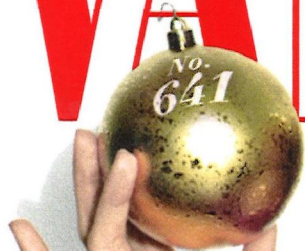


**SEX, SCANDAL & DOWNWARD DAWG!**

**BIKRAM-YOGA GURU'S COMPROMISING POSITION** *By BENJAMIN WALLACE p.76*

# VANITY FAIR



"Where there's music, there  
can be no evil."  
—Cervantes

**WILL  
SUCCESS  
SPOIL  
YAHOO's  
MARISSA  
MAYER?**

*By BETHANY McLEAN*  
p.68

**PALAZZO  
INTRIGUE  
FAMILY  
FEUD—  
ITALIAN-  
STYLE!**

*By JAMES REGINATO*  
p.96

# Amy ADAMS

**HOLLYWOOD'S  
RED-HOT WINTER  
WONDERGIRL**

*By NELL SCOVELL* p.50  
*Photos by NORMAN JEAN ROY*



**BIRTH  
CONTROL:  
The  
KILLER  
INSIDE YOU?**

*By MARIE BRENNER* p.56

*Plus*

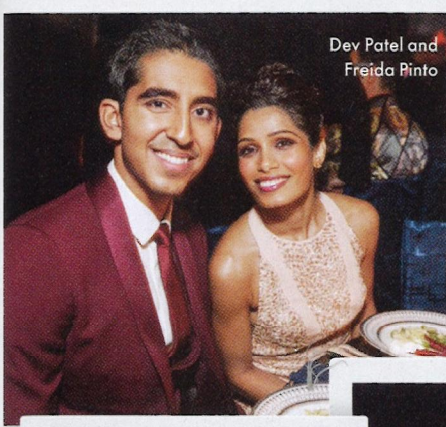
**DOWNTON'S GRANDES DAMES** p.66

**TROUBLE for TRUMP UNIVERSITY** *By WILLIAM D. COHAN* p.46

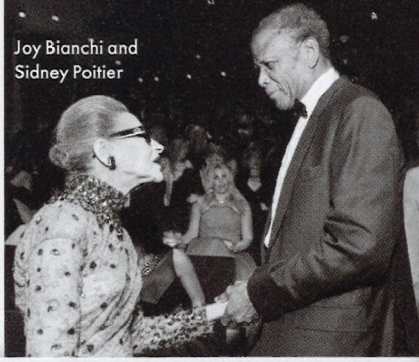
**AMERICA'S FRIGHTENING HORROR HABIT** *By JAMES WOLCOTT* p.40

*The SECRET to SELLING BAD ART* *By A.A. GILL* p.44

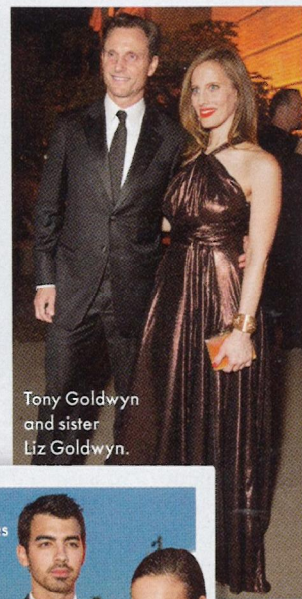
**SILICON VALLEY'S NEW EDIFICE COMPLEX** *By PAUL GOLDBERGER* p.86



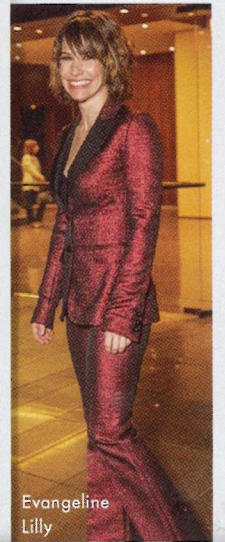
Dev Patel and Freida Pinto



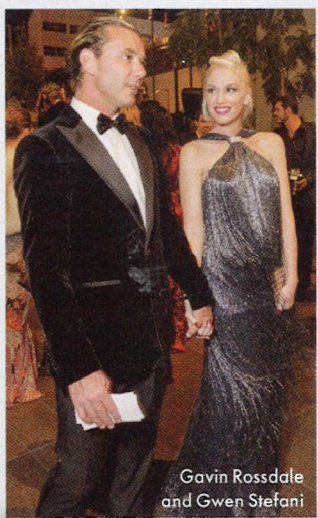
Joy Bianchi and Sidney Poitier



Tony Goldwyn and sister Liz Goldwyn.



Evangeline Lilly



Gavin Rossdale and Gwen Stefani

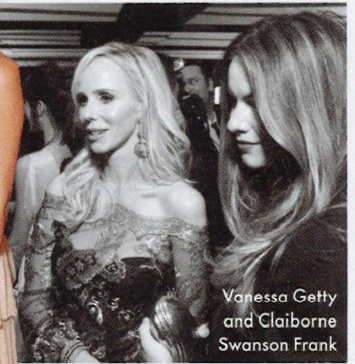


The exterior of the new Wallis Annenberg Center for the Performing Arts.

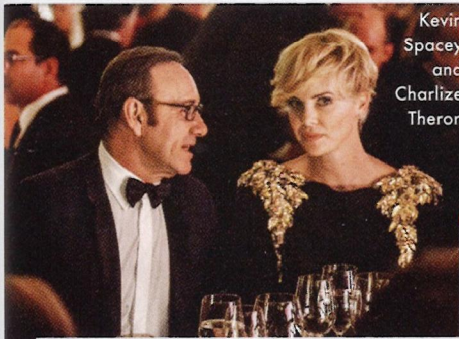


Joe Jonas

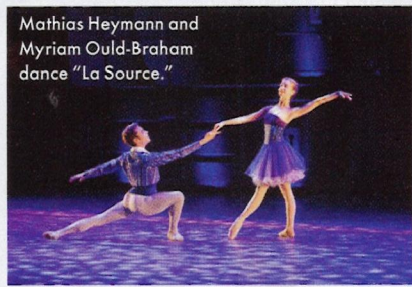
Camilla Belle



Vanessa Getty and Claiborne Swanson Frank



Kevin Spacey and Charlize Theron

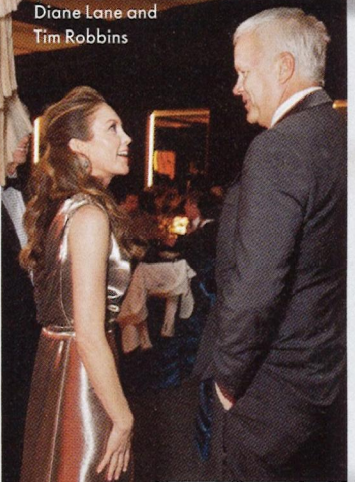


Mathias Heymann and Myriam Ould-Braham dance "La Source."

**THE HOUSE THAT WALLIS BUILT**  
Ferragamo presented the opening gala of the gorgeous, new Wallis Annenberg Center for the Performing Arts, in Beverly Hills. The evening was co-hosted by arts patron and advocate Wallis Annenberg and philanthropist Jamie Tisch.



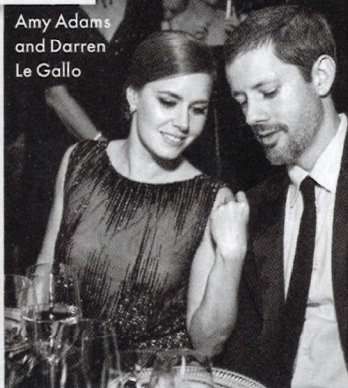
Wendy Stark and Wallis Annenberg



Diane Lane and Tim Robbins



Jamie Tisch and Amber Valletta



Amy Adams and Darren Le Gallo



Demi Moore

Eli and Edythe Broad



A Ferragamo look from the spring/summer 2014 collection.

PHOTOGRAPHS BY STEFANIE KEENAN/GETTY IMAGES (THIS); PETER WINTERTELLER (ALL OTHERS)

her pregnant and cash up having a quickie with a prince. Before leaving the woods, she takes a moment to reflect on the joys of surprise and stability, of a baker and a prince. She sighs.

*Must it all be either hot or more, either jobs or grand? Is it always "or"? As a lover "and"?*

Adams seems to embrace a similar philosophy in her career, choosing a variety of roles—some “hot,” some “more,” some “them,” some “grand.” She’s been a nun and a princess and a bartender and a congresswoman and a blogger and America’s Funniest and wife of a real leader and Lois Lane.

“She purposefully keeps a little mystery about herself,” says Philip Seymour Hoffman, who played her husband in *The Mis-antropist*. “It’s why you’re able to be surprised by her and taken in by her. She becomes the part she’s playing.”

Even when her range, she shows range. The childlike naivete of *Amelia*’s Abby is different from the giddy innocence of *Elizabeth*’s Princess Cecilia, which is wildly different from the ardent clarity of *Queen*’s Sister James.

“Obviously, Amy had of can do anything.... and more and more every year,” says Spike Jonze, who directed *He*.

**A**dams’ equanimity about her on-fall display this holiday season as the porridge’s wacky wife comes out in Russell’s edgy film and a landmark-of-documentary-film maker

in the far greater. Her: Both open in mid-December and show one other thing in common: all three made head-spat moments, which has the audience know the events take place in either the past or the future. Adams was drilled: “I have a mustache,” she says. “I love facial hair. I like my men like men.”

For *Prude*, Adams embodied a “Tangy and tart” look, losing weight to attain a “the-waitressness that she does of while dancing in a white restaurant.” “Yeah, that’s screeching,” she says. “It’s amazing what a man can do. Because I’m not fat, so that was fun to play with.”

As the title suggests, Adams’s character is in constant motion, and her stately wardrobe—all plunging necklines, so bra-ignited two things: confidence and “sort of a laissez-faire attitude about what your breasts are doing.” In *Prude*, Adams remains mostly stationary, so there’s no need to give her breasts a second thought—they are too and sleep under a guard-precise restraint over a white sheet burrowed to the top.

As for Adams’s hair, Russell wanted long,

long curls and the natural color darkened. Anne called for lighter curls and a blow-dry bar to contrast with Rooney Mara. Last spring, Laura Linney gave a gooch at the *Women in Film* awards dinner and missed on the candid discussion concerning her hair. “Producers, all male, would shake their heads in dismay and send me back to the electric.... with their very specific and helpful straight-stain vocabulary of “more” “hard” or “too” “beard,” she said.

Adams considers the end agree. “I don’t think I’ve had a discussion of hair color with a female producer.” Then she remembers one exception—Adele A. Ades. “[Director] Nora [Epstein] had some ideas. I basically had her hair in *Jude*. Adele, let’s be honest.”

The audience doesn’t need special glasses for Adams to make a character 3-D. Instead, she fishes them out from the middle using a technique she began studying at Warner Loughlin Studios in 1998. Loughlin instructs actors to create a character from the age of three to understand what drives them psychologically. The painstaking result is vibrant and precise. “I recently had a student who said, ‘I don’t know about being an actress—it’s just too much hard work,’” Loughlin says.

Adams does the hard work and, accordingly, is invited to be part of the character-development process early on. *Prude* was sold as a project with Russell, Bale, and Cooper attached. The next priority was casting the female lead. Russell wanted Adams from the start and reached out to her while casting *Silver Linings Playbook*.

“David’s son thinking it would be nice for me to get to hang with the boys, to get to be a real player,” says Adams. “He said, ‘You know, I think you’re ready to be on the playing field.’” Adams pauses, then adds with feigned surprise. “I already thought I was.”

Russell has long admired her intensity and results with *prude* the reaction when he cast her in *The Fighter*. “People were skeptical. ‘Is she going to play the princess or somebody tough wearing hot pants in a bar?’ And I’d say, ‘Oh, it’s going to happen, and she’s going to be amazing.’”

He was right. Adams and Bale both received Oscar nominations for their performances. Their two characters argue through much of the movie, but “back you” after “back you” at each other in *Prude*, they follow through on that suggestion.

Knowing the chemistry between Bale and Adams, Russell now needed to add Cooper to the experiment and see how Adams would react. The elements: **CHARACTER OR FIGHT?**

**THE 10 BEST**  
**WOMEN**  
Adams was cast with Rooney Mara in *The Girl on the Train* and Laura Linney in *The Women in the Window*. She also stars in *Prude* and *Prude*.



# THE AUDIENCE

DON'T NEED SPECIAL GLASSES FOR AMY ADAMS TO MAKE A CHARACTER 3-D.