

Lucas and Alex Krost Podcast Transcript

The interview excerpted here took place on November 17, 2010.

Betty Belanus: Tell us a little bit about your individual trainings. How did you get into this business in the first place?

Lucas Krost: Well, I applied for a job at Victoria's Secret, and they shut me down...

Alex Krost: But actually—

BB: So you did the next best fun thing, right?

LK: Absolutely, if I can't work at the mall....

AK: You did cinema at VCU [Virginia Commonwealth University].

LK: I did, yeah. I went to VCU's film program. And actually the day I graduated I got my first call to be on a movie set. I'd worked on *Iron Jawed Angels* (2004) for like two days. But I got the call to be the production assistant on *The New World* (2005). So I'm literally in my cap and gown and we're at my celebration party, and I get a call from the production office and they're like, "We need a PA." So I was the first PA on *The New World*.

AK: Cleaning out—

LK: —cleaning out—my first job was literally...they're like, "All right, you need to be at Eastern State Mental Hospital in Williamsburg at 6 p.m. tomorrow." So I'm like, "All right." I arrive, they give me the key—no they didn't even give me the key—they open this wing of the hospital that's been closed down. And the rest of the hospital's active. It's shut down, there's like one flickering fluorescent bulb in this place, and they're like, "All right, you need to clean this out"—

AK: And think *One Flew Over the Cuckoo's Nest*, too, just that whole setup of the building.

LK: Yeah. It was terrifying, and they locked me in. I literally was like, "All right, who's playing a joke on me, because this is awful." And so that was my intro to *The New World*—I cleaned out the psych ward and got it ready for the production office to land.

AK: And you got me in, didn't you, initially? I was doing research for a writer in town and then I was in between books, so they needed another PA in the office. So he was like, "Oh, I know someone." So I was in the office, doing office runs and whatever. And it was just so exciting because I'd been working for myself for three years, doing research, no one around me. So I was like, "Wow, it's so nice to be around people." And everyone was so friendly and fun.

LK: But there was an awesome little subsurface story from *The New World*, which is that we got engaged on it.

AK: We did get engaged on it.

LK: And so everyone was kind of following our romance on it.

AK: But a lot of people didn't know who we were.

LK: Yeah, because Alex is all business on set, no doubt. So we went away one weekend and came back and announced that we'd gotten engaged.

AK: Well, they announced it on set.

LK: And so Colin [Farrell] took us out for our engagement dinner.

AK: Bought sushi for the whole crew.

LK: Yeah, it was pretty cool. *The New World* was probably my best experience on a set because it was so like a family.

AK: And it was hard, I think, too. Like the conditions were hard.

BB: Didn't it rain the whole time or something?

LK: It rained the whole time.

AK: And so muddy. They had to put... what do you call those, those crates down just for the vehicles to get—

LK: Pallets.

AK: So everyone really worked hard, like physically and everything. Everyone always had ticks on them, covered in mud, and the heat...but it did create this good bonding.

LK: At the end of that four months you just, you knew you'd accomplished something amazing. But also, that film, just to watch Terrence Malick do what he does was an honor. It was beautiful. And I remember the moment that—everyone thought Terry was crazy. They were like, he's this insane auteur, you know? But we were on a pier on the James River, literally in like hurricane winds. And the set medic is like, "Dude, we gotta go, there's lightning less than a mile away. We've gotta go." And Terry's like, "No, just hold on." He's rolling and rolling and rolling. And right then, this swarm, this huge flock of birds starts spiraling towards the camera. And goes past. And a lightning strike hits right behind them, with Q'orianka [Kilcher] and Colin right in frame. And he was like, "Cut. We got it." Walked away. You know, so like to have that kind of instinct.

AK: Meanwhile the producers are mad because of the danger.

LK: Film is so many levels and so many layers. You know there's the surface about what you see. And if you're going to it just as an escape, great, it's that. But the really talented filmmakers have that, then they have about ten layers of subtext, that if you get it you're like, "Wow, really? He thought a lot about this before he did it." And here's the great thing about this community: when it's work, it's work. But every single person in this community, if you're like, "Hey I'm doing something for fun and for the love of the game," they're like, "Okay, what do we do?" Kid [Richmond] was like, "I have a car, let's wreck it." People embrace this not just as a job. It's something that they believe in wholeheartedly.

AK: And just love to do.

LK: And you know, the importance of what we do is not getting the next job. We should be telling a good story.