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APPENDIXES

SCENE 20 (0:08:06 - 0:10:15)

INT. RUNWAY - MIRANDA'S OFFICE -- DAY

ANDY walks in. MIRANDA'S office is chic, clean, walls lined with photos by Avedon, Penn, Testino and Meisel. We see large framed photo of MIRANDA, her husband STEPHEN and her twin GIRLS, CASSIDY and CAROLINE, in the Hamptons. The iced Pellegrino sits on a coaster on the desk. A pile of magazines is fanned out precisely on a table

MIRANDA
Who are you?

ANDY hands her resume to MIRANDA. MIRANDA ignores it.

ANDY
My name is Andy Sachs. I recently graduated from--

MIRANDA
What are you doing here?

ANDY
I think I could do a good job as your assistant and--

MIRANDA gives her a look.

ANDY (CONT'D)
(fast, blurting)
I came to New York to be a journalist and I sent letters to everyone and I finally got a call from Elias-Clarke and met with Sherry in Human Resources and basically it's this or Auto Universe.

ANDY stops, can't quite believe she said that. MIRANDA takes in this burst of honesty.

MIRANDA
So you don't read Runway?

ANDY
No.

MIRANDA

And before today, you had never heard
of me?

ANDY

No.

MIRANDA

And you have no style or sense of
fashion.

ANDY

That depends on--

MIRANDA

That wasn't a question.

ANDY

I was Editor in Chief of the Daily
Northwestern. I won a national
competition for college journalists
with a series on the janitor's union --
MIRANDA holds up her hand.

MIRANDA

That's all.

ANDY, startled by the abruptness, keeps talking.

ANDY

--that uncovered the exploitation of--

*MIRANDA stares. ANDY abruptly stops talking. Heads for the
door. Then she stops and turns.*

ANDY (CONT'D)

Okay, you're right. I don't fit in
here. I'm not glamorous or skinny and
I don't know much about fashion. But
I'm smart, I learn fast and I will
work very hard.

*And... MIRANDA says nothing. Just then we hear a voice,
someone heading into MIRANDA'S office.*

NIGEL

We got the exclusive on the yellow Cavalli for Gwyneth, the one he showed with a huge feathered headpiece, but she'll look like she's working the mainstage at the Golden Nugget, so instead...

NIGEL stops when he sees ANDY.

ANDY

(to MIRANDA)

Thank you for your time.

She summons all her dignity and exits, walking past NIGEL, who looks at MIRANDA.

NIGEL

Who IS that sad little person? Are we doing a Before and After piece I don't

SCENE 31 (0:12:34 – 0:12:42)

INT. RUNWAY – MIRANDA'S OFFICE – DAY

MIRANDA is standing by the door to her office as LUCIA, a beautiful Brazilian woman who is one of the Senior Editors, walks in with a couple of FASHION ASSISTANTS.

MIRANDA

Is there some reason that my coffee isn't here? Has she died or something?

EMILY looks panicked.

SCENE 45 (0:21:51 – 0:24:28)

INT. RUNWAY – MIRANDA'S OFFICE – DAY

Accessories are spread out on the floor in basket trays. Clothes are on racks. MIRANDA clicks through the racks.

MIRANDA

No... No... No... I swear I don't

understand why it's so difficult for
you to pull together a decent runthrough.
You had hours to prepare...

(continues clicking)

Where are all the advertisers?

LUCIA

We have some pieces from Banana
Republic and—

MIRANDA

We need more.

MIRANDA holds up a skirt. Shows it to Nigel.

MIRANDA (CONT'D)

What do you think?

NIGEL

You know me. A full ballerina skirt
with a hint of saloon and I'm on
board.

MIRANDA

Is it too much like the--

NIGEL

--LaCroix from July? I thought of
that, but with the right accessories,
it could work...

MIRANDA nods. He's right of course.

MIRANDA

Where are the belts for this skirt?

*JOCELYN races over and holds up two belts. MIRANDA studies
them. ANDY looks at them too. To us, and to her, they look
exactly the same.*

JOCELYN

Tough call. They're so different.

*ANDY lets out a little giggle. And it's like she set off a
grenade. Slowly everyone turns to her.*

MIRANDA
Is something funny?

ANDY
No, no, no. It's just...

And MIRANDA says nothing. ANDY twists in the wind.

ANDY (CONT'D)
It's just that both of those belts
look the same to me. I'm still
learning about this stuff, so—

*And the silence is deafening. Everyone looks to see what
MIRANDA will do.*

MIRANDA
This... stuff? Okay. I understand. You
think this has nothing to do with you.
You go to your closet and select, say,
that lumpy blue sweater because you're
trying to tell the world that you take
yourself too seriously to care about
what's on your body. What you don't
know is that your sweater is not blue.
It's not even sky blue. It's cerulean.
You also don't know that in 2002, De
La Renta did a collection of cerulean
gowns, Yves St. Laurent showed a
cerulean military jacket, Dolce did
skirts with cerulean beads, and in our
September issue we did the definitive
layout on the color. Cerulean quickly
appeared in eight other major
collections, then the secondary and
department store lines and then
trickled down to some lovely Casual
Corner, where you no doubt stumbled on
it.

MIRANDA (CONT'D)
That color is worth millions of
dollars and many jobs. And here you
are, thinking you've made a choice
that exempts you from the fashion
industry. In truth, you are wearing a

sweater that was selected for you by
the people in this room. From a pile
of stuff.

She smiles at ANDY. Who quakes.

MIRANDA (CONT'D)
That's all.

SCENE 47 (0:25:45 – 0:25:48)

INT. RUNWAY – BULLPEN – DAY

MIRANDA walks past ANDY. ANDY puts her best face on.

ANDY
Good morning, Miranda!

Thwack! Miranda's coat lands on Andy's desk.

MIRANDA
Get me Isaac.

*We see ANDY look through the computerized address book, find
the number.*

Thwack! Another coat lands on ANDY'S desk.

SCENE 47C (0:25:52 – 0:25:55)

INT. RUNWAY BULLPEN – DAY

Thwack! Another coat.

MIRANDA
I don't see my breakfast here. Where are my eggs?

SCENE 56 (0:30:20 – 0:31:37)

INT. RUNWAY – MIRANDA'S OFFICE – DAY

ANDY stands in front of MIRANDA'S desk, cowed.

MIRANDA

The girls' recital was wonderful. They played Rachmaninoff and everyone loved it. Except for me... because I was not there.

ANDY

I'm so sorry, Miranda.

MIRANDA turns away from the window to look at ANDY.

MIRANDA

Do you know why I hired you?

ANDY shakes her head. MIRANDA turns to face her.

MIRANDA (CONT'D)

I always hire the same girl, stylish, slender, worships the magazine. And often they turn out to be disappointing and stupid.

ANDY blanches.

MIRANDA (CONT'D)

But you, with your fancy resume and your big speech about your so-called work ethic-- I thought you would be different. I thought, go ahead, take a chance, hire the smart, fat girl.

ANDY'S eyes widen (she's not even remotely fat, of course.)

MIRANDA (CONT'D)

I had hope. I always have hope. But you're as disappointing as anyone else.

ANDY

I did everything I could think of—

MIRANDA

That's all.

And she goes back to her work. ANDY stands there a second, then leaves. And we see her eyes start to well.

SCENE 99 (0:49:08 – 0:49:45)

INT. RUNWAY – MIRANDA’S OFFICE – DAY

ANDY walks in, apprehensive.

ANDY

Miranda, about last night, I—

MIRANDA

I need the new Harry Potter book for
the twins.

ANDY

Of course. I’ll run down to Barnes &
Noble right now.

MIRANDA

Did you fall down and smack your
little head on the pavement?

ANDY

Not that I can recall.

MIRANDA

We have all the published Harry Potter
books. The girls want to know what
happens next.

*ANDY stands there a moment, fully aware of the impossibility
of what MIRANDA just asks.*

ANDY

So you want the... unpublished
manuscript.

MIRANDA gives her a look. Is there a problem?

MIRANDA

We know everyone in publishing.
Shouldn’t be a problem.

(beat)

You can do anything, right?

SCENE 135 - 135A (1:06:47 – 1:08:28)

INT. LIVING ROOM – NIGHT

ANDY walks in, curious. And scared. ANDY steps into the apartment,

MIRANDA

Paris is the most important week of my year. I need the best team possible with me.

And this is when ANDY starts to have a bad feeling.

MIRANDA (CONT'D)

That no longer includes Emily.

ANDY realizes...

ANDY

Wait. You want ME to -- oh, no. No, no. Emily would die. Her whole life is about Paris.

MIRANDA stares. Doesn't care.

ANDY (CONT'D)

She hasn't eaten in weeks. I can't do that, Miranda. I can't.

MIRANDA

If you don't go, I'll assume you're not serious about your future at Runway or any other publication.

ANDY looks at her.

MIRANDA (CONT'D)

The decision is yours.

ANDY

But--

MIRANDA

That's all.