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PHOTOGRAPHED BY REGAN CAMERON. FASHION EDITOR: JAMES WORTHINGTON DEMOLET. HAIR: LACY REDWAY USING CANTU AT THE WALL GROUP. MAKEUP: BANK USING DIOR ADDICT AT FACTORY DOWNTOWN. MANICURE: MICHINA KOIDE AT ART DEPARTMENT USING DIOR VERNIS. SEE PAGE 186 FOR SHOPPING INFORMATION.

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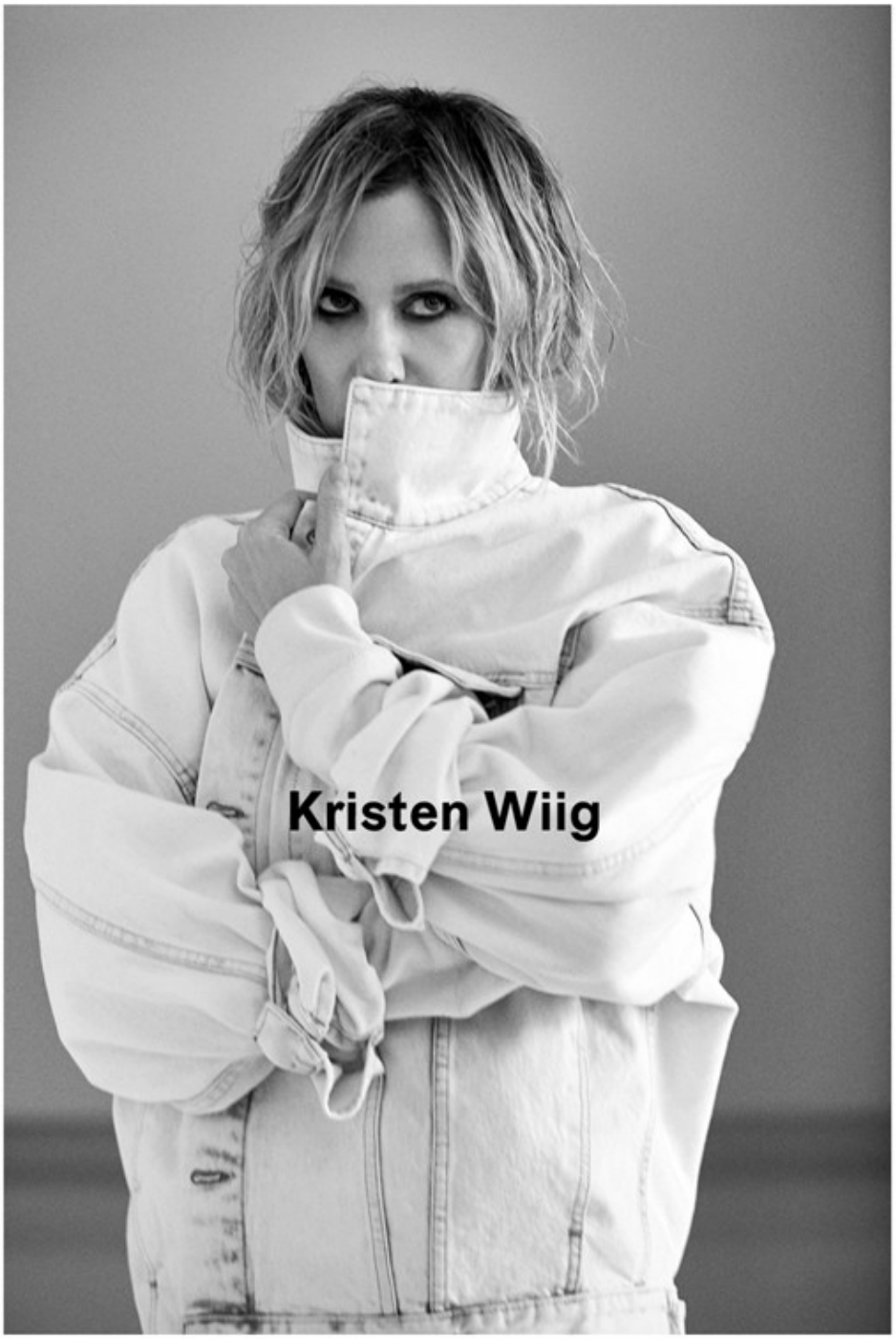

photography BEN MORRIS
fashion editor ELIZABETH CABRAL AT THE WALL GROUP

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ROCK OF AGES
Emma wears a Toga Pulla jacket. 3.1 Phillip Lim tank, $195. Isabel Marant Etoile pants, $385. MFP-Maria Francesca Pepe earrings (worn throughout), $111. Bing Bang NYC necklace, $78. On right wrist: Iwona Ludyga Design bracelet, $79. On left wrist, from top: Ligia Dias chain bracelet, $79. Gemma Redux ID bracelet, $128. Janis by Janis Savitt bracelet, $225. Details, see In This Issue.
FASHION EDITOR: HAVANA LAFFITTE.

breaking BAD

Emma Watson toughens up, from **an edgy new role** in *The Bling Ring* to her no-nonsense take on dealing with fame. **Photographed by Boo George.**

One thing about Emma Watson: She has never been arrested. Nor, so far as anyone knows, has she ever eloped, been kicked off a movie set, or unleashed an angry rant on Twitter. Under normal circumstances, none of this would be particularly noteworthy. But Emma, 23, doesn't live under normal circumstances, and she hasn't for a very long time. Instead, the Paris-born, Oxford-raised actress is a self-made young Hollywood success, and more to the point, she is exceedingly famous thanks to a decision she made when she was only nine (and, of course, the dozen-odd years of hard work that followed).

"I think, in a way, I was very protected during *Harry Potter*, because I was working all the time," Emma muses, taking a sip of tea. Dressed in a pair of dusky gray jeans, two layered cotton T-shirts, and a chic black blazer, she's sitting in the corner of a posh but deserted hotel restaurant on Manhattan's Upper East Side, open just so we can conduct the interview for her fourth *Teen Vogue* cover. "I would get in the car, go to the studio, and go home," she says. Whenever possible, she continued to attend school and hang out with her childhood friends.

As a result, Emma explains, it took an improbably long time for her to understand how unusual her existence had become. It wasn't until she enrolled at Brown University, in 2009, that she began to grasp the enormity of her renown. "It sounds stupid," she admits, "or completely unbelievable, but that was when I really realized that I was famous. There are still days when I deal with it horribly and there are days when I deal with it really well." She felt as though everything had been "turned upside down." ▸

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"People were getting confused—they seemed to think fashion was my main thing"

REBEL WITH A CAUSE

Opposite page: Burberry Brit coat. Melet Mercantile vintage T-shirt, $112. T by Alexander Wang jeans. Jil Sander boots. This page: Hache jacket. J.W. Anderson sweater. Denim & Supply Ralph Lauren jeans, $125. Bing Bang NYC necklace, $78. On left hand, from left: Giles & Brother ring, $70. In God We Trust ring, $100. Maison Boinet belt, $215. Details, see In This Issue.

She seemed less close to Nicki, the fame-hungry would-be reality star she portrays in this summer's ripped-from-the-headlines crime caper *The Bling Ring*. Based on the true story of a group of image-obsessed teenage burglars who targeted the homes of Tinseltown's best dressed, the film, written and directed by Sofia Coppola, offered Emma the opportunity to play a completely different kind of character: a mildly villainous party girl who'd do almost anything for a taste of the kind of attention Emma's been dealing with for more than a decade. (It also gave her the chance to utter the sure-to-be-timeless line, "Come on, let's go to Paris's. I want to rob.")

"The way Nicki looks, what she wears, really does define her," Emma says. "I think a lot of her aspirations come from her mother, who was a *Playboy* centerfold and was supportive of her to the point where there were no boundaries. To her, the truth is totally bendable." But, she thoughtfully reflects, "the more research I did on my character, the more I empathized with her, which was surprising. I wasn't expecting that. I realized there's always a reason people are the way they are, and I think that made me more compassionate and less judgmental."

One thing that's very clear is that Emma did not take the part out of a desire to become, as she puts it, "the bad girl." In true Emma fashion, her decision was much more mindful than that. "I had to accept that the media would be really sensationalistic about my role," she explains, "but when people see the movie, they'll understand that's not what the part is about. And I know that Sofia wasn't interested in me for those reasons. I had to really earn the part." Over e-mail, the filmmaker confirms that Emma did indeed make an audition video in which she read a scene "wearing a ton of lip gloss. She's a smart, serious, polite young lady and *continued* ➤ 177

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BLUE STEEL
Jill Stuart sweater. Fausto Puglisi skirt. Bing Bang NYC necklace, $78. On right wrist: Iwona Ludyga Design bracelet, $79. On left wrist, from top: Gemma Redux bracelet, $128. Janis by Janis Savitt bracelet, $225. Ligia Dias bracelet, $79. On left hand, from left: In God We Trust ring, $100. Her own ring. In God We Trust ring, $70. In this story: hair, Shon at Julian Watson Agency; makeup, Francelle; manicure, Michina Koide for Chanel; production, Alicia Zumback at 3 Star Productions; prop stylist, Gille Mills at The Wall Group. Details, see In This Issue.

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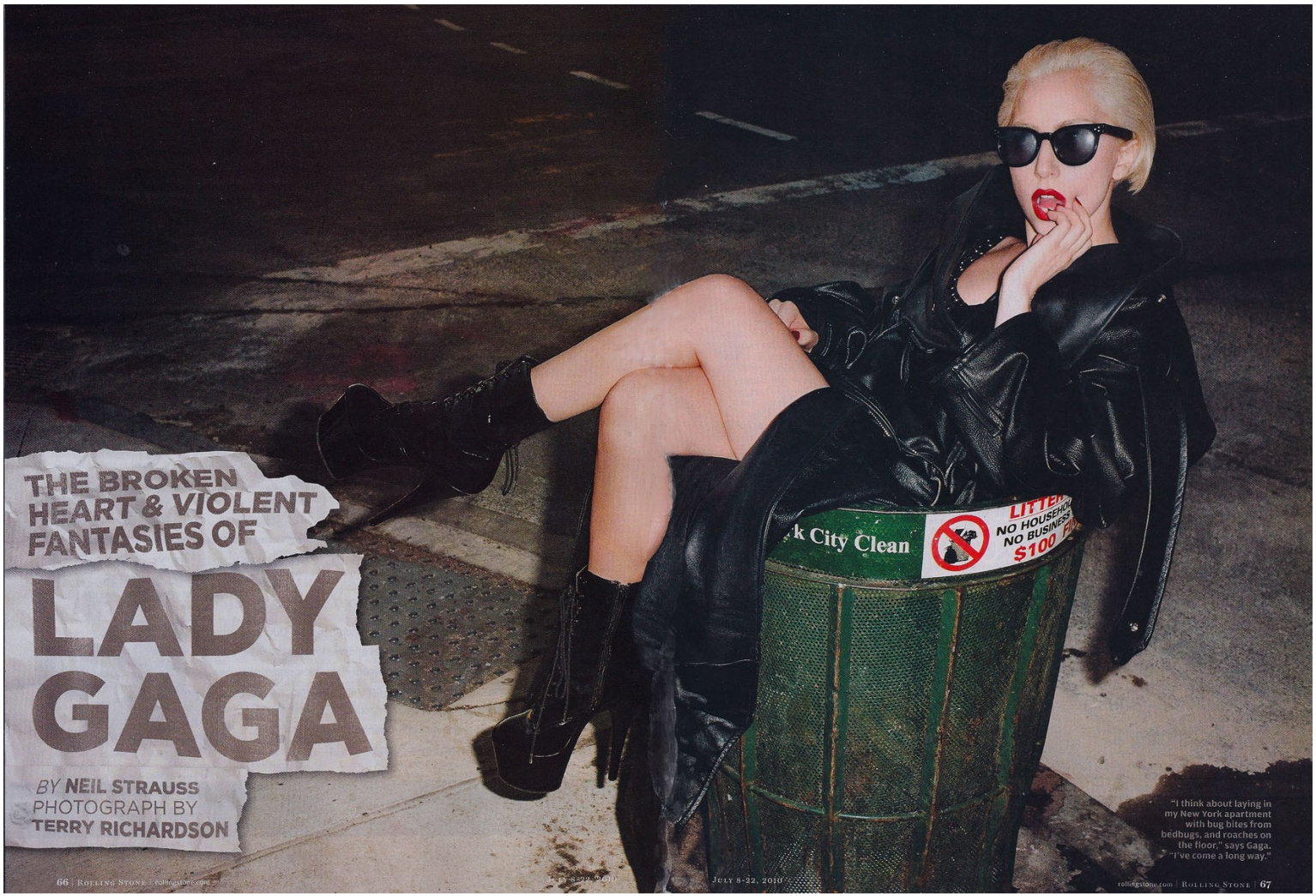

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Attratta dall'autenticità e dalla semplicità estetica, Amy Adams si racconta. Le sue esperienze cinematografiche, la passione per la cucina, la danza classica: sognava di diventare una ballerina. E il suo amore per l'Italia, dove è nata

Nel film della Walt Disney "Come d'incanto", che nel 2007 le spianò la carriera hollywoodiana, Amy Adams interpreta la parte di una ragazza-Biancaneve, romantica e solare. In "Il dubbio" di John Patrick Shanley, in gara per gli Oscar, indossa i panni di una giovane suora di un istituto religioso del Bronx dove un sacerdote si prende troppa cura dell'unico studente di colore. E in "Julie & Julia" di Nora Ephron (nelle sale Usa entro il 2009), diventa una segretaria che sfoga sui fornelli le frustrazioni dei suoi impieghi precari. Sono tutti ruoli umili, questi, che valorizzano però il carattere e l'immagine della Adams. «Mi sento fatalmente attratta dalla semplicità, dall'autenticità e dall'essenzialità estetica», dice l'attrice, mostrandosi così in piena sintonia con i nuovi assiomi del-

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l'America di Barack Obama. Incontriamo Amy in un caffè di New York, dove è arrivata da Los Angeles per impegni di lavoro. «L'altra sera», racconta, «sono stata a vedere lo "Schiaccianoci" al Lincoln center e sono tornata a piedi da sola, godendomi i fiocchi di neve e le vibrazioni della città». La conversazione si sposta subito sul concetto di bellezza: come definirlo nel quadro di questo revival della semplicità? E che ruolo ha nella vita delle donne vere di oggi? Scoppia a ridere (il riso, ci dirà in seguito, è una delle sue migliori qualità): «È facile per voi italiani parlare di bellezza in modo così naturale: non ho mai visto tante persone affascinanti come nel viaggio di tre settimane che ho fatto l'anno scorso insieme al mio compagno. Firenze, Roma, Ravello e, naturalmente, anche Vicenza. Lo sa che è la mia città natale?». Sì, Amy nacque 34 anni fa proprio nella città veneta, dove il padre, un militare americano, era di stanza nella base Carlo Ederle del Pentagono. Ma vi rimase poco, solo un paio d'anni, tornando poi con i genitori e sei fratelli a Castle Rock, nel Colorado, dove è cresciuta, è andata a scuola, ha sognato di diventare una ballerina e ha lavorato come commessa prima di scoprire la passione per il cinema. Ma torniamo alla bellezza: vuole forse sfuggire alla domanda? «Nient'affatto», risponde con un altro sorriso disarmante. «Anche se la bellezza non è mai stata l'elemento trainante della mia vita professionale: ho avuto sempre ruoli acqua e sapone, a volte con l'apparecchio dei denti per apparire più fragile; in "Il dubbio" addirittura con i capelli coperti. Trovo comunque che la bellezza sia un concetto che trascenda la semplice apparenza: è troppo facile, infatti, farsi passare per quello che non si è, mentre esistono a mio avviso valori estetici più profondi». Per la Adams la bellezza, infatti, va considerata una parte integrante del benessere, dell'apprezzamento della vita e dell'amore per se stessi. È quasi una filosofia esistenziale, la sua, in cui i valori edonistici ed emotivi si sposano con quelli estetici. A vederla come posa durante lo shooting, sembra che la bellezza per lei sia anche una questione di eleganza. Indossa un pigiama di Dolce & Gabbana (che firmano per l'occasione anche il trucco con la nuova linea make-up) emanando la stessa allure che esprimerebbe vestendo un sensualissimo abito da sera. «A me piace godere il sole della costiera amalfitana, ma anche curare la pelle mattina e sera, con dedizione quasi maniacale. Non rinuncio a cucinare per gli amici – ho un'ottima ricetta di cavoletti di Bruxelles con pancetta –, ma neanche a dormire almeno otto ore a notte: infatti non sono molto mondana. Ogni tanto esagero con il cibo perché non resisto allo cucina italiana, adoro il limoncello. Mi piace passeggiare, soprattutto facendo shopping con le mie amiche: ho appena comprato questo paio di guanti di cashmere. Belli, vero? Il cashmere», ammette, «è la mia ossessione». Ama alla follia i tessuti morbidi e gli abiti semplici e ben tagliati. «Cosa indosserei se dovessi essere premiata con un Oscar? Adoro la moda italiana, ma adoro anche Carolina Herrera e Oscar de la Renta. Quanto al make-up, lo considero un modo per esaltare la femminilità e non per ipnotizzare». Arturo Zampaglione

«La bellezza? È un concetto che trascende la semplice apparenza. È diventa una parte integrante del benessere. È una filosofia esistenziale. Comunque non è mai stata un elemento trainante della mia vita, anche professionale»

SI SUBLIMA LA CARNAGIONE DEL VISO CON PERFECT FINISH POWDER FOUNDATION WET & DRY, NATURAL. E IL BLUSH LUMINOUS CHEEK COLOUR, ROSE. LE CIGLIA SONO OVER SE C'È IL MASCARA VOLUMIZED LASHES, BLACK. SENSUALE MANICURE CON SMALTO INTENSE NAIL LACQUER, RUBY. TUTTO DI DOLCE & GABBANA THE MAKE-UP.

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Shirt by Oscar de la Renta; dress by Valentino; boots by Miu Miu

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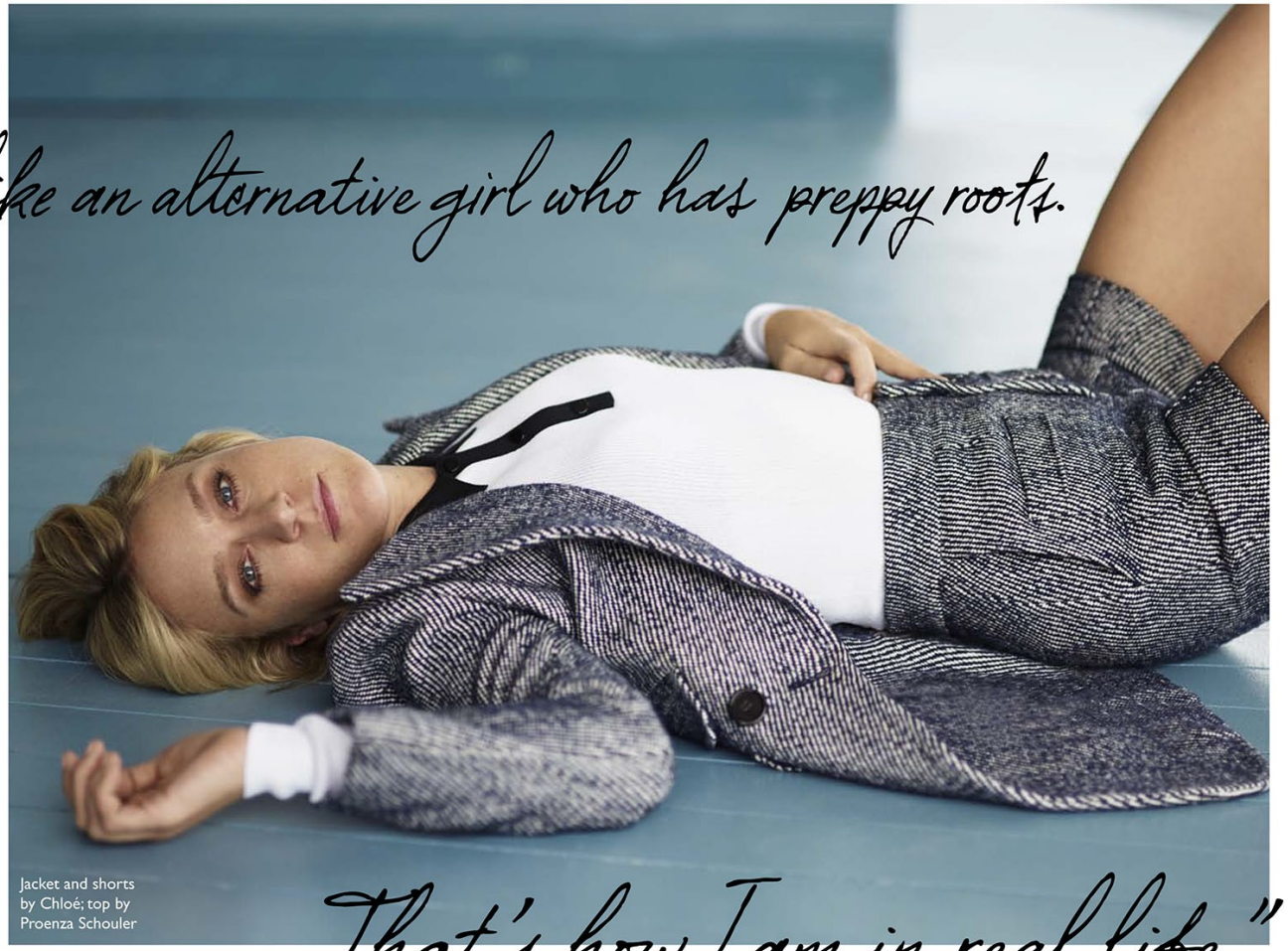
"I feel like an alternative girl who has preppy roots.



Jacket and shorts by Chloé; top by Proenza Schouler

That's how I am in real life"

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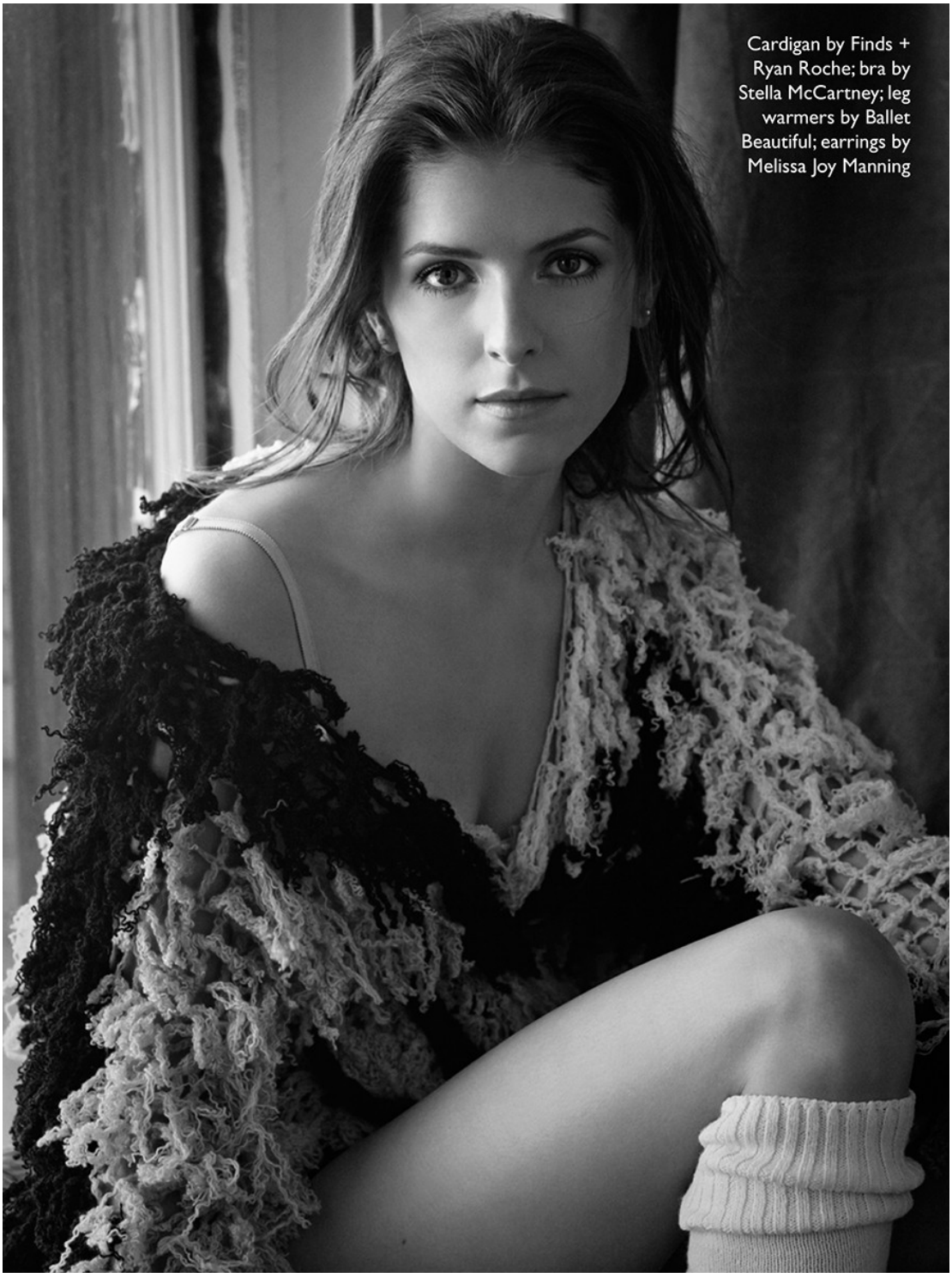

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Bodysuit, top and pants by Balmain; shoes by Bottega Veneta; finger bracelet by Halleh

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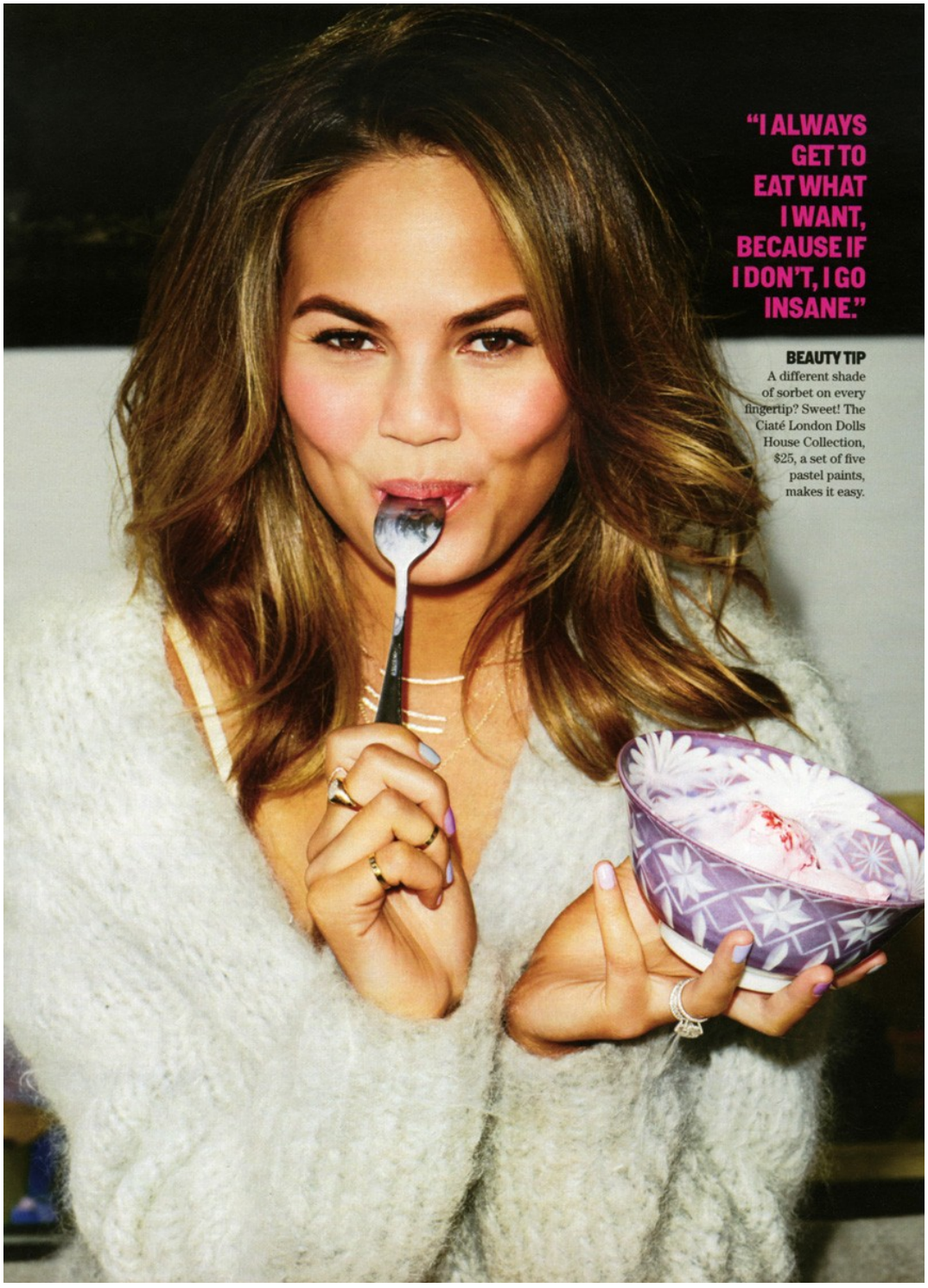

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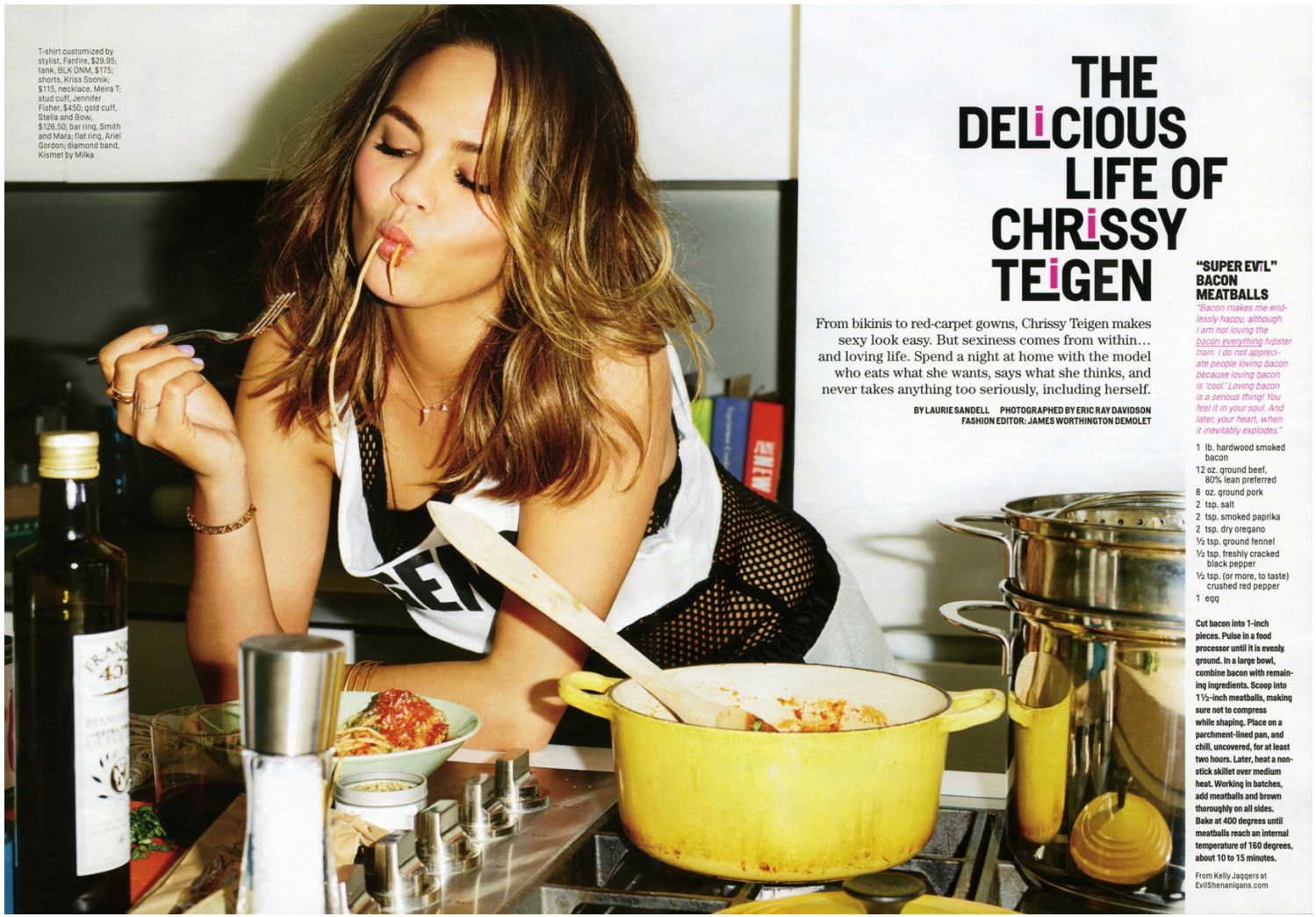

T-shirt customized by stylist, Fanfire, $29.95; tank, BLK DNM, $175; shorts, Kriss Soomik; $115, necklace, Meira T; stud cuff, Jennifer Fisher, $450; gold cuff, Stella and Bow, $126.50; bar ring, Smith and Mara; flat ring, Ariel Gordon; diamond band, Kismet by Milka

THE DELICIOUS LIFE OF CHRISSY TEIGEN

From bikinis to red-carpet gowns, Chrissy Teigen makes sexy look easy. But sexiness comes from within… and loving life. Spend a night at home with the model who eats what she wants, says what she thinks, and never takes anything too seriously, including herself.

BY LAURIE SANDELL PHOTOGRAPHED BY ERIC RAY DAVIDSON
FASHION EDITOR: JAMES WORTHINGTON DEMOLET

"SUPER EVIL" BACON MEATBALLS

"Bacon makes me endlessly happy, although I am not loving the bacon everything hipster train. I do not appreciate people loving bacon because loving bacon is 'cool.' Loving bacon is a serious thing! You feel it in your soul. And later, your heart, when it inevitably explodes."

- 1 lb. hardwood smoked bacon
- 12 oz. ground beef, 80% lean preferred
- 8 oz. ground pork
- 2 tsp. salt
- 2 tsp. smoked paprika
- 2 tsp. dry oregano
- ½ tsp. ground fennel
- ½ tsp. freshly cracked black pepper
- ½ tsp. (or more, to taste) crushed red pepper
- 1 egg

Cut bacon into 1-inch pieces. Pulse in a food processor until it is evenly ground. In a large bowl, combine bacon with remaining ingredients. Scoop into 1½-inch meatballs, making sure not to compress while shaping. Place on a parchment-lined pan, and chill, uncovered, for at least two hours. Later, heat a nonstick skillet over medium heat. Working in batches, add meatballs and brown thoroughly on all sides. Bake at 400 degrees until meatballs reach an internal temperature of 160 degrees, about 10 to 15 minutes.

From Kelly Jaggers at EvilShenanigans.com

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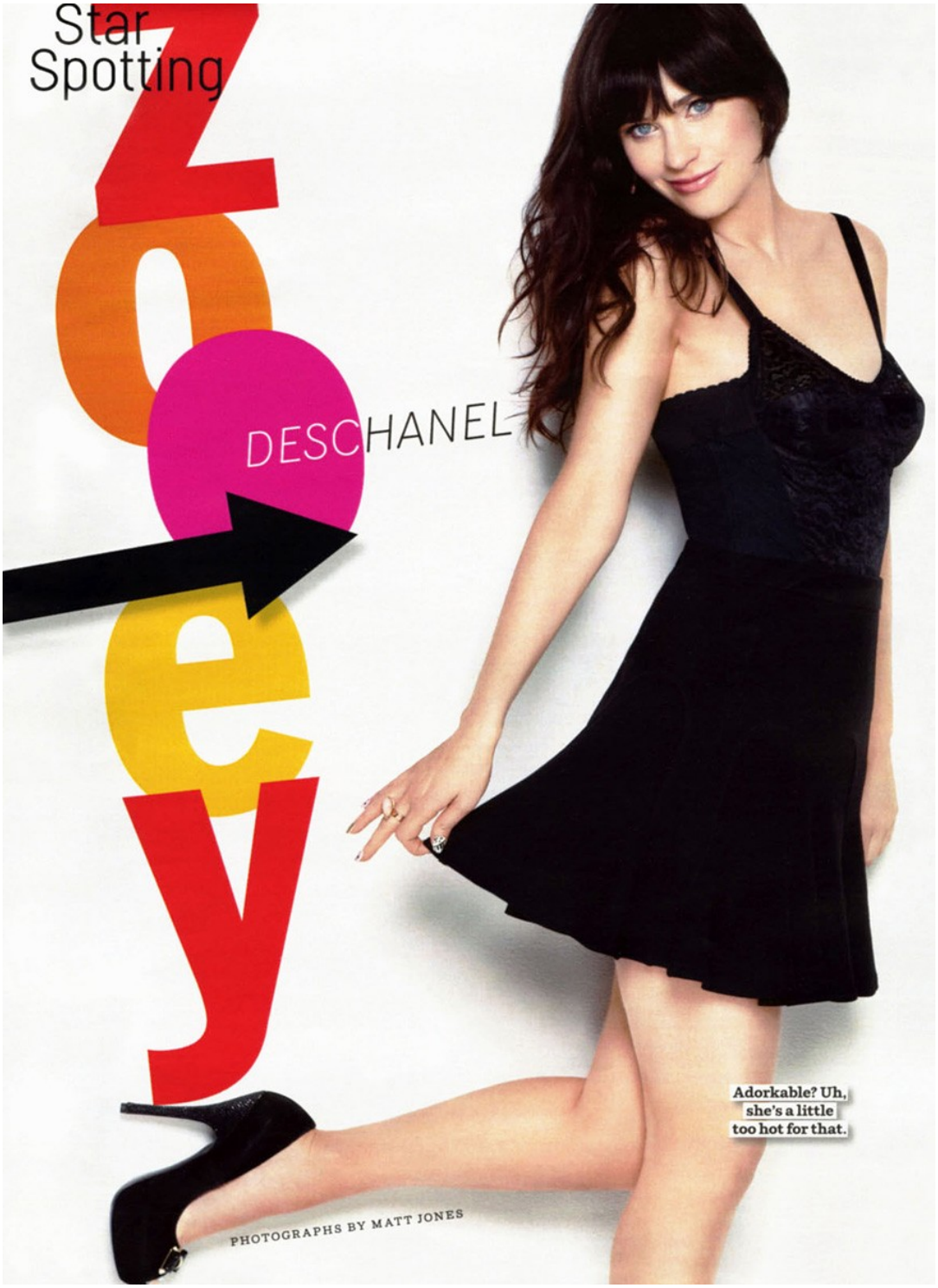

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PLASTIC

Vestido, R$ 1.590, **Cori.**
Botas, R$ 2.250, **Louis Vuitton.**

Edição: FLÁVIA LAFER

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TROMPE-L'OEIL

Vestido, R$ 560, **Daslu**.
Ao lado, vestido **Celine** *para* **NK Store**.
Pulseiras largas, R$ 120 cada,
e finas, R$ 90 cada, **Lázara Design**.

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COSMO UPFRONT

MINKA KELLY, KICK-ASS ANGEL

Turns out, this gorgeous babe is as tough as the character she plays on the new Charlie's Angels. The star reveals how she overcame a crazy childhood, scored her role on Friday Night Lights, and found true love with America's favorite baseball player.

By Jonah Weiner

You can tell when Minka Kelly enters a room by watching the men already in it. Almost in unison, their heads rise and—inner dude barometers detecting some change in the air—swivel in the same direction. Their eyes pivot. Jaws don't drop, exactly, but they fall slack.

That's what happens when the 31-year-old actress walks into the courtyard of Locanda Verde, a trendy Italian restaurant in Manhattan, for breakfast. Two graphic-designer types are having a meeting, and a stocky middle-aged guy is yammering into his BlackBerry in a corner. When Minka arrives, her auburn hair and soft brown eyes catching the sun, the men trail off and try not to stare. "It's beautiful out here," Minka says, sliding into a table under a cascade of low-hanging leaves. She's wearing dark skinny jeans and a beige loose-knit cardigan over a white tank. If she notices the men noticing her, she doesn't let on.

Of course, by now, she's used to being watched by more than just leering guys. She first got everyone's attention in 2006, when she landed her big acting breakthrough on *Friday Night Lights*. Her nuanced portrayal of Lyla Garrity—high-school cheerleader, born-again Christian, occasional bad girl, and all-around mega-babe—was praised by critics and fans. Soon after that, she was named the Sexiest Woman Alive by *Esquire* in 2010. Most recently, she appeared as a gorgeous coed in the horror flick *The Roommate*, which came out earlier this year.

But it's Minka's next gig that will solidify her role in mainstream Hollywood (not to mention as a sex symbol): She'll play one of the bombshell crime fighters in the television reboot of *Charlie's Angels*. "She radiates this beauty and gentleness," says Drew Barrymore, who is co-executive-producing the show. "I got excited about seeing her be fucking tough too!"

When you talk to Minka, you learn just how tough she really is and that acting is more than a simple career choice for her—it's deeply tied to her sense of survival, which she developed during her turbulent childhood. She used acting as a way to avoid being an outcast at school, assuming a tough-girl persona to fend off bullies. And she used it as a way to deal with her home life. It was her way to placate a boyfriend of her mother's who she says mistreated her. "You speak with a little baby voice," she explains, crossing her

A rocky past didn't hold this beauty back.

Photographs by Cliff Watts

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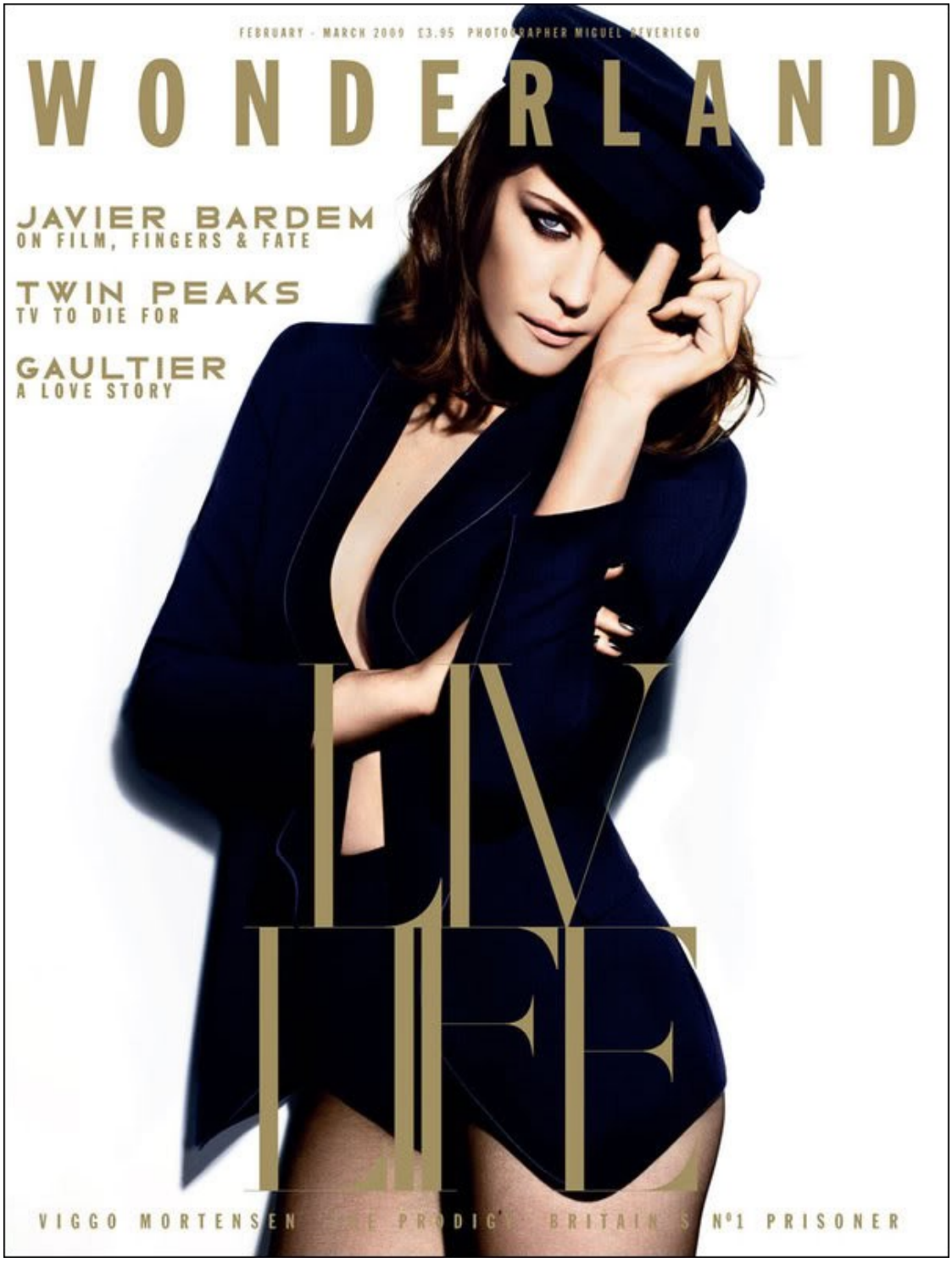

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Don't bother trying to sum up Marion Cotillard. That's the lesson I recently learned when, in my desire to understand the essence of the 32-year-old French actress, I stooped to the following: What color are your eyes? "Blue-gray" came her playful response in gentle, articulate English. "It depends on the weather. When it's like this—rainy—my eyes are gray. But when the sun is shining, then my eyes are blue." I should have known better than to bottle a rainbow.

The iridescent Cotillard is tipped to secure an Oscar nomination for her remarkable transformation into the iconic French chanteuse Edith Piaf in last year's *La Vie En Rose*. Critics have used terms like "impassioned," "spellbinding," and (of course) "tour de force" to describe her achievement. At five foot seven, the long-limbed, vivacious actress managed to transmogrify herself into the petite, birdlike but volatile Piaf. Deploying rag-doll body language and a rasping delivery—neither of which is manifest at our table at Nello on Madison Avenue—Cotillard captured the physicality of Piaf, from her early days as a street-singing soubrette to her later years as the grande dame of French music, crippled by arthritis and addicted to morphine. The actress had to shave her hairline and her eyebrows to become *La Môme Piaf*—"the kid sparrow." Thankfully, it's all grown back. Her beauty is intact.

Although Cotillard has been acting for more than 14 years (including a recent turn as Russell Crowe's love interest in *A Good Year*), the accolades she received for her performance in *La Vie En Rose* have changed everything. She's just flown in from Los Angeles: Hollywood is calling.

Cotillard takes a sip of fresh orange juice and reflects on the singer who inspired this life-changing performance. "My desire was not to try to imitate her technically," she says of Piaf, who died of cancer in 1963 at age 47. "I wanted to understand what was inside that woman, what was inside her heart and soul." To do so, Cotillard front-loaded her brain with all things Piaf until she was brimming with her ineffable essence. She also befriended the singer's old friend Ginou Richer, who revealed that Piaf wasn't such a tragic figure after all. "She loved life, she loved to be happy, and she was funny," Cotillard says.

As for the singing, director Olivier Dahan knew it would be impossible for anyone to re-create Piaf's voice. Instead, Cotillard lip-synced, an intricate process that required learning to breathe precisely like the late singer. Even before she got her Oscar-worthy role, the actress would create playlists of Piaf's songs for various movies she worked on. "I use the music," she tells me. "It helps me to go into certain emotions. But I don't use my job as therapy. I feel more like an anthropologist of the inside of the human being, a *speleologist!*" she says with a glint of mischief in her—suddenly—blue eyes. Say what?

I nod in agreement, and when I get home, I look up *speleologist*: someone who visits caves. Of course. □

For a closer look at Cotillard, go to **mensvogue.com/arts**

NOTE WORTHY
Cotillard enjoys the view from the top. Threeasfour dress. Sevan ring; Barneys New York. Fashion Editor: Ryan Hastings.

Michina Koide

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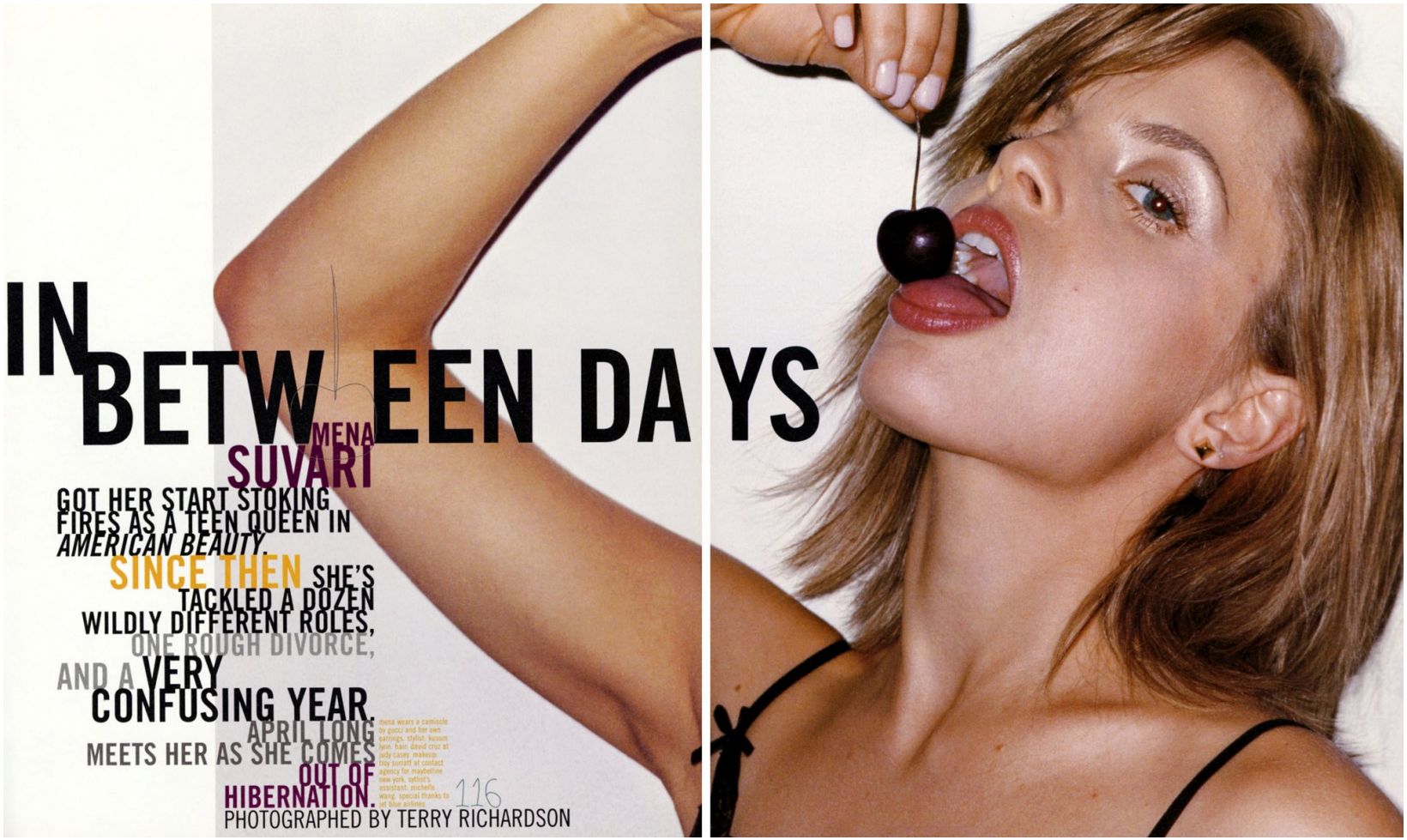

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character's such a spaz! I was doing a scene with Jen one day where I was bugging her about getting married, and I realized I was playing one of those relatives that you just can't stand because they know no boundaries. And I was like, 'Oh my god! I *hate* myself! I'm *so* irritating!' But it was great. There was this, like, freeing kind of rebellious attitude about the role. And there's something really heartfelt about my character in the end."

When Suvari tells a story, she tends to roam off on tangents: Recounting what a pleasure it's been to work with legendary talents such as Annette Bening and Shirley MacLaine, and how she turns into "a total psycho fan" when meeting her heroes, she suddenly exclaims, "I'm *obsessed* with Ice Cube! And sometimes I wonder, why do I love listening to that stuff? I mean, I'm like this petite white girl! And then I love listening to Chopin. And then I love Neil Young. What the fuck is that all about? But that's cool, right? Why should I only have to listen to one thing?"

It's no doubt partly because her impetuous personality demands variety that Suvari so enjoys mixing light and dark roles, fluffy comedy and off-beat drama, but it's also because—refreshingly—she doesn't seem to give a shit about the Hollywood star-making system. "It's just about the material for me, because it's so hard to find good roles for young women. There are a lot of things that I've worked on that, compared to other movies, didn't really pay. But I don't want to do something I don't believe in just for a whole lot of money." In fact, she didn't do any multiplex-friendly or big budget films at all between 2001 and this year's *Beauty Shop*, prompting some people to wonder if she had disappeared. "I hate this thing about doing indie films, where people are like, did you take time off? To some people, if a film didn't make $100 million it never existed. And they think maybe you're doing them because you couldn't get the big roles. I know this business is about money, not creativity or passion… but I can't accept that yet, because it's just *too* disturbing."

Suvari is unmistakably going through a rite of passage. After years of feeling like she knew exactly who she was and where she was going, she's having a crisis—her life is changing so quickly and drastically that she doesn't even recognize it anymore. She says things like, "people say that about me…" a lot—as though trying to align who she thinks she is with how other people perceive her, and she isn't quite sure which one is right. Of course, she still seems incredibly, dauntingly confident, but when told this, she laughs and claims it's all a front.

"That's what everybody says!" she groans, rolling her eyes. "But you have to go past what you see on the exterior, because most of the time it's misleading. People always say to me, 'I was so intimidated by you at first because you seemed so strong.' And I'm like, really? Because I don't feel that way. I mean, I believe that I have things to be confident about, it's just about identifying with that feeling. That's what this year is about. It's about *owning* it. Like, *yes*! I am woman, hear me roar!" She starts laughing, and shakes her head. "I'm telling you, man, I don't know what this life is about, but it's tough. Being a woman… it's *exhausting*! You know? I'm always like, why, why, why?"

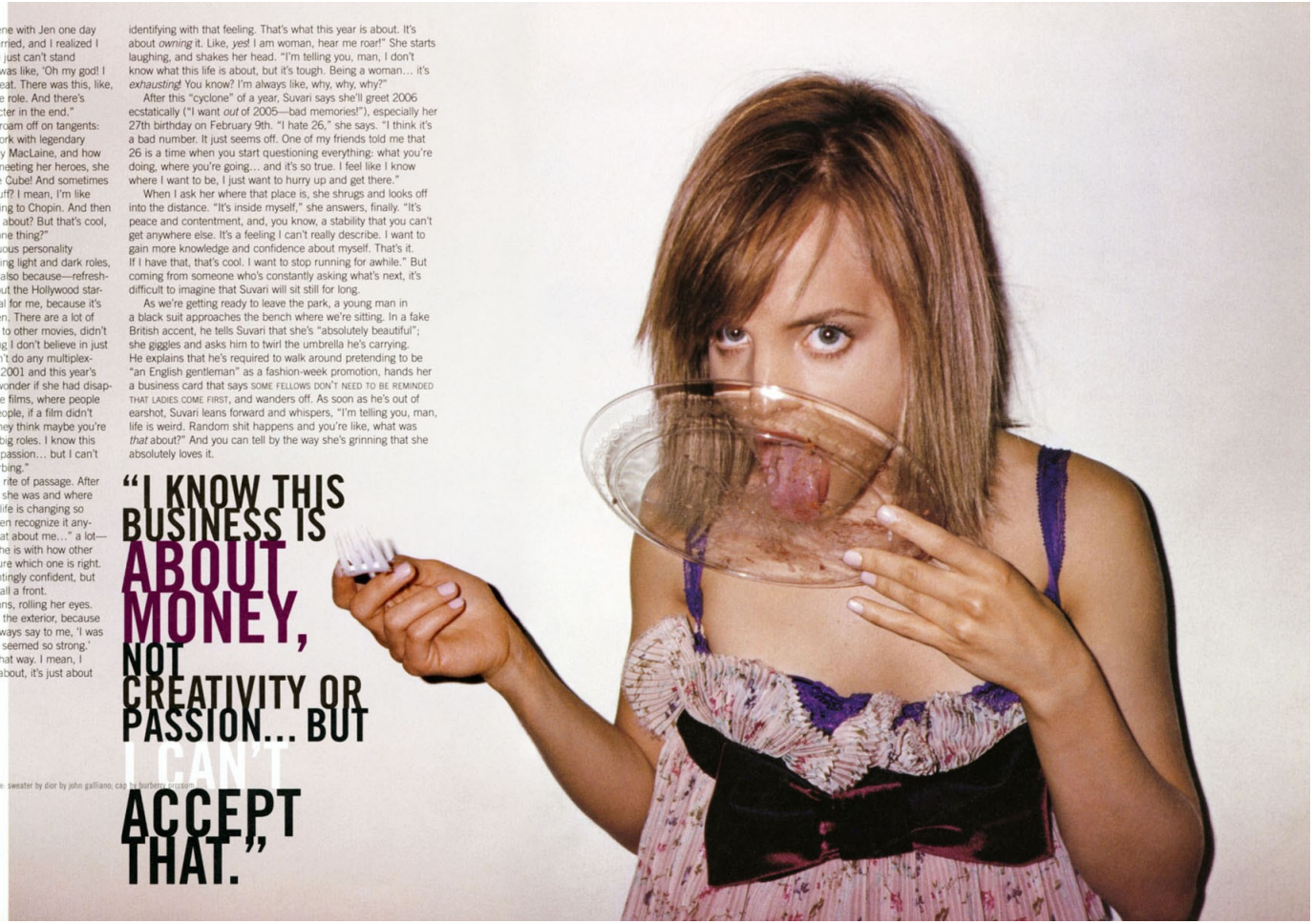
After this "cyclone" of a year, Suvari says she'll greet 2006 ecstatically ("I want *out* of 2005—bad memories!"), especially her 27th birthday on February 9th. "I hate 26," she says. "I think it's a bad number. It just seems off. One of my friends told me that 26 is a time when you start questioning everything: what you're doing, where you're going… and it's so true. I feel like I know where I want to be, I just want to hurry up and get there."

When I ask her where that place is, she shrugs and looks off into the distance. "It's inside myself," she answers, finally. "It's peace and contentment, and, you know, a stability that you can't get anywhere else. It's a feeling I can't really describe. I want to gain more knowledge and confidence about myself. That's it. If I have that, that's cool. I want to stop running for awhile." But coming from someone who's constantly asking what's next, it's difficult to imagine that Suvari will sit still for long.

As we're getting ready to leave the park, a young man in a black suit approaches the bench where we're sitting. In a fake British accent, he tells Suvari that she's "absolutely beautiful"; she giggles and asks him to twirl the umbrella he's carrying. He explains that he's required to walk around pretending to be "an English gentleman" as a fashion-week promotion, hands her a business card that says SOME FELLOWS DON'T NEED TO BE REMINDED THAT LADIES COME FIRST, and wanders off. As soon as he's out of earshot, Suvari leans forward and whispers, "I'm telling you, man, life is weird. Random shit happens and you're like, what was *that* about?" And you can tell by the way she's grinning that she absolutely loves it.

"I KNOW THIS BUSINESS IS ABOUT MONEY, NOT CREATIVITY OR PASSION... BUT I CAN'T ACCEPT THAT."

dress by d & g. previous page: sweater by dior by john galliano; cap by burberry prorsum



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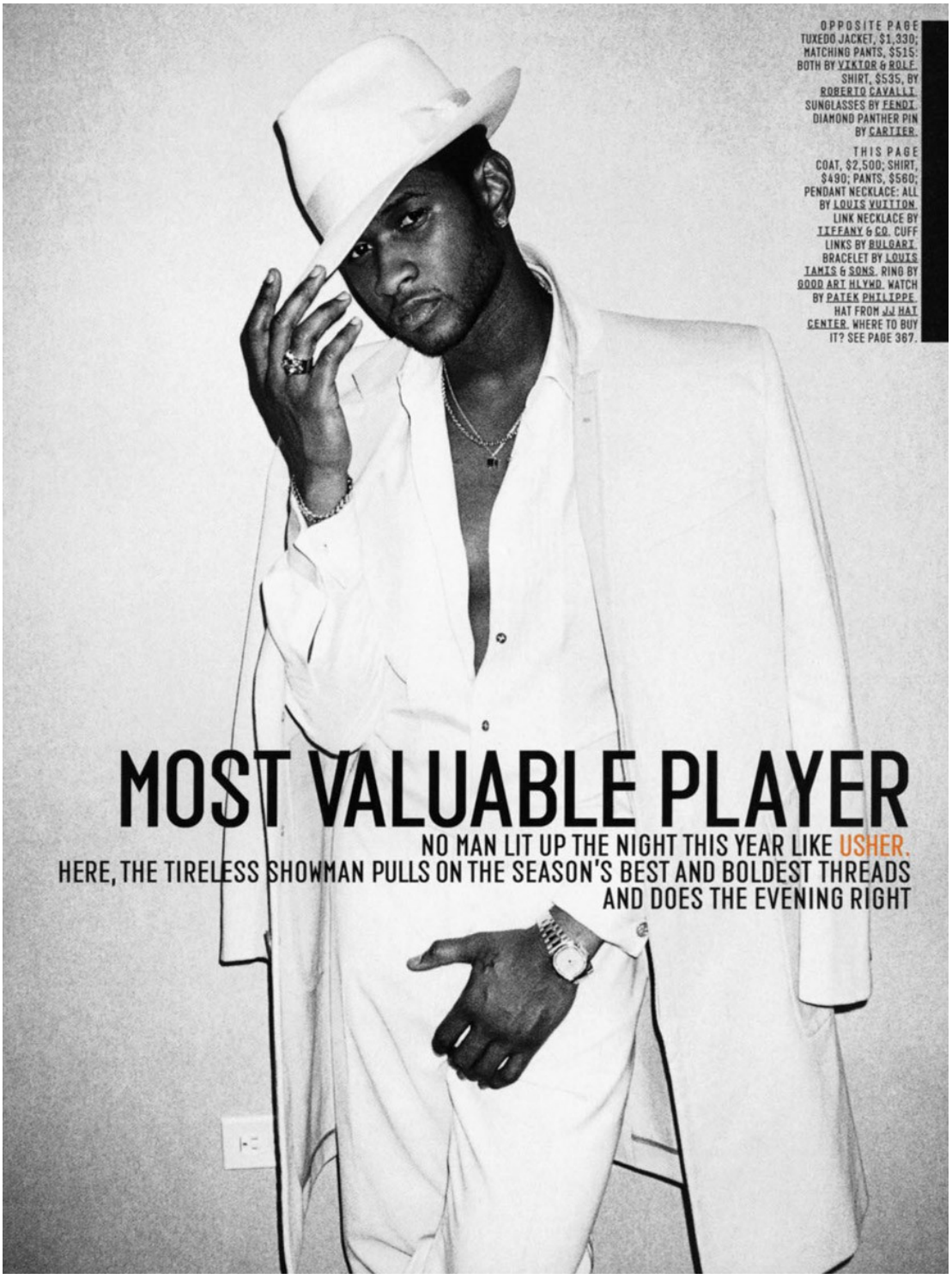

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OPPOSITE PAGE
SHIRT, $238; TIE, $225; PANTS, $225; BELT: ALL BY CALVIN KLEIN COLLECTION. SUNGLASSES BY DIOR HOMME. WATCH BY AUDEMARS PIGUET.

THIS PAGE
SHIRT, $189, BY VALENTINO. PANTS, $845, BY ROBERTO CAVALLI. WATCH AND CUFF LINKS BY BULGARI. LINK NECKLACE BY TIFFANY & CO. PENDANT NECKLACE BY GARRARD. RING BY CARTIER. HER SANDALS BY MANOLO BLAHNIK. WHERE TO BUY IT? SEE PAGE 367.

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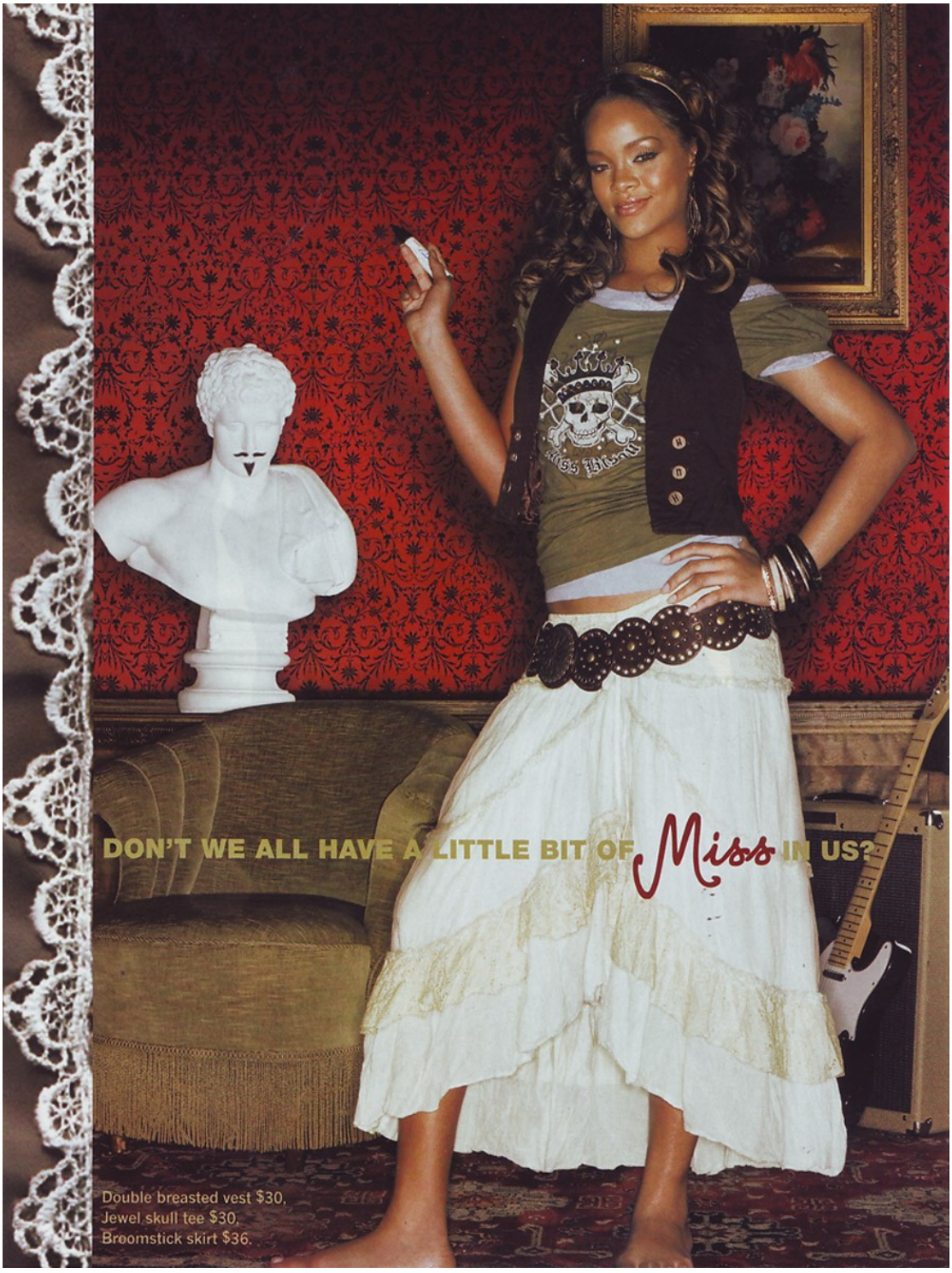

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