

GOLDEN KATE

With her Goldilocks hair and hot physique, actor Kate Hudson is lighting up Hollywood, with forthcoming films that see her break with traditional roles in favour of producing, singing and dancing. She talks to *STRAWBERRY SAROYAN* about being single again, her 'huge' pregnancy and hitting new career highs. Styled by *VANESSA COYLE*. Photographs by *CLIFF WATTS*

Looking for Kate Hudson at the cover shoot for this magazine is like being in a high-fashion fairy tale; instead of *Hansel and Gretel*-style breadcrumbs, follow the catwalk clues through a Hollywood-hills home. A pair of Nicholas Kirkwood platform heels with broken gold glass attached to the soles is flung across the floor. A silver-studded belt lies languidly on a bed. A scalloped-edged see-through blouse with no discernible label hangs next to a sparkly Yves Saint Laurent top on a stylist's rack of finery. Then come the faint sounds of hard rock: Bad Company's 'Feel Like Makin' Love'. A winding terrace leads to the photographer's lair. And there she is: the girl with the Goldilocks hair, the movie-star curves and the laid-back, second-generation-Hollywood attitude.

Hudson, the daughter of Goldie Hawn and an Oscar nominee for her portrayal of 'band aide' Penny Lane in 2000's *Almost Famous*, is clad in a white Chanel dress with puff sleeves, and crystal-encrusted killer heels by Christian Louboutin for Giles. 'You know you're black, Hudson,' she says playfully, imitating what her old friend and pro-basketball player Baron Davis (with whom she has been erroneously linked in the tabloids) used to tell her as they walked down their high school's corridors. Presumably Hudson is referring to her bubble butt, which is perfectly showcased in the Chanel dress. The crew





This page: silk dress, from a selection, Jean Paul Gaultier. Leather belts (part of skirt), from a selection, Rodarte. Gold rings, £440 each, Chrome Hearts. Previous pages: cotton and polyamide puff-sleeve dress, £1,940, Chanel

laughs, and she pouts while the photographer click-click-clicks.

It's a scene at once highly glamorous and oddly cosy – even in this rarefied situation, Hudson seems very human and easy to like. When the crew breaks for an outfit change, she walks by me and immediately breaks into her sweet grin. 'We've met before,' she says, enthusiastically shaking my hand (I interviewed her several years ago). Hearing that I'm looking for coffee moments later, she turns around. 'I haven't drunk coffee in two months,' she tells me, admitting that she's a caffeine fiend. But she did a cleanse, she says, and giving it up was a part of it... She trails off with another smile. Then she turns around and toddles back to being a cover girl.

Of course, Hudson and I don't have time to chat properly until we sit down for the interview portion of the day, which takes place as the sun sets at the Polo Lounge in the Beverly Hills Hotel. Hudson has picked it out, at least partly, because paparazzi aren't allowed on the property (the other day, her assistant tells me, a hundred photographers greeted her at the airport). Hudson arrives at the restaurant in a floaty purple Missoni dress, holding a giant gold-fringed Jimmy Choo bag, her hair chicly undone. One of the first subjects we touch on, given this issue's theme, is her body. Watching her earlier, I have noticed that she doesn't have the extreme waifishness of her mother; she has a stronger, sexier physicality. Does she work out? Dance? Play sports? Hudson accepts the waiter's offer of a glass of champagne – ah, movie-star perks – and nods at me vigorously. 'Life is too short to be concerned with anything but having a great time. Sports are big in my life. I swim, run, bike and dance, play volleyball and soccer, and I want to start training for a triathlon. I'm one of those people who love to be active.' It's been two days since she's been for a run, and she's missing it. 'I like to run about 5K, three to four times a week. I try to do it in under 30 minutes. It's a workout.'

Hudson admits that she doesn't like the draconian nature of Hollywood's – or the media's – relationship with actresses' bodies, however. 'They've said maybe four times recently that I'm pregnant. Because I'm leaning over in the picture! You think about it, and you're like, "What are you doing?"' she says of the editors who spread such rumours. 'It's all bullshit. Excuse my language, but it is.' She blushes, then shrugs and smiles. 'Women's bodies change – they change all the time.'

Hudson's body changed most dramatically while she was pregnant with her now-four-year-old son Ryder Russell Robinson, whose father is her former husband and Black Crowes frontman Chris Robinson. 'I was so huge,' she says. 'I mean, I couldn't believe how much I gained. But I didn't even think about it until I had him. I actually thought I looked normal.' She guffaws. 'One of my girlfriends was reminding me how at my baby shower I said, "You know what? If you looked at me from the back, you probably couldn't tell I was pregnant, right?" My girlfriend said it was one of the funniest things ever, because I was so huge you could see the baby on either side of my back.'

As if on cue, little Ryder arrives in his nanny's arms, looking like Linus from *Peanuts*, but with a rocker bent (he's in a Grateful Dead T-shirt, dark jeans and tiny black Crocs he picked out himself). Hudson coos at her sleepy son – 'Hi, sweetie-pie. I missed you all day' – before he curls up to continue napping on the banquette.

So how did she lose the weight? We begin again quietly. 'Well, after I had him, I just looked at myself and it was like, how did this happen? And then I had to do a movie. So I had to lose it.' Hudson, famously, lost 50 pounds in three months by dieting and working out three times a day, and starred in *The Skeleton Key* looking only slightly plumper than usual.

Talk turns to Hudson's latest film, *Bride Wars*, which she has produced, and in which she stars alongside Anne Hathaway. The two play best-friend 'bridezillas' whose weddings have to take place on the same day because they're both desperate to tie the knot at the otherwise-booked-up Plaza Hotel – and the experience almost tears them apart. The high point of the film is a tulle-on-tulle fight scene (as one bride tackles the other), but the emotional core of it is the two women learning to value each other as much as, if not more than, they value the men in their lives. Hudson says the message was influenced by her mother's take on female friendships. 'My mom gave a toast at my sister-in-law's bridal shower. She said, "Nothing lasts for ever. Everything in life is impermanent" – my mother is a Buddhist, so nothing is permanent,' she adds as an aside – "and when things get hard and tough and difficult, it's the girls who stick with you. And it's so easy to lose sight of." Hudson pauses. 'We as women want to give ourselves to the

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men we're with – it's human nature. But my mom's thing is, no matter how comfortable you get in relationships, don't lose sight of your girlfriends.' Hudson is most proud of how the film attempts to make audiences understand that.

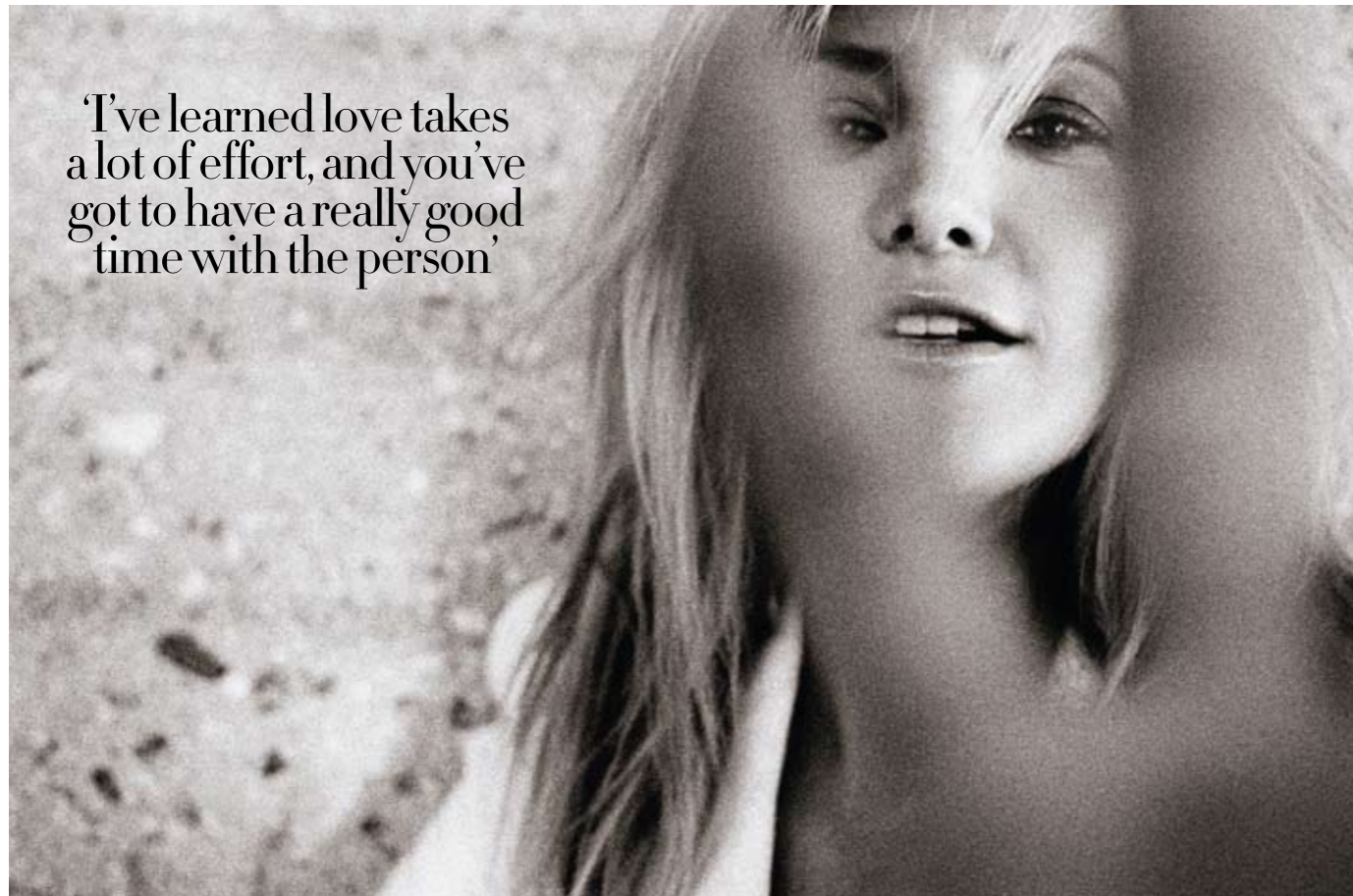
Her girlfriends may be even more important to her now that she is single. Since divorcing Robinson in 2007, she has been linked with an astonishing but ever-changing array of men: Justin Timberlake, Orlando Bloom, Lance Armstrong, Owen Wilson (who reportedly tried to commit suicide because of their break-up); the list goes on. Hudson is keeping mum about all

of them. 'You know why? Because things get so misconstrued. It becomes a headline, and then it becomes someone else's headline and you're asking yourself, "how did it get to that?"'

One thing she will say is that the Timberlake and Bloom rumours are false – and she'll also admit to finding the media scrutiny a bit much. 'I was never single in the industry – when the movies came out and I started getting more jobs, I was always married. So the whole thing is very new to me, and it hits you very fast because the publications jump on you. You're dating everybody you walk around with – you can't have any male friends. It's weird.' But she adds: 'I'm enjoying dating,' and notes that she feels 'a little more freedom' to do so because she and Robinson have remained on such good terms. 'If Ryder was in a situation that was more difficult,' she says, she might be more protective, but she simply avoids being affectionate with a man in front of Ryder until she's sure the guy will be sticking around. So, is she dating anyone right now? Hudson cracks up and shakes her head. 'No, I'm single. I'm totally single.'

What Hudson will talk about freely is relationships in general – so I ask about her oft-quoted pronouncement that monogamy may not be viable. 'Someone said to me, "Do you believe in monogamy?" and I said "No,"' she recalls with amusement. 'But it turned into this whole thing.' Well, can she be surprised? She nods. 'But I just said, "We're animals. Monogamy is not our natural instinct."'

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So is she more, shall we say, 'easygoing' in her own life? 'No, no, no... For me, other people can have "understandings" and not discuss things and turn blind eyes – but I couldn't exist in a relationship that wasn't straightforward and honest and sacred in that department.' Would she marry again? 'If it was important to the person. If it was important to him,' she says, pointing to Ryder and nodding in the affirmative.

As for how she'll maintain love the next time around, Hudson says she has learned many lessons from watching Hawn and 'Pa', as she calls Kurt Russell, who have been together – though unmarried – for 25 years. (Hudson considers Russell her father, although her biological father is comedian Bill Hudson, who left Hawn when Kate was just over a year old.) 'I've learned it takes a lot of work, and you've got to have a really good time with the person. Because that fairy tale,' she says of Hawn and Russell's partnership, 'is based on a very strong foundation of a family, and honesty – sometimes brutal honesty. For a family to continue to be very close, it takes a lot of effort.'

Talking to Hudson, it becomes clear that the effort has paid off. She is unusually sentimental about her family – 'You just crave those people who tell you the truth. That's the thing about them' – and loves to discuss her childhood. For example: the time she broke out one of her mother's old Bob Mackie gowns to wear in a play she and her brothers performed in their living room (she has three male siblings: in addition to biological brother Oliver Hudson, there is Wyatt, Hawn and Russell's child together, and Boston, Russell's son from a previous marriage). Hudson recalls how, after watching the production, Russell kindly but firmly informed them that it had no plot. 'We all went, "Yeah, this was bad,"' she says with a giggle. At 11 years old, the hammy Kate informed her mother she wanted to be an actress. 'She was like, "Really?

Like I didn't already know that,'" Hudson says, and laughs again.

Ryder, who has been eating French fries and climbing around the banquette and tossing off witty remarks (What does he want to be when he grows up? 'A dog,' he deadpans), suddenly tells Hudson that he wants to go home. 'OK... kiss me,' she replies sweetly. He does, and his nanny scoops him up. 'I love you, dude,' Hudson says, and waves to her son. Then she turns to me, pride in her eyes. 'He's so independent. He's so funny. He's really a good kid.' She pulls her cardigan around her shoulders a bit wistfully.

As Hudson continues talking – on fashion (her Giuseppe Zanotti flats are 'yummy', and she is so into clothes – 'It's almost one of those things where I wish I could design'); on time passing ('Sometimes I look back at my journals and I can't believe that's where I was at') – the golden light of the Polo's dining room dims. The place fills up with notables – hip-hop fashion mogul Kimora Lee Simmons; director Ivan Reitman (*Ghostbusters*) and his son Jason Reitman (*Juno*). Hudson surveys the scene. 'You know, what's funny is that, as I get older, I find that my time is more precious.' (She will turn 30 in April.) 'It's like, what do I want to be spending my time doing? What I'm doing right now, in *Nine* [a musical film shooting in London, in which she plays a supporting role in an all-star cast that includes Nicole Kidman, Daniel Day-Lewis, Marion Cotillard, Judi Dench and Penélope Cruz] – it's so satisfying. I get two weeks off either side of a few days' work, and I get to be in a consistent place for my son.' She soon adds: 'But I really love acting. So I don't think I'll ever stop.'

Watching her, she looks like any other single mother – albeit one with a killer smile, a glorious giggle and a body beautiful – but, as she gets up and garners glances while making her way out of the dining room, she embodies movie-stardom as well. Maybe, in the end, that's her greatest gift: the ability to be both at once. □ *'Bride Wars' is released on 9 January.*



This page: silk dress with hand-painted detail, from a selection, Maison Martin Margiela. Leather heels, to order, Christian Louboutin for Giles. Opposite: white cotton blazer, £1,900, Balmain. See Stockists for details. Hair by Giannandrea at Artists By Timothy Priano. Make-up by Leslie Lopez at the Wall Group. Manicure by Dayna Rumbley. Producer: Peter McClafferty. With thanks to Palihouse (www.palihouse.com)