



BLACK AND BEIGE

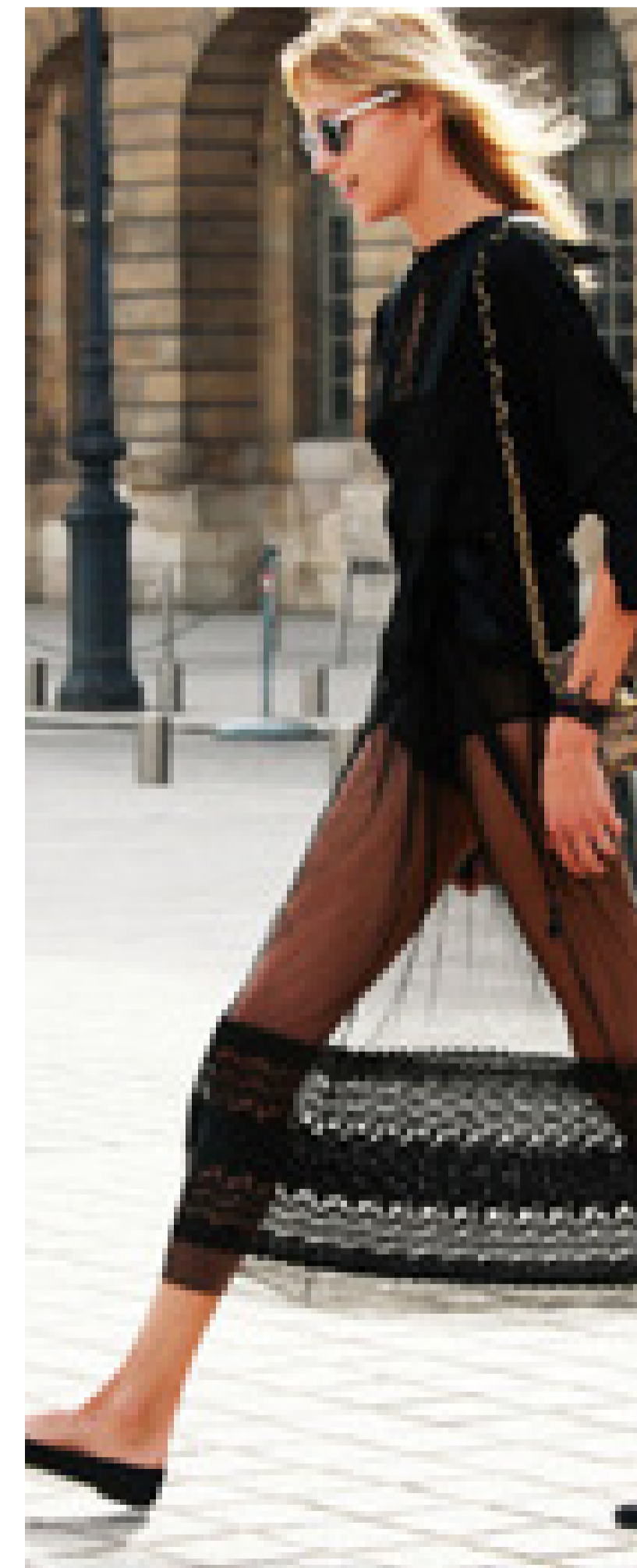
TEXT: REMO BITZI

FOTO: ANNE HATHAWAY

Going out in the streets is like opening the window and start to sing out loud even if you can't sing at all



"I feel a little, like . . . schizophrenic," confides Rooney Mara of the quartet of radically different roles that she has taken on in the intense, whirlwind working year since David Fincher's *The Girl with the Dragon Tattoo* garnered her Golden Globe and Academy Award nominations and launched her into the starry firmament. Mara has just flown in for *Vogue's* cover shoot on the red eye from Mérida, Mexico, where she wrapped Terrence Malick's latest film. The idiosyncratic director was particularly demanding. "He's a genius," says Mara, who is protective of Malick's methodology, although she admits that "it was definitely the most challenging experience, just because every day is different. So even if one day you got into your groove or got the hang of it, the next day would be something else."



FREEDOM TO CHOOSE

We all have it inside but just without no reason we prefer to ignore it and choose something more convenient and safe.

TEXT: SAM SHEPERT

FOTO: ANNE BULLOCK



She couldn't bear to see herself on-screen in *Dragon Tattoo* and famously resisted until she went to a theater near Manhattan's Union Square and bought a ticket with the general public. "I really wanted to go alone," she says, but her boyfriend, writer-director Charlie McDowell (the son of actors Malcolm McDowell and Mary Steenburgen), insisted on accompanying her. "He was wise to come with me because if anyone had recognized me, I would have been so embarrassed."

For Soderbergh, Mara has "the X factor that you can't really teach, that watchability that an actor needs. My job was to make sure my camera was in the right place to capture it, to get what she was putting across."

"It's all intuition for me," Mara confesses. "I never really studied-studied." Instead, she works privately with the acting coach Bob Krakower ("I didn't love being in a class—that's very hard for me") and otherwise learns by doing. "I think every job I do, I learn something new and get better," she says. "I hope, anyway, that I keep evolving. . . . I wouldn't want just one technique, because I don't think

MIS TAK ES

**TO FORGET
AND
TO FORGIVE**

TEXT: REMO BITZI

FOTO: ANNE HATHAWAY

Nothing to be suprised about cause it is just what we get when we decide to stay with them. They seduce us and we know it but we like it though. So just enjoy the moments.



Black, grey, white. Only three colors but three different worlds that can offer many fantasies.

STYLE: REMO NOUR

FOTO: JULIA FRANCI

NANNA VAN B



Magic Kingdom

It was a life-changing dessert: one chef's delectable slice of American Coconut Layer Cake. Two decades



Magic Kingdom

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chef's delectable slice of American
Coconut Layer Cake. Two decades

