

VOGUE

OCT

LOVE STORY

KEIRA KNIGHTLEY

THE MAN
IN HER LIFE
AND THE
ROLE OF
A LIFETIME

THE MAGNIFICENT SEVEN

JAKE
GYLLENHAAL
JUDE LAW
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HEDLUND

WE'VE GOT FALL COVERED

ROMANTIC COZY
WEEKEND LOOKS

THE SIX MUST-HAVE
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OF THE SEASON

COATS FOR EVERY
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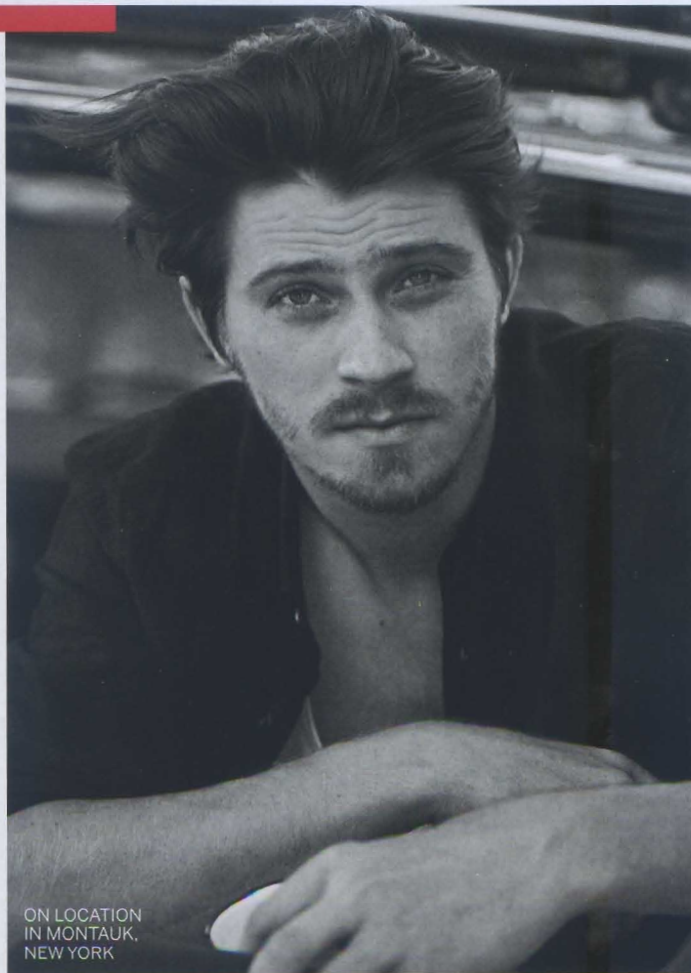
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contributors

GARRETT HEDLUND

If you're going to star in the movie of Jack Kerouac's *On the Road*, you're going to spend a lot of time . . . on the road. Just ask Garrett Hedlund, who wowed Cannes with his career-making performance as the sexy, amoral life force Dean Moriarty, a role evoked in "Lost Highway" (page 314), his vintage-car *Vogue* shoot with photographer Peter Lindbergh and model Kati Nescher. Hedlund's just back in L.A. after a grueling 28 days filming *Lullaby*—a family drama with Amy Adams and Jessica Brown Findlay, where he was in nearly every scene. You can't blame director Andrew Levitas for working him so hard: With his lanky good looks and rich baritone, the 28-year-old actor exudes the unforced virility, at once inviting and tough, found in great old Hollywood stars like Gary Cooper and Robert Mitchum. But he has a light side, too. Earlier this year, Hedlund did a goofy little role in *Inside Llewyn Davis*, the latest film by his fellow Minnesota natives the Coen brothers. "They are so hilarious," he says. "My smile was coast to coast every day." Despite his rigorous schedule lately, he manages to squeeze in a little fun. "I was so busy doing interviews in Cannes that I didn't have time to see anything," he says. "But I did go to the casino one night and play roulette." And how did he fare? "I made €2,200 in about an hour," he says with the matter-of-fact pleasure of a young man who knows he's on a roll.—JOHN POWERS



ON LOCATION
IN MONTAUK,
NEW YORK



WITH HER
CHILDREN AT
THEIR HOME
IN NEW YORK

AMANDA FOREMAN

"Some shoots feel so serious that it's like being an uninvited witness to open-heart surgery. Keira's was huge fun. The best part was being able to hold couture gowns that had come straight from the catwalk."

THE WRITER OF "POISE AND PASSION"
(PAGE 326) ON SPENDING TIME
ON THE PARIS COVER SHOOT

HEDLUND: PETER LINDBERGH. FASHION EDITOR: TONNE GOODMAN; MENSWEAR FASHION EDITOR: MICHAEL PHILOUZE; HAIR: ORLANDO PITA FOR ORLO SALON; MAKEUP: ROMY SOLEIMANI FOR NARS COSMETICS; FOREMAN: TINA BARNEY



POISE AND PASSION

A dramatic heroine in haute couture and in costume as Anna Karenina, Keira Knightley talks about her upcoming marriage—and playing the role of a lifetime. By Amanda Foreman. Photographed by Mario Testino.

SWAN SONG

The finale coat and dress of the Chanel Haute Couture show—titled New Vintage for its homages to Mlle's classics—in the Grand Palais's Salon d'Honneur was a sweeping silk tulle—and—organza confection with nearly 5,000 feathers. Details, see In This Issue.

Fashion Editor:
Grace Coddington.

Keira Knightley is drinking herbal tea in a downtown New York apartment so meagerly furnished that a dance troupe could polka through it without missing a step. Bare walls, bright-orange sofa, a single, corporate-looking armchair: Even for a short-term rental it is ridiculously spartan. Most actresses would have been on to their agents in five minutes. Not Keira. In town to film *Can a Song Save Your Life?*, alongside Adam Levine and Mark Ruffalo, she appears full of bursting with an undisguised joy that fills the otherwise empty room.

In May Keira announced her engagement to 29-year-old musician James Righton, of the British indie-rock band Klaxons, whom she began dating last year. Though the couple is committed to guarding their privacy, Keira, like all brides-to-be, cannot hold back from talking about the future and its infinite possibilities. She reclines playfully in the armchair, occasionally flinging a slender arm to make a point or to flick her hair behind her ears. When she bursts into one of her frequent peals of laughter, it is impossible not to laugh with her.



**DEVIL'S IN
THE DETAILS**

For his triumphant debut for Dior Haute Couture, master of proportion Raf Simons reinterpreted the hourglass silhouette of Christian Dior's iconic 1947 Bar suit in a satisfyingly modern coat.

**CREATIVE
DIRECTOR'S CUT**

Simons sheared a ball gown dazzlingly embroidered with flowers (a Dior Haute Couture signature, blooms carpeted the walls of the *hôtel particulier* where the show was held) for a peplum effect over cigarette pants, a past-meets-present take on evening dressing. Details, see In This Issue.



NO PLACE LIKE ROME

Maria Grazia Chiuri and Pierpaolo Piccioli of Valentino Haute Couture sent out a series of midnight-blue dresses impeccable in their simplicity. Here, a silk brocade embroidered with a William Morris Tree of Life-inspired motif that showcased the prodigious talents of the house's fabled atelier. Details, see In This Issue.





The questions and musings come thick and fast. It's no longer "I," she acknowledges, "but that big old 'we.'" Where, for example, will she and Righton spend their first Christmas as a married couple? "I have no idea; it's a massive question," she says with semi-seriousness. "My family was just four"—Keira has an older brother, Caleb—"and very simple. Now all of a sudden it's breaking into different parts. I cannot imagine my mother letting us go." And then there are the really big decisions to wrestle with, such as motherhood and work. The feminist debate reignited earlier this year by former State Department director of policy planning Anne-Marie Slaughter, who announced that she was putting the needs of her family ahead of her own career, has obviously struck a nerve with Keira. "I'm glad that the subject is coming up again," she says. "I remember doing interviews, and people would ask, as if it was a joke, 'So you mean you are a feminist?' As though feminism couldn't be discussed unless we were making fun of it. I don't want to deny my femininity," she continues. "But would I want to be a stay-at-home mother? No. On the other hand, you should be allowed to do that, as should men, without being sneered at."

She leans forward intently as she speaks. On film, Keira's face is all mysterious shadows and deep angles, in sharp contrast to the cheerleader-next-door prettiness of many young actresses. Up close, with the only light coming from the afternoon sun streaming through the windows, there is a naked truth to her beauty. For once, the camera isn't lying: Keira really does have a porcelain complexion. Her features are so well defined that in person she looks like a nineteenth-

"I'm not really interested in the kinds of women who just take off their clothes or have a sex scene and then say something cool," Keira says

century portrait come to life—all highlights and no blemishes. Unfazed by being stared at, Keira reaches into her bag to show that there are no special tricks to her makeup. "Just use a thin mascara brush," she says. "I find with a big mascara brush, you can get a very clumpy finish."

In the past, Keira seemed to cringe when interviewers focused on her looks, nervously batting away praise with jokey comments about her funny nose or flat chest, and dismissing her clothing choices as being either vintage or bought on sale. "I don't think she was particularly interested in fashion back then," says her close friend Sienna Miller of Keira's early days as a star. "She was really young, and I think that's something you grow into as you discover a sense of yourself." The luxurious knit floor-length Proenza Schouler dress Keira is wearing today suggests that her struggle to define her style is over; effortless chic has edged out the bad-girl grunge of black tops, black jeans, black all over. The demure neckline and long folds of woven fabric lend a timeless feel to the dress: Keira would not look out of place among the ancient caryatids of the Acropolis, or being serenaded poolside by Bing Crosby. But the wild streak in her hasn't been completely tamed. "This"—Keira says conspiratorially, holding up the gently frayed ends of the hem—"was too long for me when I bought it. But I was so excited that I couldn't wait and cut off the bottom myself." Years of costume fittings have clearly left their mark: The finished result looks so natural that only the designers would know the difference.

Despite Keira's protests to the contrary, her career in film has grown in part out of her unique ability to transform every costume into an artistic event. She has the power to infuse an outfit with drama and personality. Think of the blue embroidered dress in *The Duchess* or the green silk dress in *Atonement*: Keira's performances in these films are indelibly associated with what she wore. Her talent in this respect parallels Leo Tolstoy's description of his famous tragic heroine Anna Karenina, the subject of Keira's new film. The beguiling Anna did not merely wear clothes, she created mesmerizing spectacles. She was, wrote Tolstoy, "enchanted in her simple black dress, enchanting were her round arms with their bracelets, enchanting was her firm neck with its thread of pearls, fascinating the straying curls of her loose hair, enchanting the graceful, light movements of her little feet and hands, enchanting was that lovely face in its animation." She was irresistible, like Keira, an attribute that inflects our understanding of the character, both in the book and in the film. Jude Law, who plays Anna's husband, Karenin, observes that "Keira's incredible beauty had a real impact on what we already read into Anna."

It may seem obvious in retrospect that one of the great dramatic roles of all time, played previously by screen legends Greta Garbo and Vivien Leigh, would be Keira's for the taking. But the past decade has been fraught with challenges for the actress, who appeared at age fourteen as Queen Amidala's handmaiden in *Star Wars: Episode I* and just three years later, in 2002, shot to international stardom in the independent British movie *Bend It Like Beckham*. Although she comes from

an acting family (her father, Will, is a veteran stage actor; her mother, Sharman Macdonald, is an actress and a prizewinning playwright), Keira was unprepared for the unrelenting media onslaught that followed. Wanting to act and wanting to be a star are two different things, and Keira reacted to the incessant glare of public attention by working so hard that there was little private life for the media to dissect. She starred in a jaw-dropping fifteen films in five years, in every genre from summer popcorn movies (the *Pirates of the Caribbean* franchise) to grown-up costume dramas (*Pride & Prejudice*, *The Duchess*, *Atonement*). Along the way she earned nominations for an Oscar, two Golden Globes, and a BAFTA.

By 2008 she was quoted in the press as saying that she feared her fame had outpaced her talent. After directing Keira in *The Edge of Love*, a film about the poet Dylan Thomas and the women in his life, John Maybury publicly urged her to take a break. He told a British newspaper, "She's been acting for so long now that I think she needs to slow down and take her time. She doesn't need to churn out the movies anymore." There was nothing for her to fear, he insisted. "She's so young and so classically beautiful and has innate intelligence."

Keira's life had taken on a surreal quality. I first met her in 2007 on the set of *The Duchess*, a film based on a biography I had written, and for which I served as an adviser on the historical characters. Keira was cordoned off at all times by gatekeepers who contrived to ensure that she was never alone, yet remained terribly isolated. My conversations with her felt tense and awkward. Only later did I learn that she had



OUR SECRET

Knightley in one of her Anna Karenina costumes, designed by Jacqueline Durran. "Enchanting was that lovely face," wrote Tolstoy of his creation. Sean Barrett straw hat. Chanel Fine Jewelry pearl-and-diamond earrings and ring. Details, see in This Issue.

been in the middle of a libel suit against a British tabloid and, understandably, was feeling under attack from every side. (The lawsuit was over the false claim that she was anorexic and lying about it to the press. Keira won, though it did not stop the media speculation about her weight and everything else.) Ironically, Keira was playing a character, the true-life eighteenth-century Georgiana, Duchess of Devonshire, whose corrosive relationship with the press heralded the start of celebrity culture. Georgiana had reacted by embarking on a catastrophic course of self-destruction. Keira reacted, fortunately, by turning her back on show business.

"I think she realized that she needed to take a break and evaluate what was important to her," says Sienna Miller of this period. Looking back on her decision to take nine months off, Keira searches for the right words. "I literally had no life outside of acting, and I just wanted to go off and not be 'on' all the time, not be photographed, not. . . ." She pauses, then remembers, laughing. "I once went to the Glastonbury music festival"—practically a rite of passage for every English teenager—"and was completely surrounded by packs of paparazzi the entire time, so I ended up sitting in a trailer, unable to go out."

Keira not only took time off to read novels, try out new cookbooks, and live in France with her then boyfriend, the actor Rupert Friend—in other words, to do all the things a 22-year-old should; she also used her sabbatical to reassess the trajectory of her career. The Keira who reemerged in 2009 was an actress determined to take risks and raise the level of her craft, even if it meant exposing herself to criticism along the way.

It is often said that there is no greater challenge for a stage actor than to perform in London's West End, which is where Keira went next. This was indeed taking her career into her own hands. Having two parents in the theater is not the same as being in the theater oneself. She had never received the kind of classical training that comes from drama school, followed by a stint in the provinces. Undaunted, Keira played the role based on Célimène in Martin Crimp's adaptation of the seventeenth-century French comedy of manners *The Misanthrope*, by Molière. The production, costarring Damian Lewis, was a commercial and critical success. "It was terrifying," she says of the experience. "I knew that I knew very little, but I didn't realize how much I needed to pick up until four weeks before we opened. I mean technically, as in learning how to project into an 800-seat theater." She remains convinced that no one heard her for the first seven shows, in which case she was a terrific mime because she earned a nomination for the prestigious Laurence Olivier Award for Best Actress in a Supporting Role.

Keira's second venture onto the stage, a star turn in Lillian Hellman's tragedy *The Children's Hour*, received stellar reviews. "Knightley has impressively won her theatrical spurs," declared Charles Spencer in the *Daily Telegraph*. She is eager for more live performance. "I'd love to do a new play. Which is why I think Off-Broadway or in a smaller venue in London would be amazing." Theater is a place where authenticity, art, and drama come together, she suggests. "I think it works particularly well with period drama. The characters that you like will often say something directly about your own life choices."

As soon as Keira says "choices," it is clear why she was drawn to playing Anna Karenina. Her dramatic roles have always centered on women who resisted having their life mapped out



ENCHANTED FOREST

Every dress tells a story in Joe Wright's vision of *Anna Karenina*. Sean Barrett peacock-feather hat. Sermoneta gloves. In this story: hair, Julien d'Ys for Julien d'Ys; makeup, Stéphane Marais. Production design, Jack Flanagan for the Magnet Agency. Produced by 10-4 Inc. Details, see In This Issue.





THE HUSBAND AND THE LOVER

Jude Law, ABOVE, plays against type as Anna's stern husband, Karenin. Rag & Bone coat and vest. Yohji Yamamoto shirt. Dolce & Gabbana trousers. Rising actor Aaron Taylor-Johnson (OPPOSITE, in Prada) plays the dashing Vronsky. Details, see In This Issue. Fashion Editor: Tabitha Simmons.

for them. Whether as Elizabeth Bennet in *Pride & Prejudice*, Georgiana in *The Duchess*, or Sabina Spielrein in *A Dangerous Method* (Keira's much-underrated performance as the psychoanalytic patient turned protégée of Carl Jung), these are female characters who are prepared to face the consequences of their own decisions. "I'm not really interested in the kinds of women who just take off their clothes or have a sex scene and then say something cool," she declares. Keira likes her women to have "bite," and there is no one with a greater affinity for the jagged edge than Anna Karenina—an exemplary wife, doting mother, and reigning queen of society whose capacity for destruction, including her own, ultimately has no limits.

The Russian public's reaction to *Anna Karenina* when it first appeared in the 1870s bordered somewhere between the truly scandalized and the utterly transfixed. No Russian writer had ever before attempted to give such a fully rounded portrayal of a married woman, let alone such a character as Anna, who breaks every rule in civilized society by abandoning her husband and son in favor of a much younger lover, the handsome cavalry officer Count Vronsky. The novel follows Anna's emotional and physical disintegration once she realizes the full ramifications of her choice. Shunned by society, disowned by her family, barred from seeing her child, tortured by the fear that Vronsky will abandon her for a younger woman, Anna throws herself under a train in despair. What has tantalized readers ever since is that Tolstoy made Anna into neither a

victim nor a romantic figure. As the playwright Tom Stoppard, who adapted the novel for the screen, describes it, "Anna's behavior, on the whole, is a sort of selfishness—and yet one also has to have a huge amount of sympathy for her."

Keira loved the challenge. "When I reread the book last summer, I went, 'Oh!' It's not a romance at all. I don't think that Tolstoy is saying this is what you should do for love; quite a lot of the time he is saying the reverse. He hates Anna at certain moments. She is both a villain and a heroine. She can be incredibly vain and manipulative. She is somebody who breaks her own moral code, and yet the shame and disgust she lives with because of that make her fascinating."

Her enthusiasm for delving into the deeper recesses of her characters is one of the reasons the film's director, Joe Wright, was so keen to work with Keira again. He has watched her mature over the past decade, having directed her in *Pride & Prejudice* when she was nineteen and in *Atonement* when she was 21. "Now she's 27. She's grown into an incredibly strong, powerful, and passionate woman. I was very excited to capture Keira in this new form. She has an extraordinary intellect and is never shy of expressing that."

The director's history with his female star, says Law, made for an intense working relationship. "There's a language already going on between them. That was very clear in rehearsal. A trust. And there's something about the two projects they chose to do prior to this that underscores what they were trying to achieve with *Anna Karenina*." Aaron Taylor-Johnson, who plays Vronsky, was struck by how hard Keira worked to define the character. For someone who has made much of the fact that she didn't go to college, she behaved like the perennial student. "I've never seen anyone do so much prep," he told me. "She breaks down every line and analyzes it. She crafts each scene. She can feel the rhythm to it. Everything was so controlled, including her voice and the way she projected it."

The difficulty of making such a well-known story seem fresh led Wright to some extraordinarily bold and exciting choices. The first is that his *Anna Karenina* is filmed almost entirely in one location, on a stage. Interiors change before your eyes, as they would in the theater. Aisles are transformed to resemble Russian alleys; actual steps lead from one scene to the next. "I had been reading *Natasha's Dance*, Orlando Figes's book on Russian cultural history," explains Wright, "where he talked about nineteenth-century society living life as if upon a perpetual stage. The idea that they were all performing their roles, as we do to a certain extent today, was very appealing to me."

Once the overt theatricality of the film was decided upon, Wright gave full rein to his love of costume. The dresses in *Anna Karenina* are sumptuous: Silks and duchesse satins abound in rich jewel colors. Costume designer Jacqueline Durran, who also collaborated with Wright and Knightley on *Pride & Prejudice* and *Atonement*, was given the brief "that the costumes should be 1870s in shape but have the architectural simplicity of 1950s couture," she says. Each tells a story. Every hat and veil, every earring and necklace (all real, thanks to Chanel, for whom Keira represents the perfume Coco Mademoiselle) has its own starring role. The famous ballroom scene, for example, where Anna makes Vronsky her conquest, has her dressed in a black taffeta-and-tulle gown that literally overpowers the soft pastels of every other woman present. Later, when Anna is publicly ostracized at the theater, Wright puts Keira in (continued on page 372)

