

Sports & Entertainment

Inside the Vision: Q&A with “The Devil Wears Prada 2” Director David Frankel who answers fans’ questions on why and how there is “The Devil Wears Prada 2” set to premiere in theaters on May 1

Q: Given the first film’s instantaneous popularity, a sequel could’ve been made at any point. Why is now the right time to revisit this story and these characters?

DAVID FRANKEL: The other filmmakers and I talked about doing a sequel in the immediate aftermath of the first movie, but it felt like we had told a stand-alone story. At the end of the first film, the characters had moved into different orbits, and frankly, we didn’t want a sequel if getting them back together wasn’t plausible. Then, the world of print journalism changed. The world changed. To put things in perspective, the first iPhone didn’t come out until a year after the first movie debuted, and I think that was sort of the beginning of the end. And as we saw the world of print journalism continue its decline year after year, it made sense to explore this change and develop a story where these characters ended up interacting again. The question of how Miranda Priestly would preside over the demise of her empire became fascinating to us. How long do you keep doing this? When is it time to go? Or for Andy Sachs—20 years after you’ve thrown your phone into a fountain and walked away from Runway to work at a newspaper, what would it take for you to go back? We wanted to explore the compromises that these characters have to make to main-



The Devil Wears Prada 2 director David Frankel answers questions upfront regarding decisions to make DWP2 which lands in theaters May 1. (Photo/Courtesy: 20th Century Studios)

tain their careers. If the first movie was a bildungsroman where a young person is learning who they are in the world, the sequel is about a mature woman facing the reality of all the choices she’s made in her life. **Q** What ultimately served as the impetus that led to this sequel becoming a reality?

DF: Making a sequel has always depended on whether or not Meryl Streep wanted to do it. Meryl was the key. We wouldn’t even contemplate making this movie without her. A couple things happened that really started the chatter: First, in 2024, Meryl, Anne and Emily presented a SAG Award together, and it was clear there was still so much public affection for this trio and for

the movie. Then, a couple months later, Lin-Manuel Miranda hosted a screening of the film at this glorious 3,000-seat movie palace in Washington Heights with a Q&A afterward with Meryl, Aline Brosh McKenna and myself. And that was a really special evening. It was the first time Meryl had seen the movie in 18 years, I think. Finally, our producer, Wendy Finerman, asked Meryl if she would ever consider a sequel given all the changes in media, and Meryl said she would if there was a great script. So that’s ultimately what motivated us to take a shot.

Q: Were there any overarching themes that you and screenwriter Aline Brosh McKenna wanted to cover?

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DF: Change is obviously something that we all experience in our professional careers, and how we navigate change is top of mind, and it’s something all of our characters have to weather, but for Miranda, the operative word was “legacy.” How do you keep something going when it’s fading in its influence and cultural importance? How do you make something that is clearly a legacy publication still matter to people? It’s about her personal legacy, too. If this is what you did with your life, when you stop doing it, how do you want people to remember your accomplishments?

Q Part of what made the first film so beloved—endlessly quotable quips aside—was how relatable it felt despite taking place in an environment most will never step foot in. What do you think makes this story endure, and how did you, Aline and the rest of your creative team

strive to carry that over into this new film?

DF: I think one of the reasons Lauren Weisberger’s book and the first movie resonate still and why they appeal to so many demographics—not just women, which is always shocking to me—is because the emotions are so universal.

What Andy experiences is something that all of us go through in our early jobs. But we can also relate to Miranda’s emotional journey, which is about striving for excellence despite everything you have to sacrifice along the way if you want to be the best at anything. So for me, the thrill was getting to explore those themes again and do it with an all-new screenplay from Aline that’s brilliantly funny and witty. Obviously, our film runs the gamut from fashion to comedy, but my favorite scenes are the emotional ones. And it goes without saying, what makes these characters feel so real and their problems feel so relatable is that they’re played by four of the most brilliant actors on the planet. They’re all so emotionally available to the audience. They can be funny, witty, biting and vulnerable, but they also can bare their souls with a real startlingly magical ability.

Q: Was it easier making this film than it was the first time around? Oh, god. Making the first one was really hard. [Laughs.] For better or for worse, I kept a journal through the making of the

first one, so I know exactly how hard some days of that production were. I know everything that went wrong in certain scenes that we didn’t get, the hours we went over budget, et cetera, et cetera

The second half of that shoot was better, but making the sequel 20 years later was a joy from day one. Honestly. We had a table read that went great. The studio loved the script. Didn’t change a word. All the magical things that never happen in Hollywood. Anyone who read anything about the first film will probably remember that Meryl deliberately didn’t socialize with Emily and Anne 20 years ago on the set. She wanted to keep them intimidated by Miranda, so she didn’t interact with them when they weren’t acting. But that’s absolutely not who Meryl is. She’s warm and loving and wants to hang out with the crew and bake cookies for them every day. She was able to do a lot more of that on this production. It felt like a family on set this time.

Q What do you hope audiences, both fans of the first one and those who are new to this story, take away from the film?

DF: I hope they come away with the same affection for these characters that I have, and that we haven’t diluted their memory of the first one, but enhanced it.

Newsmax TV presents original documentary “Starlets: The Ladies Who Made Hollywood”

Hollywood’s A-list stars of today owe a lot of credit to Tinseltown’s original leading ladies.

The stories of the iconic actresses of the Golden Age are featured in Newsmax TV’s new original “Starlets: The Ladies Who Made Hollywood,” which premiered Sunday, April 19 and is scheduled to re-broadcast April 26, 3:00 pm. (CST). Check your local cable networks and services for additional times and dates.

The new documentary not only takes a look back at the early Hollywood days, and the women who shaped the system for generations to follow, but what these women originally contributed to the industry and how the studio system has changed.

“Creating ‘Starlets’ was a journey into the DNA of cinema,” said Philip Hopkins, president of Film Masters, a consortium of historians and film enthusiasts who seek to celebrate and preserve classic film. “We wanted to go beyond the silent frames of the silver screen to show the raw ambition and talent of icons like Clara Bow, Barbara Stanwyck, Joan Crawford, and Bette Davis.”

“These women didn’t just star in movies, they invented the very concept of the modern movie star and built the foundation of the industry we know today,” he added.

Pulling from Film Masters’ vast collection of archival film and images, leading film historians, including Maria Tura and Sloan De Forest, author of the Turner Classic Movies book “The Essential Directors: The Art and Impact of Cinema’s Most In-

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fluential Filmmakers,” speak to the subject matter.

Film historian and writer Julie Kirgo also contributed, while historian, film expert, and screenwriter C. Courtney Joyner penned the script. Together, these experts bring to light how these women of early Hollywood paved their own way and expanded roles both in front of and behind the camera.

Specifically, the film looks at Mary Pickford, who lobbied and advocated for actors and fundamentally changed the studio system, to Barbara Stanwyck, who blazed across the screen and pushed the boundaries of what could be done on camera.

The influence of Clara Bow, who challenged societal norms and thrilled audiences in the Jazz Age, and Joan Crawford, who proved she could act across all genres, are also explored.

Directed and edited by Daniel Griffith, it also examines how early Hollywood often found new stars from the stage and how the studio system will continue to change in the future.



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