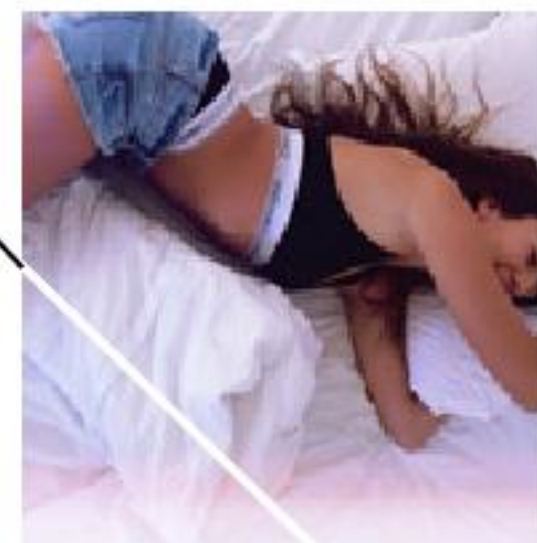
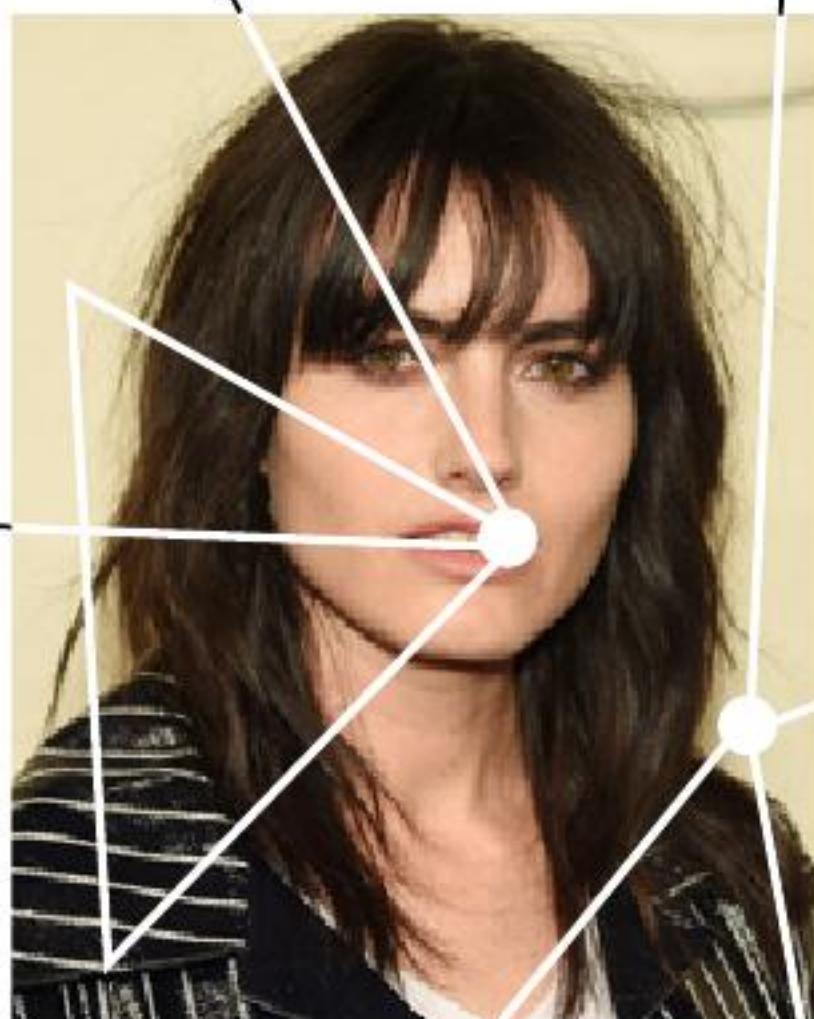
low and the music is loud and rhythmic. We walk onto the dance floor and look around, do some electronic music dancing. Some men are dancing with their shirts off. Although some people are clearly "together," you hardly see anybody dancing in pairs. Some people were making out, though. It only takes a few minutes until you are captivated by the music. Berghain isn't a place to have conversations or be social; you go there to dance.

After getting our first fix of the Berghain dance floor, my friend and I decide to wander around a little bit. There is a second floor to this club that is actually a separate, albeit contiguous, venue called Panorama Bar. Once we got enough of a feel of Panorama Bar, we did some more wandering around. Besides the two main clubs, Berghain has a ton of small corridors, sidebars, nooks, and cubbyholes. If you did want to spend time talking to someone, or doing anything else, you'd go to one of these places.

Read the rest of Lee's experience at www.thebomberjacket.com.

BEFORE WE SAY GOODBYE
what we're loving





As festival season has come to life, we have found ourselves listening to live music performances from past and present festivals such as Glastonbury, Reading and Bestival. As well as taking style advice from top Rock n Roll and boho queens like Isabella Manfredi, Alexa Chung, Kate Moss, Kate Bosworth, and Sienna Miller - who's impeccable street style can be translated inside or outside the mud-covered festival floors.