

# DROP, COVER, *and* HOLD ON

AN ELEMENTAL CURATION OF  
HOLLYWOOD'S IMPENDING EARTHSHAKERS

*Presenting: Halston Sage, Sophia Lillis, Lakeith Stanfield, Joe Keery,  
Ben O'Toole, and Bria Vinaite*

*Written by Chelsey Sanchez Photographed by Carlos Serrao Styled by Mui-Hai Chu*

FEATURING PRADA FALL/WINTER 2017



Halston wears PRADA coat, dress, and boots.





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This page and opposite: PRADA coat, dress, and boots.



*H*ALSTON SAGE

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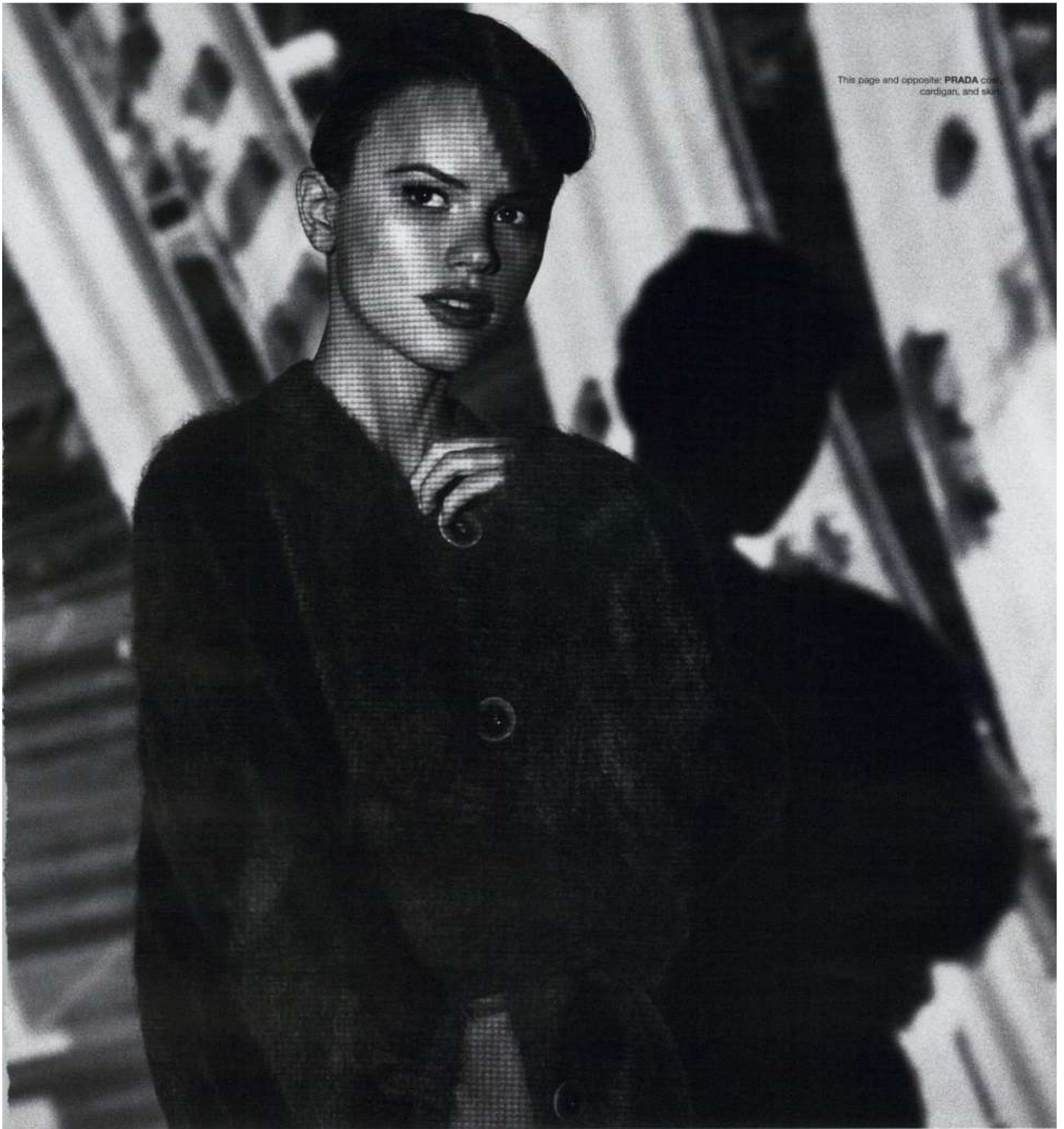


## HALSTON SAGE

LIGHT THAT ENTERS A PRISM REFRACTS TO BECOME A RAINBOW, ITS BEAMS BENT AND manipulated into something that stuns. There are people who are not used to that kind of light, who see brightness as something foreign and strange. There are others who would rather the light not enter their life at all, afraid of what it might reveal. Then, there are those who invite the light in – who, despite themselves and whatever fears they may harbor, are bursting at the seams with it – and the inevitable glow that follows testifies to the strength

of their character.

“Risk taking is a part of life,” actress Halston Sage says, her words as incandescent as she is. “If you never take risks, you will never know what you are capable of doing. I am a big believer in making choices in life that are true to your values and your heart. If you know that the risk you are taking is for a cause that is true to what you believe in, then even if you fail, you will not have any regrets – you can only learn from the experience.”



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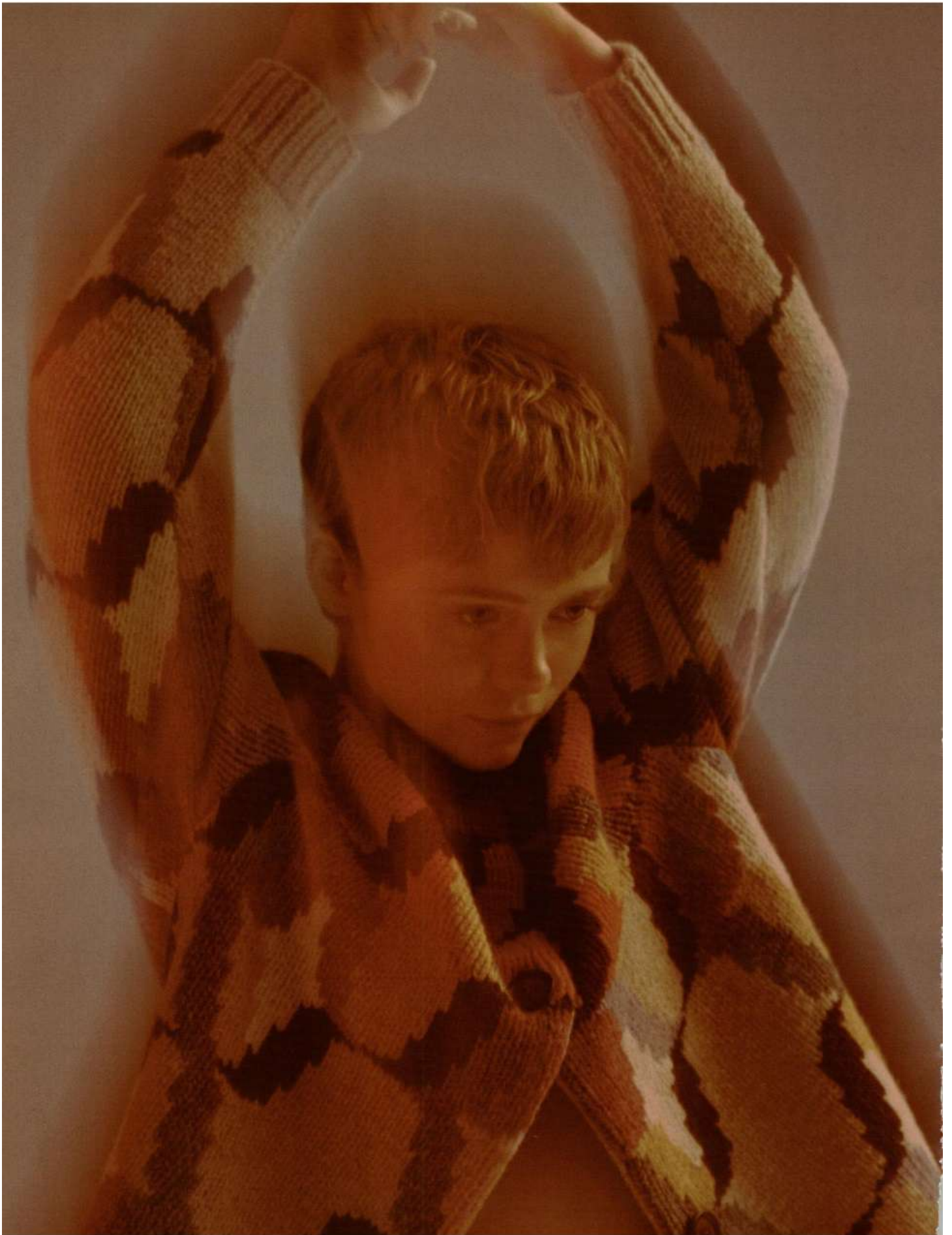
She invites that light in with the kind of unfathomable and admirable optimism that comes with being young, talented, and beautiful in Hollywood. So far, it seems to work for her. You might recognize her from films like *Paper Towns* (2015), *You Get Me* (2017), and *Before I Fall* (2017), or from FOX's upcoming series *The Orville*, which premieres this September. She beams in each. Even in scenes that aren't necessarily the happiest, sparks gleam through. Light refracts. Rainbows materialize.

"One tendency I've noticed in the past has been the stereotyping of

female roles," Sage says, "but I really feel like we are moving into a time of strong female characters. What I loved so much about my character Alara is the fact that she is not only the youngest crew member of *The Orville*, but she also happens to be the strongest. She is the Chief of Security for an entire spaceship despite her size and gender and I am so grateful to Seth [MacFarlane] for that."

In a world seemingly eclipsed by manmade darkness, Sage's ardor is refreshing. Some people are just made of light.





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This page and opposite: Sophia wears PRADA cardigan, skirt, and shoes.



SOPHIA LILLIS



This page and opposite: PRADA coat, bralette, and skirt.



## SOPHIA LILLIS

ONCE IGNITED, IT'S HARD TO TAME A BRUSHFIRE. WATCH ITS FLAMES LICK UP THE sides of hills or down the slope of a valley, leaving cinders where there had once been life, making room for the new life to come. Artists are like this (good and memorable artists, at least), in the way that they arrive to a scene and revolutionize the conventional, killing the old and outdated for the new and unseen. Sophia Lillis lit her match and is starting her own artistic wildfire - and she won't be easily extinguished.

After shedding sparks at the Lee Strasberg Theatre & Film Institute, and in countless theatre productions and film projects, she has officially caught fire with her new role as Beverly Marsh in *It*, the film adaptation of Stephen King's infamous horror novel. The film, to be released this September, revolves around a band of childhood friends - endearingly called "The Losers' Club" - who are antagonized by a demonic killer clown. Beverly Marsh is the only girl member of the



club, and, according to Lillis, "She's ready to fight – in fact you could almost say she's looking for a fight. She never thinks about running away."

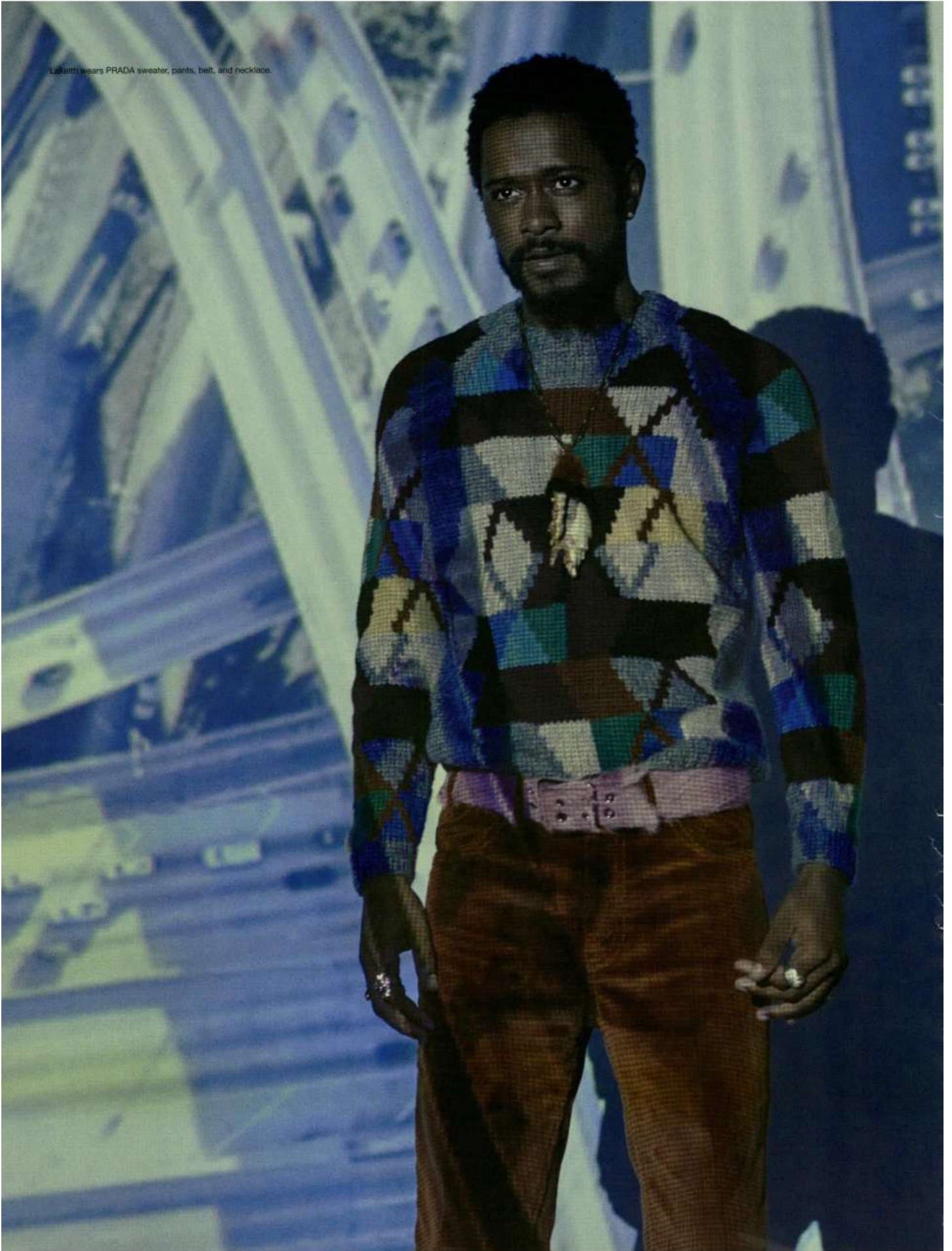
In the same vein, Lillis herself rises to the occasion with the indomitable flare of a phoenix. "There are good days and bad days," she says, "and it's really hard when you have a bad day on set, especially because you feel like you're letting everyone down. But then there are

the good days and everything flips around. So you just have to keep going and moving forward." Move forward she does, because that's what actresses and fighters and phoenixes must do. Real artists don't succumb to the burns and bumps and scrapes of Hollywood – they are birthed because of them, a nativity scene full of flame.

Brushfire or phoenix or whatever metaphor you'd prefer, the bottom line is that Lillis can take the heat.



Lakeith wears PRADA sweater, pants, belt, and necklace.





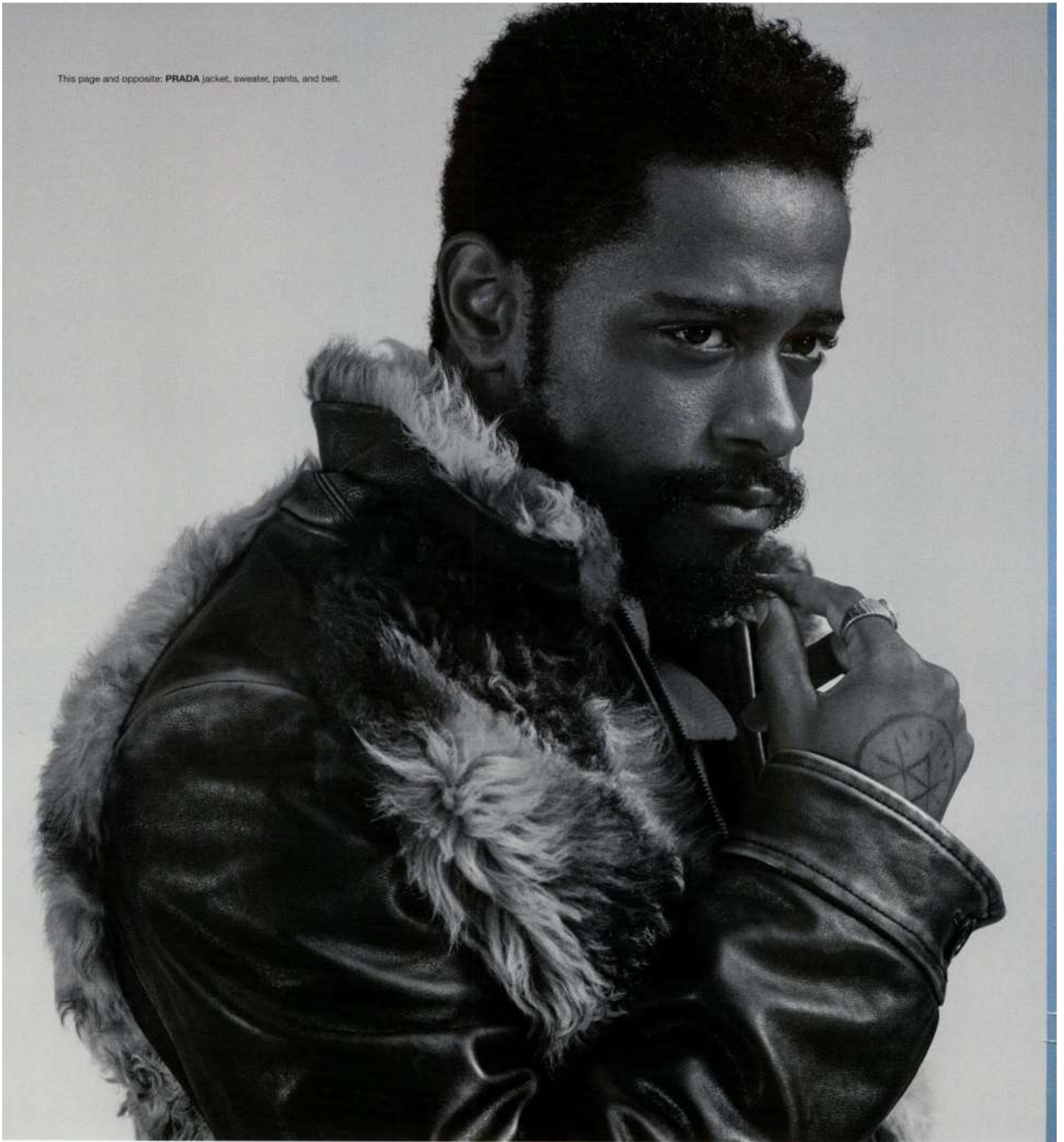


Lakeith Stanfield

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This page and opposite: PRADA jacket, sweater, pants, and belt.



## LAKEITH STANFIELD

"I WAS JUST REFLECTING ON HOW MANY OPPORTUNITIES I HAVE BEING FROM California," Lakeith Stanfield, who has played roles in the likes of movies such as *Straight Outta Compton* (2015) and *Get Out* (2017), tells me, "how fortunate I am to be born in a place where I can pursue my goals. Not everyone has that." Opportunities are like ripples in water: starting out with just one touch, they metamorphose from tiny to small to big to bigger circles; shifting waves that, when channeled by those with the dedication and talent necessary to make most of them, eventually lap up onto the shore of success.

Stanfield speaks like a man who has touched ground on these shores, wisdom flowing from his tongue in a way that soothes the ear. His wisdom can boil, like when he speaks of the passion and dedication required in both relationships and art: "Commitment in human relationships is devotion and sacrifice. Consistency and a willingness to see each endeavor through to its final product when it comes to art." His wisdom can freeze, like when he talks of the personal perils in taking leaps of faith: "I've risked being judged in order to speak what I think." And, as is the nature of water,



he dips in and out of different phases and forms, calling out the state of humanity when it comes to that classic dichotomy between pop culture and fine art, saying, "Pop culture is constantly in a state of metamorphosis. As we evolve so do our tastes and interests. Also our capacity for more information. What we consider to be fine art tries to pull from the pool of pop culture to set an oftentimes arbitrary pedestal derived from a select and revered few."

Is it cyclical of man to precipitate knowledge from the clouds of

thought that fog his mind? Is it cyclical of magazines to treat interview questions like a philosophy course more often than they treat it like an actual interview? Perhaps. But science, and life, dictate that there are cycles for a reason. For water, it is to renew the resources of earth. For man, it is to renew the spirits of the mind. And, to that, Stanfield imparts some lasting, timeless knowledge to us: "Confidence is moving in the direction of fear, despite fear. If it's not that, then it's not confidence, it's just being blind. Even though you know you're scared, knowing you can push through."





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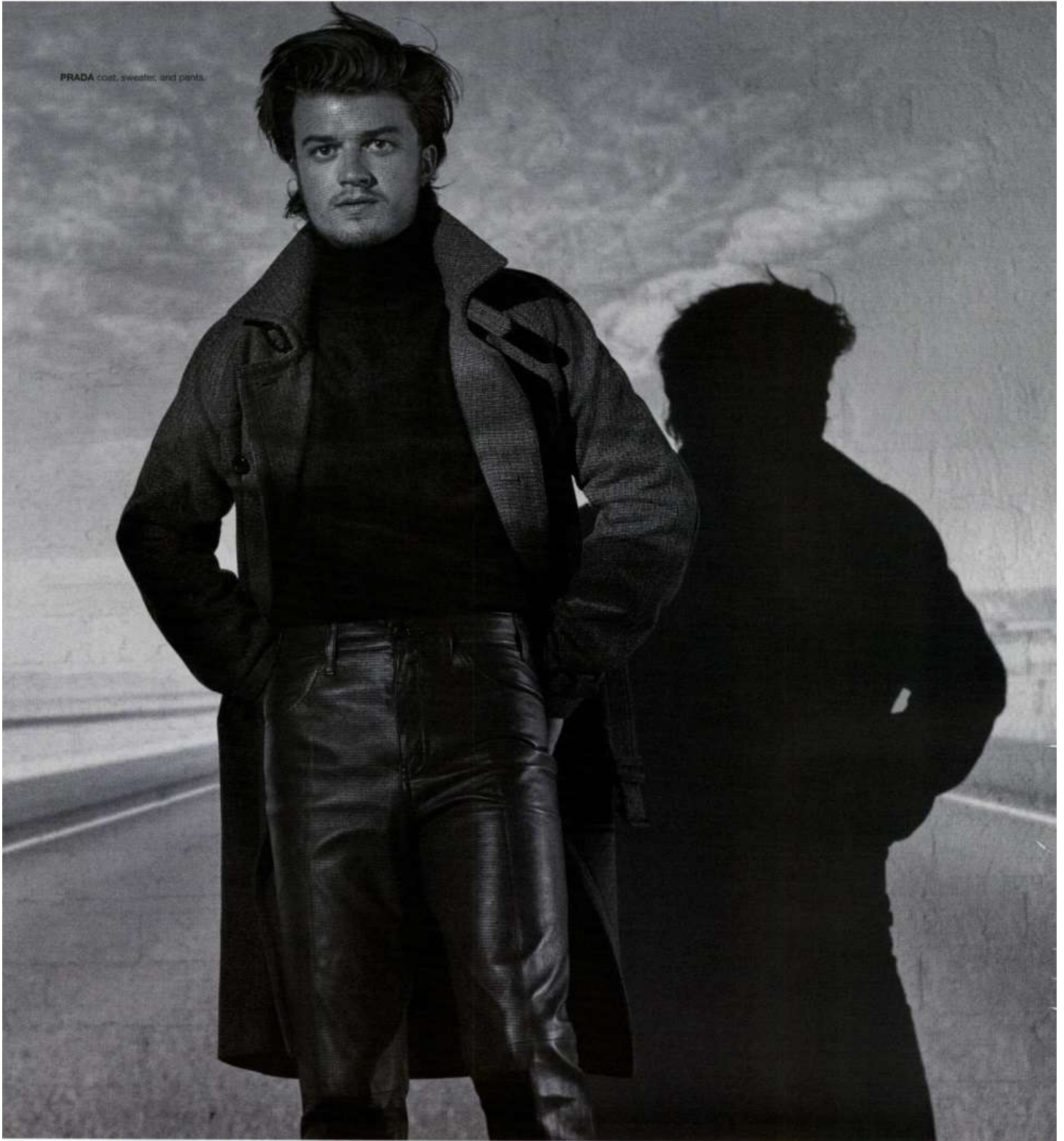
Joe wears PRADA suit, shirt, shoes, and belt.

JOE KEERY

STATI UNITI - FLAUNT - PRADA - 01.08.17



PRADA coat, sweater, and pants.

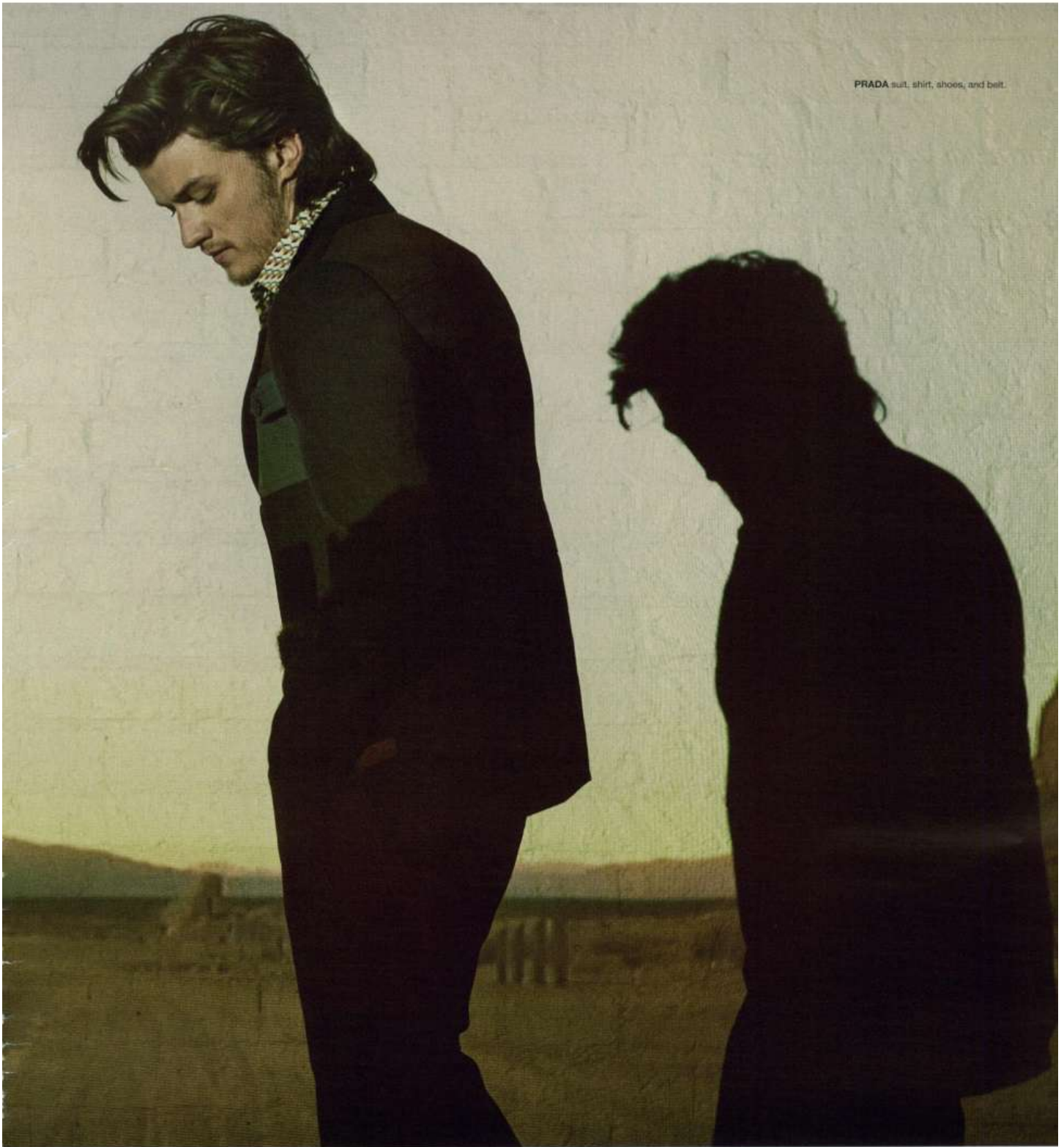


## JOE KEERY

LIKE A LUCKY SAILOR MAKING THE MOST OF A GOOD GALE, JOE KEERY IS CRUISING TO success at a heady clip, wielding the many blowing breezes of life to his advantage. What else do you say about a guy who graduated from The Theatre School at DePaul University, rocks out as the guitarist in Chicago-based band Post Animal, and plays the bad-boy-every-girl-hates-to-love on the hit series *Stranger Things*?

It's a fitting metaphor for a man of his type who rides from success to success like a navigator helming a ship, manipulating the winds to his advantages. For a good navigator, that might sometimes mean allowing

those draughts to blow him whichever direction they please, just because he knows he can make do wherever he lands. "For what I would be doing otherwise," Keery says, pondering how his time would be spent if not for acting, "it's hard to say. Something in the arts I guess. Music would be my first answer, but so far in life the two have come hand in hand, one fueling the other, so that feels like a cheap answer. I like to write stories. I like history. If this hadn't worked out the way it had, odds are I would be still working at a bar trying just as hard to make something happen. The chase is an equally dull and incredibly exciting time."



PRADA suit, shirt, shoes, and belt.

That calm in the face of uncertainty is reminiscent of the character he plays on *Stranger Things*, who faces winds of change that would blow many of us away. The character, Keery says, "is someone going through a massive change, things shifting without your control." Keery has been busy in the break between *Stranger Things* seasons, the second scheduled to air this October. He lends his acting chops to dramas *Molly's Game* and *Shotgun*, the first an Aaron Sorkin-directed biopic about an Olympic hopeful skier who gets embroiled in a risky international poker ring; the second an indie film from two first-time directors about a couple's relationship after one of them

receives a life-altering medical diagnosis. Keery's quirkier upcoming project is *Slice*, a campy horror comedy about a pizza delivery boy turned serial killer whose co-stars include Chance the Rapper as a "disgraced werewolf."

Winds are also forces of nature that shift without your control; they can be as shaky and unpredictable as they are robust and dynamic. Life comes at you fast, and all you can do, then, is stand in the eye of the hurricane to witness it all. When asked about the last time he second guessed himself, Keery answered in his own cheeky whirlwind of a way: "Answering all of these questions."





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This page and opposite: Ben wears PRADA jacket, sweater, pants, and belt.





This page and opposite: PRADA suit, turtleneck, sandals, socks, and belt.



## BEN O'TOOLE

DARKNESS BREEDS GROWTH. FLAILING BLINDLY IN A BLACK VOID FORCES THE weakest of us to become strong - to face the consequences, all else be damned. Darkness forces change. Darkness forces innovation. Darkness forces effort.

Ben O'Toole, the 27-year-old actor best known for his appearances in period movies like *The Water Diviner* (2014), *Factory 293* (2014), *Hacksaw Ridge* (2016), and *Detroit* (2017), sees a light in the darkness; the opportunities for growth and discovery that it offers. One could

even say he's a bit nostalgic for a darker age. "Human beings were more curious. We knew less back then and we were still mystified. I would love to play something from the medieval times because I feel that the everyday for those people was solely focused on survival," O'Toole says. "Living like that hardens you and I think it would be an interesting time to explore. It seemed like you couldn't go anywhere without being killed by disease, famine, or war, and only the strong survived."



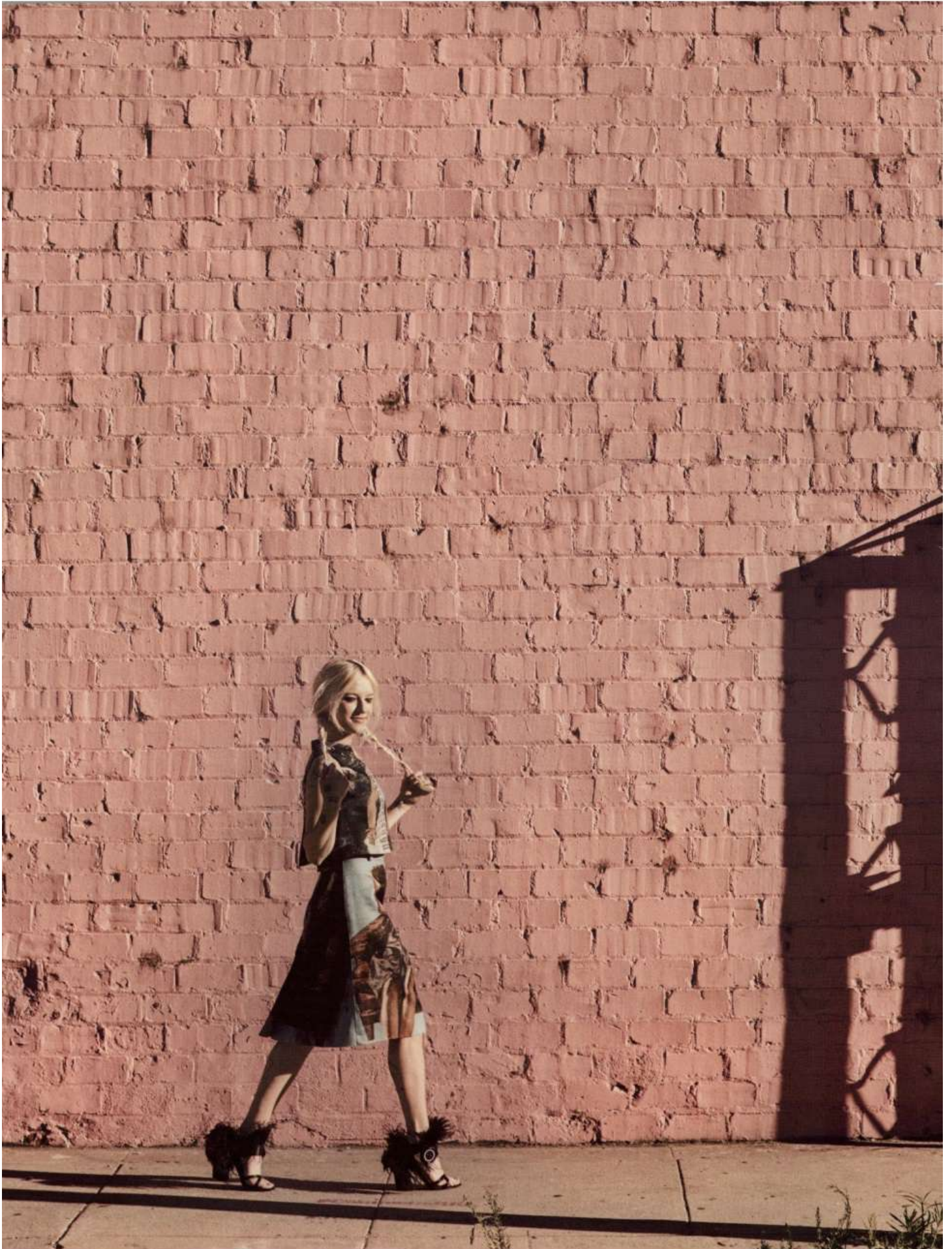
Flip the switch and individuality scatters like cockroaches in the light. We end up staring at each other with gaping and envious eyes, wanting what the other has and what we don't, and then try to rid ourselves of that green envy by becoming carbon copies of each other. According to O'Toole, "Many of us have a grass is greener mentality and often covet what our neighbors have, but don't want to do anything to earn it."

Maybe it's just human nature to run through the dark while pretending we know what the hell we're doing, but where others might get lost, O'Toole thrives. He carries the weight of his words with a sense of confident self-awareness, perhaps not because he pretends the darkness isn't there, but

rather because he embraces it and invites it into himself. "I try to remember that my opinion of myself is unique to everyone else's opinion of me, and to accept that," O'Toole says. "Trying to look at the bigger picture takes off a lot of the responsibility we place upon ourselves."

The challenge, then, is to just move forward, even if it means taking a leap into the unknown. "The worst thing that can happen is that you fail," he says simply. "That's it. If my dream doesn't happen I will still be able to live with myself if I know I put everything I have into this. Imagine on your deathbed asking the question, 'what if I had given it a go?' Talk about regretting your life. Commit or go home."





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This page and opposite: Bria wears PRADA  
top, skirt, and shoes.



BRIA VINAITE





## BRIA VINAITE

FEEL THE GROUND RUMBLE, THE PREMONITIONS OF AN EARTHQUAKE RIDING OUT IN WAVES beneath Hollywood's cracked concrete and Los Angeles's tall tilting skyline. This shaking isn't due to the seismic shift of the tectonic plates: this is the ever-present trembling of the Hollywood machine, a stampede of people rushing through, flooding the city and filling our streets with their cars, suitcases, and dreams. They are starry-eyed, seeking that evergreen fame that legend swears grows in Hollywood like weeds peeking through the spaces in the sidewalk. It's the eternal metaphoric California Gold Rush — and, at its epicenter, Bria Vinaite has hit the jackpot.

Perhaps she is also still a little starry-eyed. Who could blame her? Before the 24-year-old entered the realm of actors and directors and fancy international film festivals, she was just your typical free spirit who ran a profitable weed merch business through her social media. Lucky she did, as it was her unique online presence that led director Sean Baker to discover her. Charmed by her spunky persona ("All I used to post was videos of me dancing around my living room with a blunt," Vinaite says), he casted her in *The Florida Project*, a film that was earthshaking in its own right at the 2017 Cannes Film Festival. The second project from director Sean Baker — who broke through in 2015 with





This page and opposite: **PRADA** dress and shoes.

Hair for Halston, Lakeith, and Sophia: Saacha Bruser  
 Hair for Ben, Bria, and Joe: David Cox  
 Makeup for Halston: Angela Levin  
 Makeup for Ben, Bria, and Joe: Sarah Usan  
 Makeup for Sophia and Lakeith: Kristen Hilton  
 Manicure for Halston and Sophia: Tracy Clemens  
 Manicure for Bria: Camille Black

USING CHANEL DRESSER WITH HERRE  
 PMANN AT OPUS TO MAKE SURE THE  
 GROOMING LINE WAS CONSISTENT

PHOTOGRAPHER: CARLOS SERRAO  
 STYLING: MATHAL CHU, TONY DAVIS, DAVID COX, DENISE KEVIN, ANDREW HAY, AT ART DEPARTMENT, AND SASCHA BERLETT  
 MAKEUP: ANGELA LEVIN, AT ART DEPARTMENT, AND SARAH USAN, AT ART DEPARTMENT, AND JOEY ROY, AT ART DEPARTMENT  
 HAIR: DAVID COX, DENISE KEVIN, ANDREW HAY, AT ART DEPARTMENT, AND SAACHA BRUSER, AT ART DEPARTMENT  
 MANICURE: TRACY CLEMENS, AT ART DEPARTMENT, AND CAMILLE BLACK, AT ART DEPARTMENT  
 SHIRT: MONTAGNA, AT ART DEPARTMENT, AND TIGER ROY, AT ART DEPARTMENT  
 SHOES: PRADA, AT ART DEPARTMENT  
 SET DESIGNER: PETER WILLET, PHOTOGRAPHER: CARLOS SERRAO, STYLING: MATHAL CHU, TONY DAVIS, DAVID COX, DENISE KEVIN, ANDREW HAY, AT ART DEPARTMENT, AND SASCHA BERLETT, MAKEUP: ANGELA LEVIN, AT ART DEPARTMENT, AND SARAH USAN, AT ART DEPARTMENT, AND JOEY ROY, AT ART DEPARTMENT, HAIR: DAVID COX, DENISE KEVIN, ANDREW HAY, AT ART DEPARTMENT, AND SAACHA BRUSER, AT ART DEPARTMENT, MANICURE: TRACY CLEMENS, AT ART DEPARTMENT, AND CAMILLE BLACK, AT ART DEPARTMENT, SHIRT: MONTAGNA, AT ART DEPARTMENT, AND TIGER ROY, AT ART DEPARTMENT, SHOES: PRADA, AT ART DEPARTMENT

PHOTOGRAPHER: CARLOS SERRAO  
 TRACEY MATTINGLY, KRISTEN HILTON  
 AMY GROUND AND ANNE EMILIE NAKES

*Tangerine* - the film generated a lot of buzz at the festival, leading A24 to buy the rights to distribute it. A24, mind you, is the same entertainment company that brought us inimitable contemporary classics like *Ex Machina* (2014), *The Lobster* (2015), and the Academy Award-winning *Moonlight* (2016).

And all this for a first-timer.  
 For her first-ever acting gig, Vinaite became Halley, a fiery young single mother raising her kid in a Florida motel room. Plagued with terrors of forgetting her lines, the actress grounded herself by flying in early prior to filming in order to take part in an acting workshop with the kids who'd become

her co-stars. "I learned so much; I asked a hundred questions every day," she says. "It felt like I was in a dream! I would redo the entire summer again if I had the chance." Watch out for A24's release of *The Florida Project*, but also watch out for Vinaite, who has shaken up the Hollywood machine with her performance. Aftershocks could well be on their way. "I still can't believe this all started because Sean hopped in my DM's," Vinaite says, her enthusiasm and disbelief still palpable. "Before this, I was definitely utilizing Instagram to the fullest but I never would have imagined getting such a door opening opportunity just from being myself."