IRELAND BALDWIN (PAG. 56)
BY ROBERTO CROCI

"Hi! I am going to the airport to pick up a friend... Can u hear me?" That's Ireland Baldwin on the phone, the 20 year old model born into a family of great lineage – she is in fact the daughter of two of Hollywood's most beautiful celebrities: Kim Basinger and Alec Baldwin.
During our conversation, I discover that Ireland lives only five minutes from my house in Venice Bar. "It was my birthday not long ago (23 October), and one of the best presents was when I got to lick Matt Dillon's face from the cake my friends gave me. I love him, he's too cute, a great face. My mum was lovely, she prepared a fantastic dinner. She's a great cook, she can cook anything, but her speciality, the dish that makes me feel at home, is her famous vegetable soup, and of course Pecan Pie. I love food from the south (comfort food that is), it's my favourite. But to be honest, the best present was when … my mum took all the dirty washing I had accumulated during the New York fashion week. She's my angel!" The conversation continues until I hear her speak into a fast food speakerphone. "3 by 3 with fries and onions, no tomato no lettuce and a zebra shake, please. I'm at In & Out, the famous fast food chain that sells non frozen meat only fresh." As she speaks I wonder what is it she is eating, 3 by 3 is a triple-layer burger with mayo, ketchup, grilled onions, no lettuce no tomato. Zebra shake is a chocolate/vanilla mix. Calories galore, but what a treat for the mouth. "Yes, I know, it's terrible, but it's the only fast food I indulge in. Not to mention the fries!!! I even eat them when they fall on the car floor! My love for burgers is very tormented. I'd like to become vegetarian, or even vegan. But it's too hard now. Maybe in the future". Her voice is soft and silky, but also joyful and curious. "I have a famous surname but I've never seen my parents as famous, they are normal people to me, just like everybody else. And that's how they are, and I confess I started to value their work when I started watching some of their films." My mum was great in L.A. Confidential, and my dad was incredible in Beetlejuice. They both played a great part in making me become who I am now. From my mother I take sensibility and patience. Her composure grants her a zen attitude that can get through anything. My father gave me my passion for love. He's a volcano, he follows his instinct, he loves art, people, he falls in love with everything, he's passionate with me. We share a very deep mental connection, we understand each other at a glance, we see the world in the same way, we can talk about any subject and we are always on the same wave length. I even have a tattoo that reads Écureuil – squirrel in French – because when I was a kid my dad and I always pretended to speak French with a posh accent, and when he used to get mad at me he always called me squirrel." Any other tats? "Yes, David Bowie, my favourite singer. My mother always made me listen to him when I was a child. I've never met him, but he's always been an icon for me. I have another that says Try a little tenderness, a title of a beautiful song by Otis Redding that always moves me, and then a Hello Kitty." Her career as a model started at 18. "I've always been tall and so it seemed natural for me to take on this career. Before making a decision I talked a lot with my mother, she started when she was 16, although she had always wanted to become an actress". I love this job: it has given me the opportunity to meet extraordinary people and visit beautiful places where probably I would have never gone. It's hard work because the pressure is high, and if you do not have a strong personality it can drive you crazy. Along with the great people, you also meet those who try to change you, there is always that asshole, that cheater, that bastard. In the fashion world, just as in the film industry, nobody cares if you are the son or daughter of some celebrity. Really. Competition goes well beyond nepotism and recommendations. Nobody would waste time with a celebrity kid with no talent. The name helps with connections that's clear, but after that either you have it or you don't. I was born into a privileged family, but you must work hard for the famous silver spoon. At the end of the day we work just as hard or maybe even harder than others". Ireland is not interested in acting, even if she is attending a film school. "I always wanted to understand my parents' work. And going to this school I have come to the realization I would prefer directing. I love Kubrick, Polansky's work and Wes Anderson's attention to detail."

PETITE MELLER (PAG. 62)
BY SIMONE SACCO

A blend of fresh pop melodies with an African twist in the songs by this young mademoiselle frolicking through the music world. While waiting for her first album Milk Bath, we got to know her better, and learn more about her soft spot for Paul Simon, her love for Chanel and her claims for a place in the hit-parade…
"No, come on, I'm not going to tell you how old I am: it's no use insisting…" And of course we didn't insist. But at least we tried just like every good reporter should: Petite Meller's date of birth will keep on being a mystery. This skinny Franco-Polish doll with Brigitte Bardot blonde hair and inconsiderate amounts of blush on her face burst onto the scene last summer thanks to the Afrobeat energy of her single Baby Love: a success, with almost 7 million clicks on YouTube playing a bizarre mix of Kyle Minogue and Amadou & Mariam. Everything happened in the space of a few months: the recording of her debut album Milk Bath out in the first months of 2016 ("At the moment it is being mixed", she tells us), the release of her new single Barbaric (where she resembles a revitalized Lana Del Rey warbling on a 25 year old house base: funky piano sound, remember?), a new track not out yet with Empire of the Sun, another with the wonderful Ladysmith Black Mambazo (a legendary South African a cappella group) and then – Petite adds coyly – "lots of fashion and important front pages like the London Evening Standard. Lately I've been travelling like mad: Fashion week in New York, a flying visit to Miami, Karl Lagerfeld's guest for Chanel in Paris, Milan today, but I'm not complaining. I like to take my Nouveau Jazzy Pop around the world". Yes, that's right. Petite Meller said just that: Nouveau Jazzy Pop. A definition that will make DownBeat Magazine readers blush, but that perfectly conveys the idea that this starlet is constructing production after production, from NYC time (where she reminds us of an early Bjork) to Backpack, stylishly remixed at Phoenix by Valentin Marlin, a DJ from Lille. Petite explains the rest herself: "The fact is my parents had a great record collection: Dizzy Gillespie, Duke Ellington, Billie Holiday etc. my love for jazz started there, just as my passion for Fela Kuti and her Afrobeat universe. As a child I would pick out one of the albums that were around the house and suddenly my mind opened up". Until the fateful encounter with Paul Simon's 1986 masterpiece Graceland, that perfect fusion of American-style singer songwriter production, strong Soweto mood, a bunch of top musicians (from Adrian Belew of King Crimson to Youssou N' Dour to the sax of Steve Berlin of Los Lobos and Ladysmith Black Mambazo) and exceptional sales (this record literally saved the career of Garfunkel's ex partner, selling around 16 million copies). Graceland was an extremely courageous piece of work for the time, for Nelson Mandela was still in prison, there was apartheid, and South Africa was looked on more or less as we look on North Korea today. These political arguments however do not interest Petite who links those captivating sounds to normal post-adolescent turmoil: "Graceland arrived just at the right moment. When I discovered it I didn't have many friends, I used to spend my days at home listening to that album all the time. It absorbed me completely. As I was already a great fan of electronic pop, I said to myself: 'Hey, what if I combined synth and electronic drums with Paul Simon's evocative atmospheres?' I had in fact realized that my future would be in music. Creating music." Obviously without losing the knack for fancy packaging: very bright colourful video clips and pure Lolita style outfits perfect for photographic shoots and live exhibitions. "It couldn't be any other way" she explains "pop and fashion have always walked hand in hand. See this shirt? It's Chanel and I'm wearing it on stage tonight too. The clothes I wore for the Baby Love video were specifically created by French designer Simon Porte Jacquemus. Another of my gurus is Alessandro Michele, Gucci's new Creative Director, and I hope I'll soon work with him too. Meanwhile Petite has very clear ideas on how the eagerly awaited Milk Bath will be and on what's happening in the contemporary female pop universe. "This is really a great time for women who want to make popular music. Take Lady Gaga, Lana Del Ray, Rihanna or Nicky Minaj: all proud women who have revolutionised the music industry by experimenting with sounds and images".

ALBA ROHRWACHER (PAG. 133)
BY FRANCESCA LANCINI

"What does 'a good actor' mean? An actor wins you over, captivates you, so is that what defines a good actor?" There is no question Alba Rohrwacher does not ponder, meditate on and transform into a thought where words are carefully chosen and weighed and then lightly added to the conversation. Alba debuted on screen with Carlo Mazzacurati and continued with the best directors in Italian cinema: Lucchetti, Soldini, Avati, Guadagnino, Bellocchio, Garrone. "The trust I detect in the eyes of the directors I work with allows me to immerse myself in the character and overcome doubts and limits", says Alba who follows her instinct when choosing her roles: "It's like when they ask you why you fell in love, how can you answer such a question?" Trust and love both feature in Hungry Hearts directed by her partner Saverio Costanzo: "Working with Saverio is a privilege where life and creativity combine in a constructive experience", and in this case earnt Alba the Coppa Volpi in Venice for best actress. Mina, the character she plays, is a mother obsessed by her son's inability to find a balance in his relation with food and love. This role reminds us of Alice's anguish, immersed in The Solitude of Prime Numbers from which she cannot escape. It's also close to Hana, who rebels against her surroundings and transforms into a man becoming a Sworn Virgin. The body is always central to her work, Pasolini comes to mind when he says: "there is nothing I write that isn't the result of a physical experience", and on the acting level, for Alba, the path is even more absorbing: "the body is the element onto which I hinge the characters I play, it's the changes of the body that tell the story". When, on the other hand, Alba talks about herself she seems to want to break free from an enduring sense of unease: "I feel out of place, I don't feel at peace with myself: I have this fixed idea: I can do better", a critical attitude that removes her from that obsession for beauty that keeps in check today's actresses: "I'm not interested in aspiring to perfection and often this aspiration doesn't lead to much". These are the thoughts of a down to earth woman brought up in the Umbrian countryside by a beekeeper father of German origins and an Italian-teacher mother, who have passed on to Alba the capacity to trust her dreams: "cinema was very far from my thoughts and my sister Alice's, it was like when you look at the moon and you wonder how good it would be to go there. I applied for a place at the Experimental Cinematography Centre in Rome and Alice applied to the Holden school of Turin, at both times we were together, linked by a passion that later became a job". Alba remembers her experience on the set directed by her sister: The Wonders and De Djess the short film shot for Miu Miu, a modern fairy tale told from the point of view of the clothes that come alive and don't understand the language spoken by men; Divina, the volatile actress played