

They play sisters in the era-defining HBO series *Euphoria* and are good friends in real life. Barely a decade into their acting careers, **zendaya** and **storm reid** are already icons of their generation

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Zendaya wears lace mini-dress with bib and ruffle detailing by BORA AKSU; pearl stud earrings by MATEO; velvet crush choker with pearl by JOOMI LIM; Arc acrylic cuff bangles by LIZZIE FORTUNATO; Soval patent leather Mary Jane shoes by CHRISTIAN LOUBOUTIN; black ruffle socks from AMAZON. Storm wears lace mini-dress by BORA AKSU; pearl stud earrings by MATEO; velvet crush choker with pearl by JOOMI LIM; Arc acrylic cuff bangles by LIZZIE FORTUNATO



the euphoric sisters

PHOTOGRAPHER ALASDAIR McLELLAN CREATIVE DIRECTOR LAW ROACH





*Zendaya wears embroidered cotton dress and black suede belt both by LOUIS VUITTON; sunflower headband by JR MALPERE; black sheer gloves with bow by GASPAR GLOVES*



*Storm wears long-sleeved embroidered striped dress and suede belt both by LOUIS VUITTON; sunflower headband by JR MALPERE; black sheer gloves with bow by GASPAR GLOVES*





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We have to collectively look at the evils of our country and try to dismantle  
the systems of oppression” **STORM REID**

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*Storm wears duchess satin puff-sleeved ditsy-print gown with silk bows and Swarovski crystal embroidery by RICHARD QUINN; pearl stud earrings by MATEO; blue ribbon (worn in hair) from VV ROULEAUX; Meridian acrylic cuff bracelet by LIZZIE FORTUNATO; white satin gloves by GASPAR GLOVES; white tights by WE LOVE COLOURS. Zendaya wears off-the-shoulder ditsy-print gown with duchess satin bow by RICHARD QUINN; pearl stud earrings by MATEO; blue ribbon (worn in hair) from VV ROULEAUX; Meridian acrylic cuff bracelet and Arc acrylic cuff bangle both by LIZZIE FORTUNATO; white satin gloves by GASPAR GLOVES; white tights by WE LOVE COLOURS*



*Zendaya wears blue hack-print wool caban jacket with draped face detailing, grey wool vest, white cotton shirt and blue hack-print wool shorts all by MAISON MARGIELA; oversized disc earring by BURBERRY; white tights by WE LOVE COLOURS; black and white Mr Evans wingtip Oxford shoes by THE OFFICE OF ANGELA SCOTT*



*Storm wears navy hack-print wool caban jacket, grey wool vest (just seen), white cotton shirt (just seen) and printed wool shorts all by MAISON MARGIELA; oversized disc earring by BURBERRY; white tights by WE LOVE COLOURS; black and white Mr Evans wingtip Oxford shoes by THE OFFICE OF ANGELA SCOTT*





Storm wears white ruffled silk voile step-through dress with floral embroidery by BURBERRY; velvet crush choker with crystals by JOOMI LIM





# zendaya

WRITER MARK JACOBS

“There was a phase when I was using fashion to identify myself as a person outside of Disney. I think that was why I was able to have a *Vogue* cover and still be on Disney Channel” **ZENDAYA**

IT’S BRUNCH on a weekday with Zendaya Maree Stoermer Coleman, who chose Jon & Vinny’s, a low-key fashionable Italian restaurant in the Supreme district of Hollywood. She arrives with her assistant Darnell Appling, ready to order the ricotta bruschetta with honey, dressed down in a knit pullover with a golfing elephant on the front that she found in a vintage store in Rome. The 23-year-old actor, designer, global brand ambassador, singer, role model and icon with nearly 64 million Instagram followers is currently taking a rare months-long break between projects. Her downtime has included playing *Mario Bros* on her Nintendo Switch; working herself up to get the pottery wheel that’s been on her list since taking that inspiring pottery class; and accepting People’s Choice Awards, like she did over the weekend, for best Female Movie Star and Drama TV Star, while causing best-dressed internet hyperventilation. Zendaya’s downtime also includes accepting her downtime. ‘I mean, I am working. I always say I’m not working but I am. There’s a lot of things I’m doing outside of acting,’ she admits, mentioning the Lancôme contract she signed last February and her TommyXZendaya collaboration with Tommy Hilfiger that yielded Seventies-inspired runway spectacles in Paris and outside Harlem’s Apollo Theater. She intended to fit in an acting project after the summer releases of *Spider-Man: Far From Home* and the first season of her HBO series *Euphoria*, to finish before shooting starts on the drama’s second season. ‘But the window has been very short and it’s gone by really fast. I’m kind of just allowing myself to be as lazy as I want to be because I’m going to be unable to have any kind of social life or off-time once the show starts. It’s very demanding and once you go in it, you’re in it. Based off what I’ve heard from Sam,’ she explains, referring to the show’s creator, Sam Levinson. ‘He was like, “Yeah, it’s going to be tough. I’m really going to put you through it this time. You were at a five and now you’re at an 11.”’ Considering Zendaya’s stunningly self-possessed all-in first season performance as high-school addict Rue Bennett, I can’t imagine what an 11 looks like. ‘Neither can I,’ she laughs.

Zendaya was born and raised in Oakland, California, where both of her parents were teachers, her mother Claire Stoermer at a predominantly black and Latino public school and her father Kazembe Ajamu at the predominantly white private school down the street, which Zendaya attended. ‘It taught me a lot right off the bat about

the disparity that literally a block can make in your education,’ she says. ‘Watching them work and navigate through both spaces taught me a lot.’ She moved to Los Angeles at 13 and was cast opposite Bella Thorne in the Disney Channel sitcom *Shake It Up*, which ran for three seasons. While negotiating a follow-up project with the network, which had something called *Super Awesome Katy* in mind, Zendaya insisted the show feature a family of colour; that her character be book smart, martial arts-trained and definitely uncool; and that the working title had to go. ‘Do I look like a Katy to you?’ she told them, summing it up with what was basically a political manifesto that deserves proper meme attention. Ultimately called *KC Undercover*, the series also ran for three seasons, concluding in 2018. Zendaya didn’t appear in a feature film until 2017, and so her filmography is surprisingly short for someone who feels so integral to the culture: there’s *Spider-Man: Homecoming*, her big-screen debut, where she introduced her sarcastic outsider take on Peter Parker’s classic love interest, MJ; the PT Barnum musical *The Greatest Showman*; and last year’s *Spider-man* sequel. If you’re aware of Vine phenomena, Zendaya is also, of course, Meechee in the animated comedy *Smallfoot*.

Around 2014, Zendaya began making a name for herself on Hollywood red carpets with an unerring take on glamour created with her longtime stylist Law Roach that was sharply intelligent, progressive and often esoteric in a way that didn’t alienate *InStyle* editors, but instead flattered their most adventurous instincts. It was like high-concept Instagram editorial, and it really launched with the Emporio Armani jumpsuit and pumped bowler hat that she wore to a *Teen Vogue* Young Hollywood party. ‘Law brought it to me and was like, “This hat is sick” – we tried it on and it was just cool so I wore it.’ She wore locs with a Vivienne Westwood goddess gown to her first Academy Awards (efficiently clapping back at a *Fashion Police* host who made a derogatory comment about them); she is happy to disregard gender norms (her first fashion line, the size-inclusive Daya by Zendaya, was largely gender neutral); and to this day, she remains unbothered by the perceived challenges of, for example, a colour-blocked over-proportioned Marc Jacobs suit.

It was a deliberate bit of storytelling. ‘There was a phase when I was using fashion as a way to identify myself as a person outside of Disney,’ she explains. ‘Experimenting with clothes and wearing

different hairstyles and dressing in these more character-y, more out-there kind of looks, was about me kind of exploring myself in fashion and beauty but also separating myself – like, “This is Zendaya who is a different person than this,” she says, alluding to her Disney persona. ‘It was a way for me to grow up outside of that. And that was why I think I was able to have a *Vogue* cover and still be on Disney Channel.’

It was part of what set the stage for Zendaya to star in *Euphoria*. She performs at a level that can’t be overstated, scrolling between nihilism and degrees of emotionality, and then clicks into a British accent for an animated One Direction erotic fan fiction sequence. Her character’s tender codependent alignment with new-girl-in-school Jules, astonishingly played by newcomer Hunter Schafer, is sure to be one of pop culture’s enduring love stories, as it devastatingly captures the beautiful ache of those profound first connections. How does Zendaya feel about being a part of such an honest, unsensational representation of a nonbinary, non-heteronormative relationship? ‘I feel very special,’ she responds sweetly. ‘I’m very lucky to have done it with her. Hunter is one of the most special people on the planet. She’s so fucking brilliant.’ Days after the interview, Zendaya was approached by a transgender fan of *Euphoria* who told her how inspired she is by Schafer, who is also transgender. (Schafer first became widely known at 17 as the youngest plaintiff in the ACLU’s lawsuit against North Carolina’s discriminatory ‘bathroom bill’.)

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Zendaya FaceTimed the two of them on the spot. ‘The coolest part is that in many ways *Euphoria* is not centred around anything but the fact that they’re two young kids falling in love and figuring it out, not really knowing how to express themselves or say how they care about each other, and I think that’s really beautiful. To just let it be.’

*Euphoria* also features one of pop culture’s most terrifying new villains, high-school quarterback Nate Jacobs, unflinchingly played by *The Kissing Booth*’s Jacob Elordi, an unambiguous symbol of white privilege/toxic masculinity and its smug, desperate, seemingly unstoppable violence. Nate is literally cheered entering a Halloween party – after manipulating the system to fraudulently clear himself of assaulting his girlfriend – while cynically wearing prison stripes; it’s one of the most brutally American scenes I can think of. I wonder how Zendaya would handle a Nate. ‘Oh my God. I hope I never have to handle a Nate. I don’t know what to do about him,’ she says. How does she think the world is handling Nates right now? ‘Clearly not well enough. I think there’s a lot of them and they continue to get away with things.’ It’s hard for her to imagine the state of things a year from now. ‘If I’m trying to be optimistic, I can be like, “Oh, there’s some change,” but at the end of the day we all kind of feel that it’s probably going to be just like it is right now. Which fucking sucks. Like, I literally looked at your phone and I think there’s a school shooting happening right now,’ she says to Darnell, referring to Saugus High School in Santa Clarita,

California, where a 16-year-old student just killed two classmates, wounded three others, and then shot himself. ‘And then we scroll past it. It’s shocking. It’s fucked up. And there’s absolutely nothing that’s going to happen about it.’ Despite frustration, the prospect of it all staying the same is absolutely unacceptable, particularly when it comes to the impending presidential election. ‘I don’t even want to think about that. We can’t let that happen,’ she says. ‘I don’t have all the answers but we just cannot let that shit happen.’

I shift gears and ask about *Dune*, which Zendaya filmed last spring in Jordan with Timotheé Chalamet and *Blade Runner 2049* director Denis Villeneuve, based on the science-fiction stoner classic by author Frank Herbert. She plays Chani, Chalamet’s warrior love interest, the Sean Young role in the 1984 David Lynch adaptation. ‘For the little time I was there it seemed like it’s going to be incredible,’ she says carefully. ‘I don’t have any cool information or spoilers or anything. It was fucking cool and I felt fucking cool and it was a cool-ass week of shooting.’ She’s looking forward to returning to *Spider-Man*, which recently caused hysteria when Sony Pictures almost ended the arrangement allowing the superhero played by Tom Holland to appear in the Marvel Cinematic Universe. Fans were distraught, unlike Zendaya. ‘It was a whole thing but honestly, I wasn’t stressed out. I mean, everybody else was,’ she says and laughs. ‘I was like, I feel like it’s going to be fine! And it was. And they fixed it. Which

is weird because it was dead. It was definitely dead. I talked to Tom about it and he helped make it happen and get it done.’

Tonight she will attend the Hollywood premiere of *Queen & Slim* from *Lemonade* director Melina Matsoukas, who shot her seated beside Beyoncé in the ‘All Night’ video’s famous porch-front tableau. Zendaya insists she’s not very social. ‘I’m trying to be better at it. If I could just do the red carpet and go home I would,’ she says. It’s a strategy that is definitely not an option at the infamously intense Met Gala, which she has attended for the past five years, flexing a mastery of literal dressing that should unnerve other attendees for months before and after the event (see her serenely pose in impossibly elegant, on-the-nose Joan of Arc custom Versace chain mail in 2018). ‘It’s a beautiful experience and it’s cool, but it’s just a lot. I used to have to go alone. This was the first year that I got to bring Law with me. At least I had someone with me to talk to!’ At that year’s event, she played-against-playing-against-type in a hyper-Disney Cinderella dress designed by Tommy Hilfiger and a team of Hussein Chalayan technicians; it lit up and robotically pouffed when Law, as her fairy godbrother, waved a wand. One of the nice things about the Met Ball is that it’s appropriate to wear a very wide dress that can keep crowds at arm’s length. ‘I’ve done that and it’s not a good idea. It just makes you not be able to move. I had this big dress and with all the tables I couldn’t get through. I wouldn’t recommend,’ she deadpans.





*Storm wears duchess satin puff-sleeved ditsy-print gown with silk bows and Swarovski crystal embroidery by RICHARD QUINN; pearl stud earrings by MATEO; white satin gloves by GASPAR GLOVES; blue ribbon (worn in hair) from VV ROULEAUX; Meridian acrylic cuff bracelet by LIZZIE FORTUNATO*



*Zendaya wears blue hack-print wool caban Jacket with draped face detailing, grey wool vest and white cotton shirt all by MAISON MARGIELA; oversized disc earrings by BURBERRY*



Storm wears headpiece by THOM BROWNE



Zendaya wears dolphin-print pink cotton seersucker jacket, cotton seersucker strapless corseted trouser swimsuit, cotton seersucker pannier cage and headpiece all by THOM BROWNE; white lace short gloves with cuff by GASPARD GLOVES; black tights by WE LOVE COLOURS





# storm reid

WRITER MARK JACOBS

“I realised I could continue to do what I love but make sure that I’m strategic about the projects I choose, because young girls are looking at me to make an impact” **STORM REID**

A FEW HOURS before I meet actor Storm Reid at the San Fernando Valley house she shares with her mother Robyn Simpson and a red toy poodle named Cayenne who sometimes wears socks, I talked about her with Zendaya, who plays her older sister on HBO’s powerful love-and-sobriety high-school drama *Euphoria*. Zendaya praised Storm’s ability to automatically cry on cue (‘Every time, I’m like, “You’re such a little G for that”’) and spoke about how her ‘little twin’ is wise and professional beyond her 16 years (‘It’s like she’s been prepared to do this her whole life’). She then described shooting an improvised fight scene for the *Euphoria* season finale that’s notable for being the first time Storm’s character Gia jumps into the ongoing conflict between Zendaya’s character Rue and their mother Leslie, played by Nika King. ‘Me and Nika are arguing, and the next thing you know, baby Storm came out and she just went off,’ Zendaya recalls. ‘She was so good! She was screaming and crying, and literally everybody on set was frozen. She was breaking everyone’s heart.’ Midway through, you see Zendaya turned away, sitting on the floor with her head in her hands. ‘I decided, I’m gonna let her handle this. I literally went in the corner and was just like, I’ma fade to black ‘cause you’re killing the shit. I just wanted her to go off. She was so brilliant.’

“That was an emotional scene,’ Reid says modestly, sitting at her dining-room table that’s mostly clear except for a box of Venus ET Fleur eternity roses, the ones that famously survive for a year. It turns out Reid first learned about the lovely, curiously sturdy flowers from Zendaya, who sent a bouquet to celebrate Reid’s breakout starring role in Ava DuVernay’s 2018 adaptation of the Madeleine L’Engle young adult classic *A Wrinkle in Time*. The co-stars actually met in 2012 when Reid introduced herself in a Ben & Jerry’s at the Burbank Town Center shopping mall. ‘She does no wrong in my eyes,’ says Reid.

Reid is also doing it right as one of Hollywood’s next-generation

stars. She’s lining it up, from presenting at the People’s Choice Awards in her first Iris Van Herpen, to social-media clowning to a Snoh Aalegra track in the full high-waisted shorts and blazer Miu Miu look she wore to the CNN Heroes ceremony, all with the help of stylist Jason Bolden. She has a supporting role in this winter’s *Invisible Man* with Elizabeth Moss, a new interpretation of the HG Wells classic now about a woman surviving the psychological violence of her abusive, presumed dead ex-husband who uses technology to maintain power and control over her. ‘It’s really about letting people know they can take that step to bet on themselves and save themselves and get out of situations that are not good for them,’ Reid explains. She already filmed the heavyweight, secretive-but-in-a-very-pop-way summer 2021 *Suicide Squad* sequel, playing the daughter of Idris Elba’s character (who according to rumours could be Deadshot, Bronze Tiger or Vigilante). ‘I don’t have a huge role, but I feel like the scenes that I did have a part in will be very substantial and hit home with a lot of people,’ Reid teases. ‘They’re emotional scenes but I love doing emotional scenes, so that’s always fun.’ She also has a production company called Seed & Wings Productions with her mother and her sister Paris. ‘We’re actually putting the final touches on our first TV series that I would be starring in and executive-producing and that I created. We’re going to go sell that at the beginning of the year. So I’m excited.’ She then returns to *Euphoria* for season two when, she suspects, Gia will come off the sidelines to participate in more triangulated conflict, transitional adolescence and hyperstylised truth-telling.

Reid was born and raised in Atlanta where most of her family still live. She started acting when she was three at her own insistence. ‘I went up to my mom, who was sitting on this brown couch that we still have, and I told her, “Mom, I want to be on TV and I want to be a *stuperstar*,”” she says, repeating the word exactly as she said it. Reid had

an agent a month later and worked on smaller jobs locally until moving to Los Angeles with her mother when she was nine, making her feature debut in director Steve McQueen’s Academy Award Best Picture winner *Twelve Years a Slave*. She was turning 13 when she filmed her lead role as Meg in *A Wrinkle in Time*, a momentous project that counts as the first \$100 million movie directed by a woman of colour and which afforded Reid the mentorship of not only DuVernay but co-stars Oprah Winfrey, Mindy Kaling and Reese Witherspoon. ‘It’s definitely a blessing. A lot of people don’t get to experience that,’ she acknowledges. ‘To be a young actress growing up in Hollywood, but also to just be a young girl, and a young girl of colour, who is able to work with somebody – and have somebody in my corner – like Miss Oprah, like Miss Ava or Miss Mindy or even Miss Reese... They’ve gone through all of these things that I’m going through now, and hopefully I will be able to get to the level that they are at. But the thing that I learned and that I’m always inspired by is that with everything they do, they want to make an impact.’

It was a profound shift of perspective. ‘*Wrinkle* was a groundbreaking project because you saw a little African-American girl with curly hair save the world on her own,’ she elaborates. ‘And then with *Euphoria*, we’re making entertainment but we’re also having a conversation about what young people are going through. Then the project that I’m producing is based on the push out of young African-American girls into the school-to-prison pipeline. All these things that I’m trying to do and be a part of, they’re relevant right now.’

Reid describes her second project with DuVernay, the critically acclaimed Netflix series *When They See Us* – a necessary, humanising account of the 1989 Central Park rape case that wrongfully accused five teen boys of colour – as ‘the epitome of what a project you want to be a part of is’. ‘I realised I could continue to do what I love to do but

make sure that I’m strategic about the projects I choose to be a part of, because people are looking at me and young girls are looking at me to be inspired and make an impact.’

It’s a crucial time for strong messaging when the actions taken and the decisions made this year have the potential to further tilt the future in seemingly irreparable, darkly science-fiction ways. ‘I have so much hope. But then waking up this morning and seeing the school shooting that was in Santa Clarita today where a 16-year-old girl lost her life and a 14-year-old boy lost his life, it’s hard to think about,’ Reid says. ‘You want to think that it’s going to get better and that we’ll have new people in place in the government that will be willing to make a change, somebody that is empathetic and has love in their heart. In order to make a change you have to be willing to be uncomfortable, and what’s happening right now is people are not uncomfortable – they’re actually really comfortable,’ she continues. ‘But I’m hopeful. And I’m glad to be part of a generation that’s continuously using our voices. And if we’re not respected then we walk away and go to somebody else who does respect us and is going to listen to us! Whether we agree with each other or not, we have to collectively look at the evils of our country and try to dismantle the systems of oppression.’

And remember to speak out for others and not just vote for yourself. ‘Let me just say this: I hope and I pray that there isn’t going to be another four years,’ she says about the upcoming American elections. ‘But if there is, we can’t just focus on one thing that we’re passionate about. It’s going to get worse before it gets better. We have to buckle down on all of the things that we’re passionate about. Just because it’s not affecting me directly, doesn’t mean it isn’t affecting my peers and the people that I care about and love, or the people that I may not know and never encounter.’ Spoken like a true star.

“With *Euphoria*, we’re making entertainment but we’re also having a conversation about what young people are going through” **STORM REID**





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ankle boots by JOHN FLUEVOG*



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Hair JAWARA Make-up SIR JOHN Manicure ALEX JACHNO using LANCÔME Prop styling LIZZIE LANG Tailor ERICA FROMDAHL Production WESTY PRODUCTIONS Producer BENJAMIN BONNET for WESTY PRODUCTIONS Production managers ZOE TALAY and ALLISON ELIOFF for WESTY PRODUCTIONS Photographic assistance LEX KEMBERY, SIMON MACKINLAY, DANTE TALANO Fashion assistance JOHN MARTIN, BIANCA ARGUSA, PATRICK LYNERE Hair assistance MALCOLM LOGAN, RAMDASHA BIKCEEM Make-up assistance BRIDGET O'DONNELL Prop assistance PETER GUERACAGUE, BENNETT BEAMAN Production assistance PARIS POTTER, DARIUS POPENHAGEN, ZIAD GEORGES