

20th Century Studios Presents
A Wendy Finerman Production

A David Frankel Film

THE DEVIL WEARS PRADA

PRODUCTION NOTES

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KEY INFORMATION AND CREDITS

(Please visit Media Kits for a full list of credits)

Directed by: David Frankel

Written by: Aline Brosh McKenna

Based Upon the Characters Created by: Lauren Weisberger

Produced by: Wendy Finerman, p.g.a.

Executive Producers: Michael Bederman, Aline Brosh McKenna, Karen Rosenfelt
Director of Photography: Florian Ballhaus, ASC
Production Designer: Jess Gonchor
Edited by: Andrew Marcus
Music by: Theodore Shapiro
Music Supervisor: Julia Michels
Costume Designer: Molly Rogers
Casting by: Ellen Lewis and Shayna Markowitz

Cast: Meryl Streep (Miranda Priestly), Anne Hathaway (Andy Sachs), Emily Blunt (Emily Charlton), and Stanley Tucci (Nigel Kipling), Justin Theroux (Benji Barnes), Lucy Liu (Sasha Barnes), with Kenneth Branagh (Stuart), B.J. Novak (Jay Ravitz), Simone Ashley (Amari), Tracie Thoms (Lily), Tibor Feldman (Irv Ravitz), Patrick Brammall (Peter), Caleb Hearon (Charlie), Helen J. Shen (Jin)

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SYNOPSIS

Twenty years after making their iconic turns as Miranda, Andy, Emily and Nigel—Meryl Streep, Anne Hathaway, Emily Blunt and Stanley Tucci return to the fashionable streets of New York City and the sleek offices of Runway Magazine in 20th Century Studios’ “The Devil Wears Prada 2,” the eagerly awaited sequel to the 2006 phenomenon that defined a generation. The film is directed by David Frankel, written by Aline Brosh McKenna, produced by Wendy Finerman, and executive produced by Michael Bederman, Karen Rosenfelt and Aline Brosh McKenna.

SPOILER DISCLAIMER

The following notes contain mild spoilers for the film. We kindly ask that you refrain from publishing any details in your coverage that may spoil the viewing experience for audiences.

INSIDE THE VISION:

A Q&A WITH DIRECTOR DAVID FRANKEL

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?

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 standalone 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 maintain 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.

What ultimately served as the impetus that led to this sequel becoming a reality?

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.

“Here's the wonderful thing about this process: We all fell into place like an old family. Many of us stayed friends throughout the years, people have slept over at my house, our kids have grown up together. It was amazing from a talent point of view that we were able to gather everyone together when everyone's off doing their own thing—one person's working on a Nolan film, a Spielberg film and whatnot—but it's even more amazing that we also got a lot of our original department heads together...In the first movie, we became friends. But now, we're family.” – Wendy Finerman, producer

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

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?

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?

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.

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.

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

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.

FROM PAGE TO PRADA:

A Q&A WITH SCREENWRITER ALINE BROSH MCKENNA

Given the original film's popularity, a sequel for "The Devil Wears Prada" could've taken place at any point. Why is now—20 years after the release of the first film—the right time for a follow-up? Twenty years ago, we were all pretty convinced that we shouldn't do a sequel. Everybody was happy to let the film exist on its own. Then the world started to change and we were all aware that these characters—who we thought about often and were still very present for us after all these years—that their lives would've changed quite a bit. So, it started to become more interesting to think about what they'd be doing and how they would deal with the new circumstances of the world that we live in.

And I think that's what we were waiting for: something that allowed us to see these characters in a new light.

What were your early conversations with David Frankel like regarding the sequel? Without giving away any spoilers, is the final version of the film, for the most part, the story you initially pitched?

David and I are friends and have been in touch continuously since the first movie. We started talking in 2004 and never stopped. Our conversations about this movie, and in general, have always been about what's going on with the world, how people are, and what the world's priorities are. The stories we're interested in are about humans and what they go through when their circumstances change or when the world changes around them. Our primary interest was always about characters and their relationships.

David was excited about the ideas I developed and pitched to him, and we spent a lot of time refining them because there was no deadline—it was the sandwich no one had ordered yet. What's unique and special about this sequel is that it didn't come from the studio asking us. It came from the creators of the original film wanting to revisit the material. So, we had a chance to develop it on our own and figure out what we cared about, what we liked, what was interesting to us, and the film is essentially the same story it was from the script stage.

We had incredible partners in the studio off the bat. We were very lucky in that we presented the ideas, and they were immediately on board and understood where this could take us. It happened very quickly. We had our first meeting with Meryl the spring of 2024, and we were shooting a year later, which by Hollywood standards is basically instant.

Unlike the first film, your sequel isn't a direct adaptation of Lauren Weisberger's book. Given that this film was written in response to the changing landscape across so many workplaces, was the choice to take a different creative path from the novel deliberate?

Yes, we wanted to do a different story. The core characters are still Lauren's creations, but this is a new world with new circumstances, dilemmas, predicaments, and an evolution of the relationships.

Meryl Streep's Miranda Priestly inarguably belongs in the pantheon of all-time greatest characters in film. What was it like diving back into this character with her?

It was so exciting just to sit and talk to Meryl again. We spoke for about four or five hours after I sent her the first draft and it was really fun to dive in. She has great questions and great ideas and is a fantastic collaborator. She's exactly what you hope she's going to be. I think everybody who saw the first movie has been dying to know what Miranda Priestly would be up to in these times, so what a joy it was to be able to go and imagine where she is, what she's feeling, and how things are going for her.

As a character, Miranda has changed. The world's changed. I don't know that people fundamentally change their essence, but they do evolve with what's happening in the culture, especially because that's her job. Her job is to understand what people are responding to, what people are wearing, what people are saying, what people are reading. So she's trying to be current, but she also has her ideas about what's important, and I don't think those have changed fundamentally.

I always enjoyed thinking about Miranda Priestly in the last 20 intervening years. As I'm ordering a coffee at Starbucks or getting on an aeroplane, thinking of how she would deal with the minor inconveniences of the world has always amused me. Thinking of how humans deal with the passage

of time, our own relevance in the world, and what it means to not be young anymore. All those questions are so exciting to explore, especially through these characters. And how lucky are we that people are still interested, and we can tell these stories?

What was it like revisiting Andy, Emily and Nigel, and discovering how these characters would interact with each other 20 years later?

I think as everyone involved with this movie has gotten older, our relationships have evolved as well, and it was fun to get back together and explore where these folks are in their relationships to each other. I've always felt a great kinship with Andy Sachs, so I was excited to see how she had weathered the transformation in her business and life in New York City and getting older.

Andy has had a lot of relationships that feel like love stories in these films. There were days where we thought Andy and Miranda was the central love story, but then Andy and Nigel is an important love story, and Andy and Emily is, as well. To me, Emily is a sibling figure for Andy. That's how I've seen it. There's definitely that sense of rivalry and maybe not being as polite to each other as they are to other people, but also, they can be open with each other. So in a funny way, I think it's a family movie, because it's about Andy rediscovering these folks and understanding their place in her life in a different way.

What effect do you hope this film has on viewers, both fans of the first film and folks who are new to "The Devil Wears Prada"?

There's something about this story and these characters and their journeys that seems to inspire joy. There's a wish fulfillment to it, but there's also something very joyful and exciting about watching someone like Andy go for her dreams. I know a lot of people were inspired by her journey the first time, and I hope they can identify with her and the choices that she makes. She's a grown woman now, and she has a different point of view, but in some ways, she's still that cheerful, hopeful, optimistic lady that she was in the first film. So, it is as fun and joyful a movie as you can make about the implosion of several workplaces at the same time. [*Laughs.*]

ICON BEHAVIOR:

CATCHING UP WITH THE MAIN CAST OF "THE DEVIL WEARS PRADA 2"

MERYL STREEP

"Miranda Priestly"

What was your reaction when you learned that a sequel to "The Devil Wears Prada" was greenlit, and why is now the right time for this film?

I think people assumed we'd do another one right away because the first film was such a big hit, but some of us were appalled by the idea because...well, how could you top the first one? So we were happy and moved on to other things. But it wasn't until about two years ago that Aline Brosh McKenna came up with an idea—and she only wanted the right idea at the right moment—that made sense today. And the reason it makes sense today is that so much has changed in the magazine world, in the publishing world, in journalism writ large. The business has vaporized in a way where everybody's trying to figure out how to make it work. And it's in that atmosphere that tension comes in and plot comes in, and all the things that people have to do to keep the ship afloat in these sort of turbulent times come to the fore.

Why do you think the first film became such a cultural touchstone?

I have no idea! I really don't. I thought a lot about it. I think maybe part of it has to do with the idea that "girlbosses" were still emergent and exciting 20 years ago. This was a film about a woman who was the head of a major company, and the major characters were women, and ambitious women at that. So it was all new and fun. Now, of course, that phrase has come under siege, but I think it's still relevant to explore how women lead and in what ways. It's also just really fun. The world is turbulent and fairly dark. The news is upsetting, and it's great to have reminders of what's wonderful, free, beautiful and silly in the world.

Where do we find Miranda at the start of "The Devil Wears Prada 2," and what's happened since we last saw her?

"The Devil Wears Prada 2" begins when Miranda is on top of the world, yet at the same time, there's an earthquake under her feet. The brand is being threatened, and the business model of magazines is disintegrating, and in some ways, the movie is about how to run a cogent or viable company while navigating new waters. She's contending with the exhaustion of that and all the pressures of being at the head of a big corporation.

In what ways do you think Miranda has changed, and in what ways do you think she's just stayed the same?

She's probably a teensy bit meaner like I am, because in time, you give considerably fewer f...considerations to what you say. [Laughs.] She's a little freer, but she's also more precariously placed in her world, and she knows it. She's still canny, however, and she still keeps a tight control over herself and her team. What *hasn't* changed is her appetite for work, for doing what she loves and what she's pretty great at.

Physically, however, she's 76, not 56, so that's different. She has less hair. The person who has done my hair and makeup for 50 years designed the wig for the first film, and so we took that original wig and took a lot of hair out of it and restyled it to be more sleek.

How did you approach stepping back into Miranda's shoes?

With bunions now—that's how I approached it. [Laughs.] Painfully complaining. I can't believe they made women wear those things 50 years ago. Yes, it's delicate-looking or whatever, but it's a painful 16 hours a day in those things! It was not that hard, if I'm being honest, because she felt like a person I knew thoroughly. It just wasn't that much fun to be her, because I'm not like her. And so, the parts of her that were necessary for the role—the restraint, inadvertent cruelties, the lack of emollience in her relationships with people—that was tricky, but easy.

What was it like reuniting with the cast?

I've never really been disunited with them. After the first film, Stanley played my husband in "Julie & Julia," and we are very good friends, and he's married to Emily's sister. It's all very nepotistic! I hadn't kept up with Annie, but she's such a warm, fresh, open person that it was easy to reconnect and get that dynamic going, in which I mean being relentlessly mean to her. [Laughs.] It is quite a new cast that we've assembled on this one: Justin Theroux, and B.J. Novak, who was hilarious.

Speaking of new cast members, we're introduced to a lot of new characters in this film, particularly the assistants played by Simone Ashley, Caleb Hearon, and Helen J. Shen. How does this new cast reflect the evolution within the world of *Runway*?

The old cast members bring the history of the first film. The new ones kind of give it a zing of right now. Simone Ashley was fantastic as my assistant, the new Emily, and she's someone who I think is more clearly an acolyte of Miranda. She sits at her feet and has picked up all the best and the worst of Miranda. She's like a Miranda-in-training, which was hilarious. But they were all so endlessly fascinating and inventive.

What was it like working with your director, David Frankel, again?

David Frankel is such a cool character. He's calm, totally in charge. He doesn't get rattled by all the hysteria around him, and he has unerringly good taste. So when he says he's got it, you're OK. Even when there's a lot of hullabaloo around the shooting, if he says we got it, we got it. I could rely on him. I really like him, and he's just a good man.

Why do you think a movie like this makes for a great theatrical experience?

This would be fun to watch with other people. I think it'll be good at home too, when you can take breaks and go get snacks and watch it again and again and again. But that'll come later. I think the fun of going to the event of seeing a movie on the big screen is seeing it with other people. Even though I don't really like other people, I think it would be fun for other people to see it with other people. I'm just kidding! *[Laughs.]*

ANNE HATHAWAY

"Andy Sachs"

Looking back on the original film, why do you think it became such a cultural touchstone?

I think we had a few things going for us: Meryl Streep, Stanley Tucci, Emily Blunt in one of her first-ever roles. You had these incredible performers, who all had so much chemistry. Then David Frankel, who's not just a brilliant man, but has unbelievable taste, as the person in charge. We had this hilarious script by Aline Brosh McKenna. It was produced by Wendy Finerman and Karen Rosenfelt. Just everyone contributed to it. There was so much love on set while we were making it, and I do genuinely think audiences loved it in return. And it's been this 20-year love affair between the people that made it and the people that made it a part of their lives.

What's it been like seeing your character, Andy, and the film live on through the quotes, memes, and pop culture moments over the last 20 years?

It's lovely. It's kind of like running into a friend from when you were growing up. I just love that people have used it and have been so creative with it and have carried it with them into their lives. There's a universality to this experience...I think that's part of the reason why it stayed relevant—it's because the audience has kept it relevant.

With this new film, in what ways has Andy changed in the last 20 years, and in what ways has she stayed the same?

I think the Andy we meet in "The Devil Wears Prada 2" is someone who has remained true to herself over the last 20 years. She made life choices and set off in a direction that she believed in, and I think she's been really fulfilled by that decision. Her life doesn't necessarily look like anyone else's, but it does look like hers, and she's happy about that. She has professional confidence, which she earned. She knows her way around an office and has a little bit of power now, but is still a lovely person to have in a work environment, and seems like somebody who'd be really fun to be friends with, too.

What did you enjoy most about stepping back into Andy’s shoes?

Seeing everybody! It’s that thing that you hear people say, or maybe you yourself have said: “I wish I could go back to this period of my life knowing what I know now.” And I got to do that. It was beautiful to reunite with these people who were responsible for so many of the incredible things that I’ve enjoyed and experienced in my life. It’s all because of them, and I got to come back 20 years more grateful, 20 years more mature and say, “Thank you, what do you need, and how can I do this?” I was just thrilled for everybody who was able to come back and that we were able to make another round of memories together.

There are some gorgeous scenes that take place in Milan. Do you have a favorite?

It was a scene I wasn’t in, actually. There was a smaller portion of the crew that was going to go film Meryl in the Galleria. And I asked, “Do you think it would be appropriate or welcome if I just came just to watch?” And they said it’d be great. So, I was there. I got to see that scene being filmed, and it’s one of the most beautiful shots I’ve ever seen. I ran up to Meryl after the first take and I told her, “You’ve never been more beautiful than this moment.” So, I’d say that, for me, that moment of finishing the film in the Galleria with everybody getting to see Meryl Streep be Miranda Priestly at the top of her craft in the most beautiful place, was definitely the top for me in Italy.

What does the director, David Frankel, bring to these films that gets you excited for the sequel?

His courage. His courage to take on a sequel when the time felt right to him. He really thought about not just making a satisfying sequel, but making a sequel that had its own reason for being. It’s a genuine continuation of what these characters have been up to the last 20 years. It’s a really courageous thing to not just repeat the past, but to try to reflect the present accurately. And I think he did a superb job and absolutely knocked it out of the park. And it worked because he was indefatigable, focused and fun, but uncompromising—the way you want the boss to be.

What do you think, why do you think the sequel would be such a great theatrical experience for audiences?

When you have a movie that you know is going to elicit an audience response, it’s so much fun to be in that audience. It’s so much fun to hear the laughter and hear the gasps. The joy that people allow themselves to feel in a theater is different. Joy feels different, hope and humor feel different. It’s just a bit *more*, when you get to share it with other people. I grew up in a time when going to the movies was something you looked forward to. I haven’t found anything that replaces the pure enjoyment of going to the movies. But I’m not particular about seats, so maybe that’s just me.

EMILY BLUNT
“Emily Charlton”

What was your reaction when you heard a sequel to “The Devil Wears Prada” was being made?

I think my first thought was, “Well, it has to be the whole gang, otherwise you can’t do it.” [*Laughs.*] We all had a lot of faith in Aline, our amazing screenwriter. She just understands the world so incredibly well, and it was her confidence with the world she was building for the sequel that really got me excited. I knew it would be surreal and wild to be back together 20 years on, because this movie changed my life in ways that I had never anticipated and in ways that have been so lasting.

The demographic of it keeps growing, too. All of my kids' friends are watching it, and I didn't even have kids when I did the movie.

Why do you think this is the right time for a sequel?

The original film served as this sort of nostalgia bank of joy for people. It's a bonding experience: People have had breakups and have gone home and watched "The Devil Wears Prada" to cheer themselves up. They watch it on planes. They watch it when their parents are sick. They watch it every Christmas. There's such unity to it. And I think this is the time where we need joy. We need that escapism with characters that we know and love.

Where do we find Emily at the beginning of the story?

Emily is now in a senior position at Dior. Basically, she's got power now, God help us. And I think she's now in a position where she really enjoys lauding that kind of power over people. The biggest pursuit in her life is to be iconic. I think that's what she wants.

What was it like reuniting with Meryl, Anne and Stanley?

Well, Stanley is now my family, so that reunion is now just ever-present. Stanley married my sister after we worked on the first film together, so it's a dream to work with him again. And with Meryl, this is my fourth film with her. She's like my stage mama now. And Annie is literally one of the first people I befriended in this industry—I was really like a fish out of water in the first film. It was magical slipping back into the shoes of these people and rather effortless how easily we all fell back into step with each other.

What did you most enjoy about stepping back into the role of Emily?

I love this character so much. She's completely mad and completely unfiltered. She's constantly outraged about everything...about *air*. She's outraged about life, and it's very fun to play someone who is so unfiltered, so rude, so watchful and insecure. I mean, I feel for her, I think she's brimming with all kinds of insecurities. She's a lunatic, but I just love playing her so much.

Tell me a little bit about working with director David Frankel.

David is the gem of all gems. The man has tolerance for days. I think he could be standing in the middle of a hurricane and still be calm. He's so steady. He's the kindest man in the world and open to you interpreting things how you would, and he kind of let me take the guardrails off in every scene, which not everyone will let you do. He springboarded my career in a huge way. So, I owe a lot to him!

STANLEY TUCCI

"Nigel Kipling"

When you first heard that "The Devil Wears Prada 2" was happening, what went through your mind, and why does this feel like the right moment for a sequel?

I was very happy to hear that it was happening. I didn't think it was going to happen. I loved playing Nigel, and the original film was one of the best experiences I've ever had. I loved the people that I worked with and I was very excited to work with Emily, who is now my sister-in-law.

Why do you think that the first film became such a cultural touchstone?

Because it's a really good film. That's why—it's a really, really good film and it holds up 20 years later. It still works so well, and excuse me, the characters are very real. There's a romance to it. I think, visually, it's fantastic, and there's a sort of moral to the whole thing.

Where do we meet Nigel when “The Devil Wears Prada 2” begins? What’s happened since we last saw him 20 years ago?

Well, he's still at it. The fashion and media industries have changed. Everything is online, everything is digital, but he's still there plugging away.

What has been the best part about stepping back into this role?

Being able to be with all the people involved. This is just a really, really genuinely nice group of people. There are a lot of new faces in this film as well, and that was a great breath of fresh air. It's very interesting to now be the elder statesman on set.

Why do you think this sequel will be such a great theatrical experience?

This is a very visual film, and I think it's also something that people love to watch together. So to be able to watch, to go with a group of friends or with your family and experience that with the rest of an audience is pretty great, and this movie lends itself to that experience because it's a wonderful, emotional, funny, feel-good movie with intelligence and real humanity, and those are the things that you like to experience together.

RUNWAY 2.0: THE NEXT GENERATION OF ASSISTANTS

SIMONE ASHLEY

“Amari”

Do you remember your reaction the first time you saw “The Devil Wears Prada”?

It quickly became one of my favorite movies. I've watched it so many times. It's the perfect movie to watch when I'm at home alone or with my friends. Or the perfect movie to revisit when you just want something that is guaranteed to entertain you.

How did it feel to step into such an iconic world?

It felt surreal and amazing. But also, I remember David making it very clear from the start that this sequel is a movie of its own, not a remix—so that really helped me step into it all with very present, fresh eyes and mind.

Without giving away any spoilers, what can you say about your character, Amari?

Amari is all business. Aline and I would brainstorm about the kind of life in Manhattan she would have outside of *Runway*. She has a deep passion and education for the world she works in, but also a confidence and very strong sense of self when it comes to assisting and protecting Miranda. I love how Aline introduces her—she's the voice for the younger, newer audience that perhaps didn't grow up with the original.

***Runway* has changed a lot in the last 20 years. Workplace politics and rules have changed, and in Amari, we see an assistant that's no longer cowering in fear, but is kind of keeping Miranda in check. What do you think this film is saying about younger generations and how they're reshaping their workplaces?**

I think we are in a time where younger people are articulating their voices in a much louder and clearer way than before. I think there's a fine line between making yourself bigger than the job and just being from the heart, passionate about what you do and wanting to speak up about it.

What was it like playing this role opposite someone like Meryl Streep? How did you two develop your dynamic?

My entire filming experience felt like a masterclass in acting. I felt very relaxed around her due to her kindness and generosity, and it was really an honor to just watch how she holds herself and works.

What was it like working with Anne Hathaway and Stanley Tucci?

They made me laugh quite a lot. Annie shared her wisdom and advice to me, girl-to-girl, as well as giggles. And Stanley would always find ways to make me laugh. A lot of fond memories with both of them.

A New York Minute with Simone Ashley:

Favorite line from the original film: "Did you fall down and smack your little head on the pavement?"

An unexpected source of inspiration for Amari: "I was recommended to carefully watch Richard Gere in 'American Gigolo.'"

Items taken from set: 0 "There was a pair of Christian Dior J'Adior slingback pumps opposite Amari's desk. In my size, black with white details and writing. I wanted those so badly. I remember the props department saying I could keep them, but I didn't follow up. If they ever magically appeared again, I would take them in a heartbeat!"

CALEB HEARON

"Charlie"

Do you remember the first time you saw "The Devil Wears Prada"? What was your reaction? Do you have a favorite line or moment from the film?

When "The Devil Wears Prada" came out, I was a closeted 11-year-old gay boy in Missouri so, *yeahhhh*, I saw it. I loved it immediately. It made me want to live in New York City so badly that I started compiling lists of colleges in and near New York. My favorite moment was when Nigel told Andy what it was like to read *Runway* as a little boy. And my favorite line was and is: "A million girls would kill for this job."

Without giving away any spoilers, tell me a little about Charlie, the character you play.

Charlie is a sweetheart. I got the impression that he also read *Runway* with a flashlight in bed and looks up to Nigel a lot. He's just happy to be there.

Did you do any preparation or research for your character behind the scenes that informed your portrayal of him?

A few years of it, working as an assistant in Chicago when I was starting out in comedy. They weren't exactly fashion magazine gigs, but I definitely thought back on that time of my life and took inspiration for Charlie. The way you straighten up in your chair and look busy when your boss walks by, how your tone is different when you greet somebody new, the way Charlie would talk to Amari (his most direct superior) versus to other people.

What was it like working with Meryl Streep, Anne Hathaway and Stanley Tucci?

It was incredible to watch them all at work. I couldn't believe I was standing a few feet away from Stan and Meryl while they worked on these characters I've loved my whole life. I spent most of my time with Anne, and I was blown away by her kindness, her preparation, her care for the details, her work ethic, her seemingly neverending supply of energy.

A New York Minute with Caleb Hearon:

First entry-level jobs: About a million of them. I was a receptionist, I walked dogs, I worked at a heating and air conditioning company in sales, I waited tables, I did freelance social media for an off-Broadway play about Ethel Merman. You name it. If it paid, I did it.

First big paycheck purchase: I went to the dentist for the first time in years because it came with health insurance.

A life-changing fashion moment: A few years ago I had a premiere for a film I was in, and I wanted a Bode suit but didn't know how to get one because they don't make my size. So I hired a designer to make a dupe for me to wear, and I felt so good in that suit. Now I'm wearing custom Bode for the premiere of this film.

Items taken from set: 1 I want all of Charlie's shirts but I didn't take any. (Somebody please get me those shirts.) I did take a *Runway Magazine* notepad.

HELEN J. SHEN

"Jin"

What do you like about the original film, and why do you think it became such a classic?

The original film has so many iconic lines and images, and it's comforting to go back to it. The first montage is something that I go back and watch all the time. The soundtrack holds up. And the performances...it's so delicious when Miranda Priestly says anything. I think the combination of the world building and the performances gave the first movie an enduring, lasting factor, and now we're back in this technicolour world and couldn't be more excited about it.

Did you do any preparation or research for your character behind the scenes that viewers may or may not be able to clock right away, but definitely informed your portrayal of her?

I was performing in the Broadway musical "Maybe Happy Ending" at night while I was shooting this film during the day. The biggest difference between the two characters was that one was a human

during the present day and one was a robot in an imagined future. Though the two pieces were vastly different in subject matter, I was using the comedy education that I was receiving doing a theater piece every night to really hone in on the comedy in this film.

Without giving away any spoilers, what can you say about Jin, your character in the film?

I think *Runway* has changed a lot, but I would say that Jin has a kind of hunger that actually mirrors Andy's hunger from when she was an assistant. And I think that their teamwork together helps bring about a creative solution to a problem.

A New York Minute with Helen J. Shen:

An item she was gifted from the set: "Aline Brosh McKenna snuck me a copy of a *Runway* magazine prop as a wrap present."

Items she wishes she could've taken: 2 "I wanted to keep a Gaultier dress that Jin wore toward the end of the film, and I wanted to keep her vintage Casio Baby-G watch."

NEW POWER PLAYERS IN THE PRADA-VERSE

KENNETH BRANAGH

"Stuart"

Kenneth Branagh on...

Stuart's backstory:

"Stuart is an artist. He's a musician. He plays the violin but he also composes. He's had troubles in his own life with some demons that he's had to overcome, and our sense is that probably Miranda has helped him with those. And for that support, he is eternally grateful. I have the sense that perhaps, distinct from other men, he doesn't need things from her in the same way. So, there's an independence of spirit, which she might admire or respect at least. There's a kind of maverick artist spirit, which she might also be amused by or at least be familiar with."

Why the first film remains a favorite for so many people:

"I think the phrase 'timeless classic' applies. I'd say it's a flawless film because it has brilliant performances inside a very well-constructed script that is funny and heartfelt at times. It's insightful about human behavior, but it's all wrapped up in effortlessly enjoyable entertainment. All of that is a magic combination, and very, very, very hard to do. I watched it again before beginning work on this sequel, and it's a really wonderful picture."

Working with Meryl Streep:

"I had not acted with Meryl Streep before. She's been, for so many, a great role model in terms of her body of work, which is of course unparalleled, and she stands for the highest level of creative excellence. She's worked with the best, she represents the best, and she's a beacon for the very best that acting could possibly provide...When you watch the greats, there's always a genuine and unaffected level of playfulness, which they understand to be part of what makes something feel real

and joyous and, and sparkling. They somehow can find a way to get to that moment of joy that often presents a human being in a very electrifying way. She does not phone anything in, of course, she's not glib, she's not casual, she won't overthink it. She knows how to be light with things but rigorous. It was an honor to work with her."

LUCY LIU

"Sasha"

Director David Frankel on Lucy Liu's portrayal of Sasha:

"Sasha's a woman who's been through some highs and some surprising lows, at least in her relationship, and is determined to make a difference in the world and celebrate what she perceives to be essential and worth protecting. Lucy understood Sasha instinctively—both her charming, glamorous side and the part of her that wants to clothe and feed the world."

JUSTIN THEROUX

"Benji"

Director David Frankel on Justin Theroux's portrayal of Benji:

"Justin couldn't have been more enthusiastic about being a part of our family, even if it was a small role on paper. He had the freedom to play with the role, and we embraced all his ideas. Benji's a character who doesn't seem like he's got all his marbles at all times, and yet when he's talking about something that he understands and is important to him, he's absolutely brilliant and incisive and a little terrifying."

B.J. NOVAK

"Jay"

B.J. Novak on...

How he got involved in the film:

"I got a call from Aline Brosh McKenna, the screenwriter. Anytime I get a call from Aline to do something she wrote, I live to do it—don't tell her. But when she told me this was for "The Devil Wears Prada 2" and I had scenes with Meryl Streep, it was hard to keep a straight face. It was the best call I'd ever gotten. She said, 'I really hope you're free and you can do it.' And I thought, *I would do this for free. I would quit a job to do this.* It was a dream come true."

How his wardrobe informed his portrayal of Jay:

"In the script, he was described as a guy who wears expensive synthetic activewear. That told me a lot. That tells me he likes to be comfortable. He thinks of himself as modern. This is a guy who sees himself on the move."

PATRICK BRAMMALL

"Peter"

Patrick Brammall on...

Playing Peter:

“I’m Australian, and I got to play Peter in my natural accent. He’s a very down-to-earth guy, but savvy as well. I’d like to think he came up from Australia and made his way into a position where he is able to go from a humbler background to doing what he does. He’s smart, he’s got a strong work ethic, and he understands the value of compromise.”

Working with Anne Hathaway:

“It was a dream to work with Anne. I quickly found out how fun she is in a scene. She’s loosey-goosey, ready to pivot and ready to play. It was fun for us to work, even in environments where there’s paparazzi and everyone is watching. We quickly developed a rapport, and it was a lot of fun.”

RUNWAY-READY: DRESSING THE CAST OF “THE DEVIL WEARS PRADA 2”

Costume Designer: Molly Rogers

After having worked alongside legendary costume designer Patricia Field as a creative partner across a number of iconic films and series, Molly Rogers now sits at the helm of the sartorial ship as the sequel’s head costume designer.

While Rogers is the first to admit that “[her] nature is to throw a pigeon purse on someone and create a fashion moment” (referencing a much-discussed look that Carrie Bradshaw sported in a 2023 episode of “And Just Like That”), her goal for the sequel was to continue the legacy of the first film by creating timeless looks. “Things needed to not be part of a trend,” she says. “I really had to pull back on pieces I knew wouldn’t hold up for the next 20 years, no matter how much it hurt to send some items back. The looks needed to last.”

ANDY SACHS

- Splashed across the first page of Rogers’ lookbook for Andy Sachs are two words in big, bold letters: *Feminine Menswear*. “Think Annie Hall meets Katharine Hepburn,” says Rogers, who outfitted Anne Hathaway primarily in vests, soft blazers, and blouses with high-waisted pants.
- As a reporter, the character’s wardrobe needed to look lived-in, with vintage finds mixed with newer pieces. “Andy’s a world traveler, so the thinking was that when she was on assignment somewhere, she’d pick up stuff at consignment or vintage stores. She’s a smart person, she’s not oblivious to fashion. She learned a few things from her time at *Runway*.”
- Hathaway had upwards of 47 outfit changes in the film. Here are Rogers’ favorite looks:
 1. The Last Supper in Milan: A menswear-inspired black velvet pant with beaded striped suspenders from Armani Privé’s Fall 2024 collection along with pieces from Rogers’ favorite Greek jewellery designer, Nikos Koulis.

2. Andy's press award outfit: Dolce & Gabbana blazer, striped wool pants from Loewe, a silk elastane top from Romeo Gigli, a gold toggle necklace from Jemma Wynne, a pearl necklace from Tamushka customized by James Banks, and a Coach messenger bag that became a defining character piece.
 3. Meeting Emily at Dior: matching archival vest and pants from Jean Paul Gaultier, Saint Laurent booties, a malachite ring from Tarin Thomas, and the aforementioned Coach messenger bag.
 4. A silk Tom Ford blouse, Valentino palazzo pants, Louis Vuitton jacket, Aquazzura boots, a metal box purse from Dellaluna, Chanel sunglasses, and Jemma Wynne earrings, worn during a hotel room showdown in Milan.
 5. In Milan: A stunning two-piece boucle top and skirt, belt, and three-piece quilted purse, all from Chanel.
 6. Andy's Hamptons dress is Gabriela Hearst with Chloé shoes, a Fendi tote, and a bucket hat from Amor Y Mezcal.
 7. Irv's birthday party: A sparkling blue Paco Rabanne dress with Rene Caovilla heels, Rabanne purse, and jewellery from Fred Leighton, Jemma Wynne and Sophie Blake.
- Fun fact: The now-famous cerulean blue sweater was one of the only items from the first film that was saved in the archives, soup stain and all. [**Spoiler:** Because of said soup stain, a dupe needed to be sourced for its reappearance in the sequel.]

MIRANDA PRIESTLY

- Rogers wanted Miranda Priestly's go-to silhouette to serve as a uniform. "We looked to people like Karl Lagerfeld, who stuck to a uniform that just worked. In the first movie, we had cropped jackets and pencil skirts, so that was our roadmap for the sequel," says Rogers.
- Streep collaborated with Rogers heavily on many of her looks. She also sourced an item herself that ended up being one of the film's most surprising high-low moments: She purchased a pair of silver hoop earrings from none other than American drugstore chain CVS. Says Rogers, "Meryl came in the first fitting and she pulled out of her purse the perfect sized silver hoop earrings. We were searching everywhere for a pair that wouldn't pull focus from her wig, but was a good enough size that they didn't disappear. Miranda wouldn't wear a wimpy earring. We only had the one pair that Meryl bought, and we were terrified we would lose one!"
- Streep had approximately 28 outfit changes in the film. Here are some of Rogers' favorites:

1. In the first office scene, Miranda wears a grey jacket and skirt from Sa Su Phi, heels from DeiMille, a cream purse by Pinel et Pinel, a bracelet and necklace by Briony Raymond, and the aforementioned earrings from CVS.
2. There were only two custom-made pieces in the film. Miranda Priestly, naturally, sports one of them for *Runway's* gala. Pierpaolo Piccioli had just joined Balenciaga when he created the one-of-a-kind red ballgown for Streep.
3. For a meeting with a group of consultants, Streep wears a tasseled Dries Van Noten jacket, which Rogers says she chose as “a spiritual bookend” to the beaded sequined jacket Miranda wore in the first film when she delivered her powerful monologue about cerulean blue. Jacket is worn with a lavender Libertine blouse, Gabriela Hearst skirt and Gucci heels.
4. It was crucial for Streep to wear Armani in Milan—an homage to the legendary Italian designer who sadly passed away during filming. During a scene in the Last Supper Museum (a space that was recreated for filming purposes, more on that below), Streep wears an Armani Privé jeweled evening duster with a blouse from Oud, Carolina Herrera pants, and YSL heels.
5. A rhinestone collar worn at Irv's birthday party was sourced from a vintage market in New York. It was the first piece Rogers purchased for the film.

EMILY CHARLTON

- According to Rogers, Emily was the character that every shopper on her team wanted to shop for because they could push the envelope when it came to edginess. “All of Emily's clothes in the first movie came from Century 21. This time around, everyone offered to dress her.”
- Among Rogers' favorite Emily looks:
 1. A houndstooth suit made by Jonathan Anderson for Dior, worn with a Zimmermann cape, and thigh-high Louboutin boots during a lunch date in Milan.
 2. Archival Jean Paul Gaultier overalls with a Dior tee and scarf during construction in the Dior flagship store.
 3. A Dior blouse, Jean Paul Gaultier pants, Wiederhoeft corset, and Brandon Blackwood heels for an unexpected *Runway* reunion.
 4. A Dior dress, Peter Do skirt, Alexander McQueen heels, a box purse from Mark Cross, and a vintage Dior beret for a gathering for Irv.
 5. A Rick Owens gown, Massimo Dutti belt, vintage silver apron, Louboutin heels, and jewellery by Gallery Lulo for Irv's birthday party.

NIGEL KIPLING

- Rogers' favorite looks for Nigel include:
 1. A Dolce & Gabbana jacket, Zegna pants, Paul Stuart shoes, Giorgio Armani bow tie, David Yurman bracelets, and Pucci pocket square for his final look in Milan.

2. A three-piece Dolce & Gabbana suit, kerchief, and pocket square for the designer's show.
3. A three-piece Saville Row Richard James glen plaid suit, Turnbull & Asser shirt, vintage tie, Berluti bag, and Santoni shoes for a meeting at Dior.
4. A custom three-piece Zegna tuxedo for the *Runway* gala.
5. A camel Tom Ford jacket, vintage scarf, Berwick pants, and Stubbs & Wootton shoes for the flight to Milan.

THE ASSISTANTS

- Simone Ashley's gala dress is archival Jean Paul Gaultier.
- Caleb Hearon's character, Charlie, is seated for most of the film, but his shirts were custom-made to fit perfectly.
- Helen J. Shen's character, Jin, was the thrift store darling of the group. Her look was inspired by a seller at one of Rogers' favorite vintage markets who has a fondness for wearing multiple clips in her hair.

RUNWAY IN MILAN

- A who's-who of Italian designers provided looks that production could feature in the show, including Emilio Pucci, Etro, Fendi, Moschino, Missoni, Prada, Dolce & Gabbana, Lorenzo Seghezzi, Rosamosario, Roberto Cavalli, and Antonio Marras.

A TALE OF TWO FASHION CAPITALS:

A LOCATIONS GUIDE TO "THE DEVIL WEARS PRADA 2"

Production Designer: Jess Gonchor

Jess Gonchor, who served as the production designer on the first film and created a range of

indelible sets on films such as “Capote,” “Hail, Caesar!,” “No Country for Old Men,” and 2019’s “Little Women,” among others, reunited with the filmmakers to update the spaces in “The Devil Wears Prada 2” for modern audiences.

NEW YORK

- Aside from a few posters and photographs that were saved from the original set, Miranda Priestly’s office was largely redone from scratch. Wanting to give the office a little weight, Gonchor placed stacks of magazines about. “I grew up in a house where my dad had a bunch of *National Geographic* magazines in the basement, and my mother would joke about them affecting the gravitational pull of the Earth. So, I just wanted to recreate that weight, kind of like Miranda’s holding on to that print media physically and metaphorically,” he says.
- The *Runway* offices for the sequel were about eight times the size of the first production. “We had the luxury this time of building something bigger. So we played around with having big, long common desks in the bullpen that we modeled after the bullpen at *Vogue*, though ours is more exaggerated.”
- While Sasha Barnes’ sprawling estate is located in Vermont in the film, production was able to find a location much closer to New York City: Billy Joel’s 26-acre mansion in Oyster Bay, Long Island, which had been put [on the market](#) when pre-production began. Miranda Priestly’s Hamptons home was shot a few houses down on location in Center Island.
- Other New York locations included: the exterior of the American Museum of Natural History, which served as the location for the *Runway* gala; the lobby of McGraw-Hill, which serves as the lobby of the fictional Elias-Clarke publishing behemoth as it did in the first film; and the Upper East Side townhouse seen in the original film, which was used again in the sequel.

MILAN

- The interior of Leonardo da Vinci’s [Last Supper Museum](#) was replicated on a soundstage, as any lighting from the production would’ve damaged the real painting. A team of highly skilled Italian scenic painters, led by a woman who manages backdrops for an opera in Rome, built and painted a room about 3/4 of the size of the original.

- *Runway's* fashion show takes place at [The Accademia di Brera](#), a fine arts school in Milan. The scene was originally supposed to take place in front of the Duomo; however, the Brera was ultimately chosen for the privacy it afforded the cast and crew (and helped to keep a certain cameo under wraps). The runway for the show was built over five days by a local crew who puts together actual fashion shows in Milan.
- [Villa Balbiano](#), an event space, served as Benji Barnes' villa in Lake Como. Gonchor and his team installed the location with a fresh lawn and statue garden for the shoot.
- While the hotel rooms were all filmed at the Woolworth mansion on Long Island, the lobby scenes and exteriors were shot at the [Palazzo Parigi](#).
- Various other locations in Milan included: Villa Arconati, the church courtyard at Santa Maria delle Grazie, Palazzo Clerici, and the [Galleria Vittorio Emanuele II](#).

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