

GIA

by

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Original Script	4/15/97
Revised Blue	5/5/97
Revised Pink	5/19/97
Revised Yellow	5/28/97
Revised Green	6/1/97
Revised Goldenrod	6/5/97
Revised Buff	6/16/97
Revised Cherry	7/1/97

1 INT WHITE ROOM - DAY

CLOSE ON: GIA'S FACE -- her eyes, her lips, her cheeks as make-up is being meticulously, carefully, painstakingly applied.

GIA (V.O.)

Once upon a time, in a kingdom far
far away, there lived a young
girl... a young woman... no, a young
girl whose hair was made of gold.

CUT TO:

2 INT. BALLROOM - PARIS - DAY

A MOB of FASHIONISTAS -- well dressed monsters packed like
glittering pigs along a runway, SCREAMING at the top of their
lungs, chanting...

THE MOB

Gia! Gia! Gia! Gia!

On the runway, a dozen MODELS -- slim, blonde, tall, elegant
-- moving smoothly the way models moved before Gia hit the
scene.

GIA (V.O.)

And when the people of the kingdom,
the people who lived in her village
saw her, they said, Oh! how
beautiful she is...

3 INT. BACKSTAGE - PARIS - DAY

GIA in the midst of the frantic madness, people working on
her hair and make-up. She looks at the camera and smiles --
beautiful, disarming, lovely.

GIA

...and they showed her a beautiful
house and they said come and live
here forever...

VOICE (O.S.)

Is this a fairy tale?

An Assistant Designer sails by...

ASSISTANT

Gia! Vite! Vite! Vite!

GIA gets up and heads for the runway. Camera FOLLOWS her through the mayhem. As she goes, she shouts over the noise

GIA

... she left her mother and father
and went to live in the beautiful
house. And all the people loved her
because she was so beautiful. And
she was very, very happy...

VOICE (O.S.)

Did you make this up?

She moves toward the stage, laughing, unable to hear him.

GIA

What?

4 INT. BALLROOM - DAY

4

GIA bursts onto the runway in what we can finally SEE is a wedding gown. The CROWD goes wild, screaming.

GIA works the crowd, prowling the runway in her own inimitable and irreverent style. The MUSIC explodes. BALLOONS fall from the ceiling. Confetti, streamers.

KATHLEEN (V.O.)

Once upon a time, once upon a
time...

4A INT. ATTIC - PHILADELPHIA - DAY (1986)

4A

Kathleen's hands pull Gia's journal from a box. Kathleen looks through it, she speaks to someone off camera.

KATHLEEN

It was a fairy tale. A fairy tale
come true.

(pause)

I had two boys, you know? But boys

(MORE)

KATHLEEN (CONT'D)
you lose. They get married, they go
with other women. A girl is yours
forever. When Gia was born, I said
this one is mine. All mine.

5 INT KATHLEEN'S BEDROOM - PHILADELPHIA - DAY (1971) 5

Gia's mother, Kathleen and an eleven-year-old Gia stand side
by side in front of a mirror.

KATHLEEN
Oh, look, honey. Look at you. Look
at me, look at us.

Gia has a hard time standing still. She laughs and hides in
her mother's skirt and runs in circles.

KATHLEEN (CONT'D)

Look how pretty we are. 'Do be da
pittiest, pittiest girl. Huh? Huh?
Do be dat?"

GIA

Yes, I do. "I do be da pittiest. I
do. I do be dat?"

Kathleen kisses her. Gia is ecstatic. She parades around
her mother like a runway model.

SOUND of the fashion show and the CROWD chanting, "Gia! Gia!
Gia!" grows louder.

6 INT. BALLROOM - PARIS

6

The FASHION SHOW CONTINUES.

GIA dances up and down the runway, having the time of her
life. She grabs a video camera from a photographer and
points it at the crowd. We SEE the people from her point of
view, through the lens.

7 INT. KATHLEEN'S BEDROOM - NIGHT (1971)

7

NOISE of a fight in the background -- Kathleen and her
husband, JOE. Gia is writing her name on the wall, over and
over again. She writes faster, pressing harder, trying
magically to make the fight go away.

8 INT. GIA'S HOUSE - NIGHT

8

GIA'S POV - moving through the house. SOUNDS of the fight
continue. Gia's brothers, JOEY and MICHAEL (twelve and
thirteen) duck into their room and close the door. Gia keeps
moving, down the stairs, fearless, toward...

9 INT. KITCHEN - NIGHT

9

ANGLE: KATHLEEN and JOE are at each other's throat.

JOE

Fucking whore!

KATHLEEN

Get out of here.

Joe grabs her, reaches under her dress, tries to get his hand
between her legs.

JOE
Let me see! Did he fuck you? Let
me see!

KATHLEEN
Get your hands off me.

JOE
Let me feel.

KATHLEEN
You pig. You make me want to die.

She takes a bottle of pills from her purse, starts to swallow
them.

JOE
Who else has been in here?! Who
else besides me?!

KATHLEEN
Die!

Joe smacks the bottle of pills away, then digs his fingers
into her mouth, pulling out the pills. Both of them are
crying now.

JOE
You'll die when I tell you to die.
You hear me?!

KATHLEEN
Oh, Joe. Joe...

And suddenly... he is kissing her mouth and she is responding
and it is very hard to tell whether they are trying to hurt
each other or make love to each other.

CLOSE ON: GIA watching them.

THIS SCENE WILL BE SHOT ON THE DAY IF TIME PERMITS.
OTHERWISE, IT IS OMITTED.

~~OFF~~ 10 INT. BATHROOM - NIGHT

10-9

KATHLEEN is soaking in a tub, a drink in one hand, a cigarette in the other -- trying to figure out her life. GIA comes in. Kathleen opens her arms to her, kisses her. Gia takes a washcloth and runs it over Kathleen's neck, arms, breast...

NOTE: THIS now plays in the bedroom:
Young Gia massages Kathleen's feet.

11 INT. KATHLEEN'S BEDROOM - DAY

11

Gia is writing in a cheap notebook -- her journal. She has tears in her eyes.

GIA
Once upon a time, in a kingdom far
away, there lived a young girl...

GIA'S POV (THROUGH WINDOW) - Kathleen is putting her suitcases into a taxi. She gets into the cab. The cab pulls away.

12 OMITTED

12

*

13 OMITTED

13

*

THIS SCENE WILL BE SHOT ON THE DAY IF TIME PERMITS.
OTHERWISE, IT IS OMITTED.

12 INT. STAIRS - NIGHT

12

CLOSE ON: GIA'S TINY FEET in a pair of Kathleen's shoes.
And then the rest of her, dressed in her mother's clothing --
high heels, lipstick, jewelry -- a ten-year-old playing
"mother." FOLLOW her into...

(W/SC13) in Den.

14 INT. ATTIC - PHILADELPHIA - DAY (1986)

14

Kathleen speaks to someone off camera.

KATHLEEN

Maybe I should have stayed. Joe and
I would have killed each other -- we
would have been dead, but at least
we would have been there. You know?

From another box she pulls out a child's dress and a long
lock of hair.

KATHLEEN (CONT'D)

So cute.

15 OMITTED

15

*

16 EXT. HOAGIE SHOP - DAY (1977)

16

POV (THROUGH THE WINDOW) - GIA (seventeen-years-old) is
working the cash register at the sandwich shop, dancing to
the music on a boombox as she works, bubbling over with
energy and life.

GIA
one cheese steak, one meatball,
one salami provolone ..

She is a vision of ziggy stardust fashion.

ANGLE: T.J. THOMPSON watching Gia through the window. He's
Gia's age, good looking -- a neighborhood kid. And he's in
love. He does a little dance to boost his courage and goes
into...

17 INT. HOAGIE SHOP - DAY

GIA is beating on her two brothers. They are all laughing.
Joe comes from the back room, heads for the front door as
T.J. comes in.

JOE
Hey! I'm going to the other store.
I'm back at four -- try not to burn
the place down. Gia, you're in
charge.

He goes. T.J. stands waiting. Gia kicks Michael's ass,
pushes him toward the kitchen.

GIA
I'm in charge. Get out of here.

She turns to face T.J.

T.J.
Is that your name? Gia?

Gia looks him up and down -- the way a guy looks at a girl.
Then she pulls a joint out of her pocket and holds it up.

GIA
You got a light?

T.J. fumbles for a match, lights the joint. GIA drags deep.

GIA (CONT'D)
Are you nervous?

T.J.
Yeah.

GIA
Am I making you nervous?

T.J.
Well, yeah.

GIA
Good. That's the idea.

T.J.
What is?

GIA
Scare the shit out people -- then
they don't see how scared you are.

T.J.
Are you scared?

GIA
Can't tell, can you? What's your
name?

T.J.
T.J. Tom Junior. But T.J. is what
they call me.

GIA
T.J. and Gia. I like that.

She puts the joint into his mouth.

GIA (CONT'D)
(singing)
"Time takes a cigarette -- puts it
in your mouth..."

19 EXT. SANSOM STREET - NIGHT

19

Hippies, bikers, drag queens parading past the hip shops of the era. GIA and T.J. move through the crowd, arm in arm, cruising. T.J. still has the make-up on.

ANGLE - Gia and T.J. walking. Gia pulls him toward a FEMALE TATTOO ARTIST who is working on the street.

ANGLE - A Saxophone player is playing.

ANGLE - GIA is putting make-up on T.J.'s face. Gia notices... *

HER POV - A MAN (STEVE) and a BLONDE WOMAN. Steve is watching them. *

GIA
So, who are you looking at? Him or
me?

STEVE

You

GIA

Well, you can look -- but you can't touch.

STEVE

I don't want to touch.

GIA

Then what do you want?

20 OMITTED

20

21 INT. STUDIO - NIGHT

21

CLOSE ON: GIA being photographed. She is now goofing on being a model, striking phony poses and laughing at herself.

ANGLE: T.J. and the Blonde watching. The Blonde runs her hand up T.J.'s leg.

ANGLE: THROUGH THE LENS

The shot that Steve wants is framed. But Gia is never quite in it completely -- she is moving, jumping, dancing. Sometimes she is completely out of sight.

Gia pulls T.J. into the shot.

VARIOUS SHOTS: Gia, T.J., the Blonde, and even Steve -- all of them just having a good time playing in front of the camera.

INTERCUT THIS WITH...

SERIES OF QUICK SHOTS

-- Gia and T.J. kissing

-- Steve and the Blonde kissing

-- Steve and Gia making out

-- T.J. and the Blonde making out

-- T.J. and Steve kissing Gia. Gia manipulates the two guys until they are making out with each other.

-- Gia and the Blonde move into each other's arms

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During the above (possible split screen):

21A EXT. T.J.'S APARTMENT - DAY

T.J. is being interviewed.

T.J.

She always followed her instincts.
No matter where they took her. That
was probably the best and the worst
thing about her. I kept hoping. A
lot of men did. I mean, everybody
fooled around in those days. But
her instinct was not for men.

21B OMITTED

22 OMITTED

22A. OMITTED

21A

21B

22 *

22A. *

23 INT BLONDE'S APARTMENT - DAY

11

Gia is on the phone in the bathroom

GIA

Come on. Don't be mad. T.J.?

24 INT. T.J.'S APARTMENT - DAY

24

T.J. is in bed, drinking coffee, watching a TV game show.
Next to his bed, a vase of yellow roses.

T.J.

Yeah? What?

GIA

Did I hurt your feelings?

CUTTING BACK AND FORTH:

T.J.

It's not my feelings that got hurt.
It's my ass.

GIA

Oh, no. You didn't?! Oooh! How
was it?

T.J.

Must have been okay. He sent me
flowers this morning.

GIA

Those were from me, dummy.

ANGLE: Gia comes out of the bathroom and moves toward the
bedroom. In the bed, the blonde girl is asleep.

*

*

T.J.

Boy, you are something -- you pick
me up, you put all that shit on my
face, you take me out, you get me
all hot and then you dump me on some
guy with a size twelve shoe.

(MORE)

T.J. (CONT'D)

Then you send me flowers and
everything is supposed to be
alright. What kind of cheap slut do
you think I am? Huh? Gia?

The Blonde Girl stirs in her sleep.

GIA

I got to go. I'll call you later.

She hangs up, reaches into the sheets, pulls out a pair of
panties and leaves.

24A INT. ATTIC - DAY (WAS 22A)

24A

KATHLEEN is being interviewed. As she talks, she takes an
envelope from a box. In the envelope are photos of Gia.

KATHLEEN

I can't talk about the sex. I mean,
how would I know? If you ask me, I
don't think she ever really had sex
with anybody. But she did like being
photographed. And people liked to
take her picture and do things for
her. When she was younger, there
was Joe Petrelis and her friend John
Long. He used to help her do her
homework. And T.J. She loved T.J....

*

25 OMITTED

25

26 OMITTED

26

26A INT. STUDIO - DAY

26A

Gia sits facing camera, dressed in a leather jacket, scarf and a fancy shirt. Maurice fusses with her hair. Then he steps out of frame. Over this...

KATHLEEN (V.O.)

But it was Mr. Maurice who made the difference... I thought he was just a hairdresser. But he was an artist.

26B INT. STUDIO - DAY

26B

Gia sits facing camera. Maurice walks into frame, takes the leather jacket off her and steps out of frame.

The camera flashes.

26C INT. STUDIO - DAY

26C

Gia sits facing camera, wearing the leather jacket and the scarf. Maurice steps into frame, takes the scarf off Gia, leaving the jacket over her naked breasts.

26D INT. STUDIO - DAY (1986)

26D

Maurice is being interviewed.

MAURICE

In those days, everybody was tall, thin and blonde, everybody 'posed,' everybody gave you a 'look.' But Gia was different. They all try to do it now -- give you an attitude -- but she invented it.

27 OMITTED

28 INT. STUDIO - DAY

CLOSE ON: FINISHED PHOTOS of Gia showing something special coming out of her -- tough, fierce, vulnerable, sexy, angry - - real stuff from deep inside her.

ANGLE: Gia, T.J. and Maurice are looking at the finished photographs.

T.J.
Jesus. Who is that?

MAURICE
That is our baby.

GIA
Oooh. I be da pittiest, pittiest girl. Do I be dat?

29 INT. GIA'S APARTMENT - DAY

CLOSE ON: Maurice's photos of Gia.

GIA is putting the photographs into an envelope.

29A EXT. KATHLEEN'S HOUSE - DAY

Gia watches as Kathleen and Henry come out of the house and drive away in their car.

29B INT. KATHLEEN'S HOUSE - DAY (WAS 25)

Gia is outside moving from window to window until she finds one unlocked. She pushes it open, climbs in.

GIA (V.O.)
...and they showed her a beautiful house on the planet of Mars and they said come and live here forever...

SERIES OF SHOTS: Gia moving through the empty house -- the living room, the kitchen, Kathleen's bedroom, the bathroom. She touches plates, glasses, looks into the fridge, tastes food, sits in different chairs, lies on the bed -- smells it -- touches Kathleen's things in the bathroom, her clothes, etc. Over this...

GIA (V.O.) (CONT'D)

And the young girl said, oh, Mars is
a planet where life is different.
Say clean and pretty. Oh, yes. But
how do you get there? Where can you
find a taxi? Which bus do you take?
And how do you know you're there
when you're there?

ANGLE - Gia puts the envelope of photos on Kathleen's bed
next to Kathleen's collection of pillows, dolls and teddy
bears.

30 OMITTED

30

30A OMITTED

30A -

30B OMITTED

30B -

31 EXT. STREET - N.Y. - DAY

31

GIA making her way through the crowds, dressed in ripped jeans, a white t-shirt and a black leather jacket. She is carrying a knapsack and a large brown paper bag.

T.J. is trying to keep up with her.

MAURICE (V.O.)

Philadelphia was not ready for this.
But New York was. It was the right
moment... And being of the moment is
everything in fashion. Of course,
the more you are "of the moment,"
the faster you become "of the past."

32 INT. WILHELMINA AGENCY - DAY

32

The waiting room is filled with the typical models of the day
-- tall, slim, blonde, conservatively dressed.

ANGLE (THROUGH THE GLASS): GIA stands, looking in at the
women, eyes wide, like a kid at the candy store. And trying
not to be intimidated. T.J. is with her.

GIA

Okay. Let me get this over with.
Then we can go have a good time.

T.J.

You're scared, aren't you?

GIA

So?

T.J.

Well, you have a funny way of
showing it.

GIA

What do you want me to do? Shake in
my shoes and pee in my pants?

T J

Look. Just go in there and try to be nice.

GIA

Nice?!

T.J.

And don't give everybody a hard time.

GIA

Okay. Okay.

T.J.

And who knows. Maybe they will like you. You're a very likeable girl.

GIA

(smiles)

Yeah? Fuck you, too.

Then she pumps up her courage and goes into the room.

THE OTHER MODELS don't know what to make of her.

GIA walks past them -- nervous, insecure -- and goes to the reception desk. The RECEPTIONIST never looks at her. Gia tries to be nice.

GIA

Hi. I'm here to see Wilhelmina Cooper.

RECEPTIONIST

So is the rest of the world, honey.

GIA

Oh. Well, she's... uh... she's expecting me.

RECEPTIONIST

Yeah? What's your name?

GIA

Gia Marie Carangi.

RECEPTIONIST

Gee... what?!

Gia looks at her a second. "Nice" isn't going to work. She buries her vulnerability and comes up with attitude. She drops her knapsack on the woman's desk. Then she flips a switchblade knife out of her pocket and flicks it open.

The receptionist lets out a gasp and starts to freak out
Gia leans over and with the blade of the knife, scratches her
name into the top of the desk.

GIA
GIA G-I-A. Fuck the rest of it.
Just call me GIA. You think you can
remember that "money"?

RECEPTIONIST
Yes... yes. I can. Yes.

GIA
Good. Now tell the bitch I'm here.

INT. WILHELMINA'S OFFICE - DAY

CLOSE ON: GIA'S HANDS dumping a batch of photos from the
paper bag onto Willie's desk.

ANGLE: WILLIE is laughing. She is tall, elegant. Once a
model, she still moves with the grace of a swan.

WILLIE
I've already seen the pictures,
darling. Maurice sent them. I
wanted to see the real thing.

GIA
Well, this is it.

WILLIE
It certainly is. You practically
gave my receptionist a coronary.

GIA
Yeah. Look, it was a free trip to
New York. Maurice paid for the
ticket. If I knew you were looking
for Marsha fucking Brady, I would've
stayed home.

WILLIE
How do you know what I'm looking
for?

GIA
Well... fuck. I mean, look at me.

WILLIE
I'm looking. I'm looking. You
know, dressing like a motorcycle
tramp is somewhat interesting for a
seventeen-year-old girl. Talking
like one is not.

(MORE)

WILLIE
in fact, teaching at a school
feeling required in this position
to even encourage. Anything you
might have to say you say through
the camera, the image, and
hopefully, the product. What comes
out of your mouth is totally
irrelevant. Understood?

During the above, Willie examines Gia's face and features --
eyes, nose, mouth, hair, teeth, etc.

GIA
smiles)
Yes, sir.

WILLIE
referring to the
picture)
Good. Now, this is a career. This
is a life. This is a future. If
you want it

GIA
You mean, you could get me a job?

WILLIE
I get you the interviews. You get
the jobs. And I believe you will.

GIA
Would I have to move to New York?

WILLIE
Is that a problem?

GIA
No. That's a solution.

WILLIE
Do you have a place to stay?
Friends. Family. Anybody.

GIA
No.

WILLIE
Sometimes that's a blessing.

GIA
I can take care of myself.

WILLIE

I wouldn't be over confident. It's
a big bad world out there.

GIA

(flirting)

Then you can take care of me.

Willie laughs.

34 OMITTED

34 *

35 INT. STUDIO - DAY

35

CLOSE ON: GIA facing camera. FLASH of her picture being
taken.

MAN'S VOICE (O.S.)

Thank you. Good-bye.

GIA steps out of frame. Another GIRL steps in. Another
FLASH as the girl's picture is taken.

MAN'S VOICE (O.S.) (CONT'D)

Thank you. Good-bye.

36 OMITTED

36

36A. EXT. STREET - DAY

36A

Gia and T.J. find a discarded mattress on the sidewalk. They
carry it away.

VARIOUS ANGLES. Gia and T.J. find other pieces of furniture
on the street -- a lamp, a small table, a straight back
chair, etc.

GIA (V.O.)

Dear Diarrhea, this is my life. Go-
see Young and Rubican, 9:45. Go-see
people Revlon, 11:15. Go-see Jimmy
Moore, Bob Stone, somebody
Malinowski...

*

37 INT. STUDIO - DAY

CLOSE ON: GIA facing camera. FLASH of her picture being taken.

MAN'S VOICE (O.S.)
Thank you. That's enough.

GIA steps out of frame. Another GIRL steps into her place.

38 OMITTED

39 EXT. STREET - DAY

GIA and T.J. find a discarded TV on the sidewalk. They pick it up and carry it away.

GIA (V.O.)
Yeah, I go see, I go see, but
nobody sees me. Ha. Hey, piece of
meat, show me your bag. And they
stick their finger in you, I just
want to taste your temperature. And
get lost, honey. You ain't what
we're looking for. Go-see, Go-see,
Go-see somebody else. I ain't good
at this. I ain't no good at this at
all. But even if you are good at
it, what exactly are you good at?

39A INT. GIA'S NY APARTMENT - DAY

A few pieces of furniture now. Gia tacks up polaroids of herself on a wall. T.J. is in a t-shirt and jockey shorts, packing his duffle bag.

GIA
You can't just leave now.

T.J.
I have to go.

GIA
To Philadelphia? What for?

T.J.
I have stuff. I have to go.

GIA
Somebody has to take care of me.
I'm just a kid.

T.J.
Bullshit.

GIA
And what's in Philadelphia that's
more important than me?

T.J. laughs. Gia goes to him, puts her arms around him.

T.J.
Don't do that.

GIA
Don't do what?

T.J.
Don't pretend you're going to do
something when you know you're not.

GIA
What am I not going to do?

He kisses her.

GIA (CONT'D)
What else?

He caresses her breast.

GIA (CONT'D)
What else?

T.J. scoops her up and carries her toward the bed. GIA
screams with laughter. He dumps her on the bed. She
scrambles away. He tackles her. Lots of fun. No sex.

GIA
You know what I want?

T.J.
What?

She smiles seductively, runs her fingers around the band of
his jockey shorts. T.J. is on his way to heaven. Then she
grabs the shorts and pulls them off him.

T.J. reaches for her, but she pulls away, goes to a mirror
and puts on his shorts. She likes the image, pulls up her
shirt, runs her hand over the briefs.

T.J. comes up behind her, puts his arms around her.

T.J.
Have you ever had sex with a man?

GIA
Yeah. Once.

T.J.
And...?

GIA
I could have done that with a German
shepherd.

T.J. laughs.

40 OMITTED 40

41 INT. STUDIO - DAY 41

CLOSE ON: GIA facing camera. SEVERAL FLASHES as several
pictures are taken of her.

MAN'S VOICE (O.S.)

Okay...

GIA

Yeah, I know. Thank you and fuck
you. Bye.

Gia steps out of frame. Another girl steps into her place.

42 OMITTED

42

42A INT. BOOKER'S OFFICE - DAY

42A

Gia and BOOKER #1 looks through Gia's book. The booker takes
a bottle of 'Black Beauties' from a drawer and gives some
to Gia.

OVER ALL THIS:

GIA (V.O.)

Go-see Revlon, Women's Day. Go see,
Go see -- Yeah, I go see, I go see,
but nobody sees me. Ha. Hey, piece
of meat, show me your bag. And they
stick their finger in you, I just
want to taste your temperature. And
get lost, honey. You ain't what
we're looking for. Go-see, Go-see,
Go-see somebody else.

43 INT. GIA'S BEDROOM - N.Y. - NIGHT

43

GIA sits on her bed, watching an old sitcom on the TV and
writing in her journal.

GIA (V.O.)

Dear Book, this is another day in
the life. A life is like a book. A
book is like a box. A box has six
sides. Inside and outside. So how
do you get to what's inside? How do
you get what's inside out?

(very quickly)

Once upon a time there was a very
pretty girl who lived in a beautiful
box and everybody loved her...

During the above, she gets up, goes to the bedroom door,
opens it, looks into the living room.

HER POV - T.J. is asleep on the floor with a YOUNG WOMAN
tangled in his arms.

ANGIE: GIA walks past them to the kitchen. Opens the fridge. It's empty except for a few inedible items. She takes a can of cereal, pours some in a bowl, goes to the sink, runs some water over the cereal.

Then she sits on the floor, watching T.J. and the Girl sleep and eating her cereal and water.

44 INT. WILLIE'S APARTMENT - NIGHT

44

Willie is asleep in bed with her husband, BRUCE, when the phone RINGS. They both awaken. Willie grabs the phone.

WILLIE
Yes, hello, what...?

GIA
(on phone)
Willie?

BRUCE
Who the hell is that?!

He sits up, then gets out of bed -- very unsteady, knocks over a lamp.

WILLIE
Who is it?

45 INT. GIA'S BATHROOM - NIGHT

45

The bathroom is a mess. Hanging from the shower curtain rod is an enema. GIA is on the phone.

GIA
I couldn't sleep.

CUTTING BACK AND FORTH...

WILLIE
Gia. It's very late.

GIA
I know.

Bruce slams into the bathroom.

GIA (CONT'D)
Is that your husband?

WILLIE
Yes.

GIA
Is he pissed off?

WILLIE
Yes

GIA
Is it true he drinks? That's what
everybody says.

WILLIE
(takes a breath)
Gia...

GIA
And that he gets violent?

WILLIE
What is it you want, Gia?

GIA
If he ever lays a hand on you, I'll
fucking kill him.

Willie smiles. As she speaks, she catches her reflection in
a mirror.

WILLIE
Why can't you sleep?

GIA
You want me to come over there?

WILLIE
You're nervous about tomorrow.

GIA
I am?

WILLIE
Everybody is nervous on their first
shoot. You'll be fine.

GIA
Yeah. I don't know. I don't know
what to do.

WILLIE
Just be yourself.

GIA
Yeah? What is that? What is
myself?

WILLIE

Oh, darling, if I could answer that
for you -- or for me -- well, life
on this planet would be a very
different proposition.

GIA

I guess so.

WILLIE

Did you do your colonic?

GIA

Yeah.

WILLIE

Good. Go to bed now. Take one half
of the _____. The green and white
ones. And try to get some sleep.

46 EXT. NEW YORK BUILDING - MORNING

46

GIA yawns. She is sitting on the sidewalk, wearing ripped-up
jeans and an old sweatshirt, with a dirty baseball cap pulled
low over her face. She has a styrofoam cup of coffee, and
her brown paper bag next to her.

A yellow CAB pulls up in front of her, and two MODELS glide
out -- a flurry of silky legs, expensive clothes, alligator-
skin portfolios, perfume, hair and sunglasses. They are
swirling in their own glamorous world on the way into the
building. One model is STEPHANIE COLE.

LISA

(to Stephanie)

...so I tell her, look, I KNOW
Calvin, okay? And I asked him about
you and he had no idea who you
were...

STEPHI

She is such a lying slag! Did she
flip?

Stephanie notices GIA, peripherally. She reaches in her
pocket and pulls out some change, not really looking at her.
While she is talking, she drops the change into Gia's coffee
cup.

47 INT PHOTOGRAPHY STUDIO MAKE-UP AREA - DAY 47

GIA walks through the door. Stephi and the other model are being made up. They turn around and give Gia a look of disdain. A stylist approaches her.

STYLIST
(Spanish accent)
Excuse me, can I help you?

GIA

Well, I could use some more coffee.
But uh, I'll just help myself.

GIA turns her coffee cup upside down. Coffee and coins spill
to the floor. The girls are dumbfounded.

VOICE (O.S.)

Are you Gia?

Gia turns and sees an exceptionally cute blonde make-up
artist. They look at each other. This is LINDA LACHTER.

GIA

That's me.

LINDA

You're late. Go wash your face.

GIA

(slightly taken aback)
I already did. Nice to meet you,
too.

Gia flops down into the folding director's chair facing the
mirror, next to Linda. Linda picks up a can of Diet Coke and
looks at Gia.

LINDA

What the hell am I going to do with
you?

GIA

Don't ask me. I'm just a dumb girl
from Philly.

Linda tries to open the can of soda, but the tab rips off.
Gia pulls a switchblade from her pocket, takes the can,
punctures it and gives it back to Linda.

ANGLE STEPHI AND THE STYLIST

STYLIST

Ho, my God, she is a beast. She
ehscars me.

STEPH

(bitchy)
Why, Phillipe, does she remind you
of your mother?

STYLIST

No, she reminds me of my BROTHER.
He ees in jail now, thank you Jesus.

ANGLE GIA AND LINDA -- Linda takes Gia's glasses off and starts squinting at Gia's face, scrutinizing. Gia starts squinting back at her.

LINDA

I'm checking to see if you need
tweezing.

GIA

I'm tweezed.

LINDA

I'm Linda.

GIA

(smiling)

Pleased to meet you.

Gia puts three bottles of pills on the table.

LINDA

What are they for?

GIA

Magic. This one makes me sleep.
This one wakes me up and makes me
feel pretty. And this one -- I
don't remember.

LINDA

You don't think you're pretty?

GIA

No. Do you?

LINDA

Yeah. I think I'm very pretty.

48 OMITTED

43

49 INT. STUDIO - MORNING

49

GIA and STEPH are waiting as the photographer, CHRIS VON WAGENHEIM is adjusting lights. Gia is drinking some coffee.

Philippe touches up Stephie's lipstick.

STEPH
I hope your hands haven't been
anywhere disgusting recently.

MAKE-UP ARTIST
I'm not the kind to kiss and tell.

STEPH
It's not the kissing I'm worried
about.

MAKE-UP ARTIST
Honey, do you know what the word
demure means?

STEPH
Sweetheart, do you know what the
phrase "blow me" means?

Philippe leaves. Gia laughs. Steph saunters over to her.

STEPH
So you're the new hot shit.

GIA
I am?

STEPH
People are talking.

GIA
What are they saying?

Steph takes out a vial of coke and snorts some as she talks.

STEPH
Honey, in this business, it doesn't
matter what they say. As long as
they're talking.

She passes the coke to Gia.

STEPH (CONT'D)

Here. This is better than coffee.
And no caffeine, either.

Stephi notices Gia looking at Von Wagenheim, who is talking to Linda.

STEPHI

And I wouldn't start your career by
fucking the photographer, at least
not on the first date.

GIA

I wasn't looking at him.

Stephi gets it and laughs. Gia takes a tentative snort of the coke.

50 INT. STUDIO - LATER

GIA and STEPH are posing in front of a chainlink fence. They are "modeling" in stiff, happy catalogue-style positions. CHRIS VON WANGENHEIM barks at her from behind the camera. Linda is watching.

VON WANGENHEIM

Dreadful!

(click)

Absolutely horrendous!

(click)

More teeth!

(click)

Five more. Look brain damaged.

Good.

(click)

We will sell this piece of shit clothing even if it kills us.

During the above (possible split screen):

50A INT. () - DAY

50A

Von Wagenheim is being interviewed.

VON WAGENHEIM

Every photograph makes a promise.
And the promise is never kept.
That's what makes the photo great.
And if the promise is sex -- well,
then you really have something.
With Gia, it was always about sex.

50B INT. () - DAY

50B

Stephanie being interviewed.

STEPH

I don't think so. Even when she was sleeping around. Sex was not the goal. I mean, sometimes she would do things, I'd think to myself, this girl doesn't even know she has a pussy.

50C INT. STUDIO - DAY

50C

VON WANGENHEIM finishes with a flourish. Swigs from his bottle of vodka.

VON WANGENHEIM
Wonderful. Well, that was all
garbage, now we can pay our rent.
Who wants to stick around and make
art?

GIA
'Art'? What's 'art'?

VON WANGENHEIM
Keep the fence. Lose the clothes.

STEPH
No thanks. I'm gone.

GIA's eyes travel to Linda, packing up her kit.

GIA
I'll stay if Linda stays.

ANGLE: THE SCENE - LATER

Gia is naked behind the fence. Leering confidently at Linda,
playing to her.

VON WANGENHEIM is shooting. He pulls his eye from the
viewfinder.

VON WANGENHEIM
Linda, do me a favor and stand near
the edge of the fence.

LINDA
You want me in the shot?

VON WANGENHEIM
Yeah, yeah, yeah. And lose the
clothes.

GIA watches intently as Linda shucks off her clothes and
moves for the fence.

ANGLE: THE SAME - LATER

AS IF SUSPENDED by invisible wires GIA erupts onto the fence like a cat. Clawing, hungry. Rattling the fence.

The fans blow. GIA's hands BLEED. She leaps again and again.

ANGLE: THE SAME - LATER

LINDA presses her skin to the fence, swaying, getting into it more and more.

GIA rolls against her, through the fence.

ANGLE: THE SAME - LATER

GIA licks the side of Linda's face. Their arms dance above them in the air. Eyes lock. Hands touch.

VON WANGENHEIM is thrilled, catching everything with the camera.

INTERCUT this with...

51 INT. GIA'S BEDROOM - NIGHT/MORNING

51

VARIOUS ANGLES: GIA and LINDA making love and finally sleeping. (The lovemaking is very gentle, innocent -- compared to the violence of the photo session.) As she has done before with other people, Gia takes Linda's arm and wraps it around herself.

S/A ANGLE (LATER): GIA

S/A *

wakes up alone in the bed. She hears a door slam.

52 INT. HALLWAY - MORNING

52

LINDA is waiting for the elevator when Gia comes out of the apartment -- stark naked.

GIA
Hey. Where you going?

LINDA
Gia!

GIA
What happened? What's the matter?

LINDA

You don't have any clothes on.

GIA

Don't change the subject

LINDA

Look, I have a boyfriend.

GIA

So?

LINDA

I have to go.

GIA

"I have to go, I have to go."
Everybody has to go. Where the fuck
does everybody go when they have to
go?

LINDA

Look, this is... uh... I'm really
pretty square, you know?

GIA

Me, too. Really.

LINDA

(laughs)

Sure I can see that.

GIA

Don't go. Please.

Suddenly, the elevator door opens. PEOPLE dressed for work
are startled by the sight of naked Gia. Finally...

MAN

Uh... going down?

GIA

(yells)

No!

LINDA

Yes.

She steps into the elevator. As the door closes...

GIA

I'll call you.

LINDA
Sorry. I'm sorry

Gia is lost, confused, heartbroken. She walks back to her apartment.

During this possible split screen):

52A INT. () - DAY

52A *

T.J. being interviewed.

T.J.
Sex was easy, you know? It was everywhere. And it didn't really mean too much. But love... love was hard to find. Even if you were looking for it, which not too many people were. Even if you found it. Which not too many people did. But even if you did, even if it was right in front of you, how could you see it? There was so much sex in the way.

52B INT. () - DAY

52B *

Steph being interviewed.

STEPH
Sure. The love of her life. Give me a break. Let's see, there was the make-up artist, that girl from Philadelphia, the German model -- what was her name? And Ginger, the waitress over at the nursery -- just to name a few. If a clerk at the check out counter was nice to her, she'd fall in love. Yeah, she was in love with all of them. Big time.

52C INT. ATTIC - DAY

52C *

Kathleen being interviewed.

KATHLEEN
They were jealous of her. They still are. That's why they say these things.

53 OMITTED

53

54 INT. BOOKER'S OFFICES - DAY

54

BOOKERS are on phones, working on computers as they talk.

BOOKER

No, she's new. Brand new...

BOOKER #2

Gia. Yeah. No last name. Just
Gia.

BOOKER

She is available, yes, but I
wouldn't wait...

INTERCUT THE ABOVE WITH...

THIS SCENE WILL BE SHOT ON THE DAY IF TIME PERMITS.
OTHERWISE, IT IS OMITTED.

53 INT. WILLIE'S APARTMENT - BEDROOM - NIGHT

WILLIE and GIA are lounging on a sofa -- Gia is almost in her arms -- looking at the photos from the shoot.

WILLIE

Oh, my...

GIA

Is it okay?

WILLIE

Okay? Yes. As in extraordinary.
As in phenomenal. As in a gold
mine. Old, young, decadent,
innocent, tough, vulnerable, male,
female -- and you look like you
don't give a shit.

GIA

Willie, I met somebody. I met
somebody that I really like.

WILLIE

Good. Good for you. Take a deep
breath, darling. You are in for the
ride of your life.

Gia takes Willie's arm and wraps herself in it.

55 SERIES OF STILL SHOTS -- GIA IN VARIOUS FASHION LAY-OUTS 55
10 shots for her portfolio. Gia's hair gets longer.

56 INT VOGUE OFFICE - DAY 56

POLLY, Vogue's fashion editor, a silver-haired woman in a strict-looking Chanel suit with huge black glasses, is looking at projected slides of beautiful women. Two young ASSISTANTS, one male, one female, hang over her shoulder nervously as she dismisses one girl after another. Framed Vogue covers are all over the walls.

POLLY
(commenting on each
gigantic beautiful
face)
Boring... played out... fat...
boring... too dumb... for winter we
need MEAT! We need somebody with
blood in their veins, not suntan oil
and mineral water... God, I'm sick
of her face...
(she pauses when Gia's
face appears)
...Who's THIS?

ASSISTANT #1
Uh, this is one of Wilhelmina's new
girls.

He pulls several photos of Gia from his file and gives them
to Polly.

POLLY
This is meat. This is sirloin.
Lusty. That's what we want. Winter
is carnivorous. Reds, browns, big
animal prints...

THE ASSISTANTS shoot each other looks as Polly walks away
with the photo.

VOGUE ASSISTANT #1
Flavor of the fucking month.

VOGUE ASSISTANT #2
Blonde is dead.

VOGUE ASSISTANT #1
I give her six months tops.

57 EXT STUDIO 54 - NIGHT 57

A huge crowd is milling around Studio 54, trying to gain entrance. A hulking doorman, TONY, is standing behind a velvet rope, barring entry and ignoring the pleas of the would-be club goers.

A CAB pulls up. Gia and Steph get out. Steph magically parts the crowd. Gia follows in her wake, slouching like Elvis.

STEPH

Lower the fucking drawbridge and
gimme some goddamn drink tickets,
Tony.

TONY

Nice to see you, too, Stephi. And
this must be Gia.

GIA

Woa -- How'd you know that?

TONY

I'm God. I know everything.

STEPH

See? Even God knows your name.

TONY

(checking her out)
With a face like that, she doesn't
need a name.

GIA

Actually my face is a little higher,
Tony.

Tony pulls back the rope to let them in.

TONY

Anytime, Gia. Anytime.

ANGLE - Gia and Stephi head for the entrance. The doors fly
open and they walk into a wall of flashing cameras. *

58 OMITTED 58

59 OMITTED 59

60 SERIES OF NEWSPAPER PHOTOS (NY POST AND NY DAILY NEWS) 60
featuring Gia at play in the clubs and at work, modeling.

KATHLEEN (V.O.)
It was so fast. All of a sudden,
her face was everywhere.

60A INT. ATTIC - DAY 60A

KATHLEEN pulls a batch of newspaper clippings from a box.

KATHLEEN
They called them "Beautiful People."
And she was one of them. Beautiful.
The most beautiful of them all.

*

60B OMITTED 60B *

60C OMITTED 60C *

60D INT. BATHROOM/LOUNGE - NIGHT (STUDIO 54)

60D

Big enough to fit several sofas and armchairs near the urinals and the stalls. Exotic men and women chat, smoke, snort, make-out and a few even go to the bathroom.

STEPH (V.O.)

Beautiful people? Yeah. Every stupid model, agent, stylist, writer, designer, show biz has-been and every zero value useless rich jet-set would-be celeb all sucking on each other's ass for a little taste of fifteen minute fame.

ANGLE - Gia and Steph.

STEPH

That's Olivier Chandon as in champagne. Very rich. I did him in a car once, I don't know how fast we were going. Stan Dragoti. He's still with Cheryl. But he's do-able. Joe Jameson, beautiful but gay. Although that never stopped me. A little tongue up his ass and he's all yours.

GIA

You're full of shit, aren't you?

STEPH

Sometimes even I don't believe it -- but it's all true.

ANGLE - A man kisses Gia, then moves away.

HER POV - T.J. is standing in one of the stalls, his back against the wall, as a long-haired creature is kissing his neck, his shirt, moving down his body.

Gia comes into the stall. They are both surprised and happy to see each other. But both of them are a little too stoned to express much. She kisses him.

GIA
Hey. Hi.

T.J.
Yeah. Hi

GIA
What are you doing here?

T.J.
Not too much.

GIA
Where've you been? I haven't seen you for weeks.

T.J.
Oh, I forgot to tell you. I moved out.

GIA
Really?

T.J.
Yeah. I found my own place.

GIA
Bummer.

Gia notices the long-haired creature.

GIA (CONT'D)
What's she doing?

T.J.
He.

GIA
Oh. What's he doing?

T.J.
I think he's going to suck my dick.

GIA
Wow.

She moves down to the guy who is somewhere near T.J.'s belt buckle.

GIA (CONT'D)
Hi.

352

三

55

Are you going to suck his dick?

GUY

No, I'm just down here tying my shoe.

Gia moves back up to T.J.'s level.

GIA

He says he's just tying his shoe.

T. J.

Oh.

GIA

Yeah.

T.J.

Well.

They look at each other, smile and start singing.

GIA / T.J.

You can't always get what you
want... You can't always get what
you want.

They break up as they try to finish the lyric.

61 OMITTED

61

61A EXT. RESTAURANT (QUEENS) - DAWN

61A

An outdoor patio dining area on the edge of the East River
near the 59th Street Bridge.

The last of the "beautiful people" are leaving the empty
restaurant. A few STAFF PEOPLE are cleaning up the remains
of a party.

Gia, T.J. and a few other people all dressed in formal
clothes climb aboard the small boat that will ferry them back
to Manhattan.

61B EXT BOAT - DAWN

61B

Gia is on the upper deck, the New York skyline behind her, shining like a jewel as the light from the rising sun climbs up the buildings.

Gia faces the sun, raising her arms, the whole world in her reach. T.J. and a few others come up to her.

GIA
(yells at the sun)
Stop! Stop!

T.J.
Stop what?

GIA
Stop the fucking sun. I want this
to last.

She falls into his arms. They dance slowly.

61C INT. () - DAY

61C

Polly is being interviewed. She holds up the Vogue magazine with Gia on the cover.

POLLY
Fashion is not art, you know.
Fashion is not even culture.
Fashion is advertising. And
advertising is money. And for every
dollar you make, somebody has to
pay.

62 OMITTED

62

63 OMITTED

63

64 OMITTED

64

65 EXT LINDA'S APARTMENT BUILDING - DAY

65

LINDA comes out of the building to find...

ANGLE: GIA sitting in a red Alfa Romeo spyder convertible.
She honks and waves. Linda approaches.

GIA

I just bought it. What do you
think?

LINDA

Well... wow.

GIA

Want to go for a ride?

LINDA

Oh. I don't know.

GIA

Come on.

Linda hesitates. Then she gets in. As the car pulls away.

LINDA

Where we going?

GIA

Philadelphia.

LINDA

What?!!

Gia laughs.

66 OMITTED

66 *

67 OMITTED

67 *

68 OMITTED

68

69 INT/EXT. KATHLEEN'S HOUSE - DAY

69

KATHLEEN is in the kitchen, washing her hair at the sink. The doorbell RINGS. She wraps a towel around her head. FOLLOW HER to the front door. She opens it.

ANGLE: THE SCENE. Kathleen looks at the two women. She doesn't recognize Gia at first.

KATHLEEN

Yes?

GIA

Hi, Kathleen.

KATHLEEN

Oh, my God. Oh, my God. Gia?

GIA

Yeah. Hi.

KATHLEEN

Oh, my God. Come in. Come in.

GIA

And this is my girlfriend, Linda.

KATHLEEN

Linda. Yes. Come in.

70 INT. HOUSE - DAY

70

Kathleen is fluttering -- nervous, excited, embarrassed by her appearance, not quite knowing what to do with herself.

KATHLEEN

Come in, sit down, I was just... you want some coffee, I was just washing my hair, look at me, I'm a mess, look at you, oh my God, you want some coffee, Linda? Come here, come in, come in the kitchen, I just want, I want to fix myself, are you
(MORE)

KATHLEEN (CONT'D)
alright, nothing's wrong, nothing's
the matter, is it?

GIA
No. No. I just, I came to see you.

KATHLEEN
You did? You came to see me?

GIA
Yeah.

Kathleen starts to cry. She opens her arms, hesitates, then
embraces Gia.

KATHLEEN
Oh, Gia. Oh, baby. Baby. My
beautiful baby.

CLOSE ON: GIA holding on tightly.

71 INT. KITCHEN - DAY, LATER

71

GIA, LINDA, and KATHLEEN are making coffee. Kathleen is
clutching the Vogue magazine that has Gia on the cover.
(TAKE UNIT PHOTOS)

KATHLEEN
Oh, look, this is the cover of
Vogue. I can't believe this is you.

GIA
Yeah. Me, either.

KATHLEEN
You have a boyfriend?

GIA
Uh, no. Linda has a boyfriend.

KATHLEEN
That's nice.

GIA
I have a girlfriend.

KATHLEEN
That's nice, too. But it's not the
same thing, is it?

They laugh. Gia reaches over and takes Linda's hand.

KATHLEEN (V.O.)

It was like seeing an old girlfriend. She told me all the gossip about all the models -- who had bad skin, who had bad hair...

72 INT. ATTIC - PHILADELPHIA - DAY (1986)

-1

Kathleen pulls that first Vogue cover out of a box.

KATHLEEN

...the places they went, the things they did, oh my God. And we never talked about the past. That was all over. The past was the past. She never mentioned it once. The years in between, it was like they never happened.

73 INT. KATHLEEN'S KITCHEN - PHILADELPHIA

73

KATHLEEN is putting the Vogue magazine into the box. Gia and Linda are sipping coffee at the kitchen table. (TAKE UNIT PHOTOS)

KATHLEEN

I keep everything you send me. It's all here. Look.

She pulls out Gia's first journal. Gia grabs it.

GIA

My journal!

KATHLEEN

Once upon a time, once upon a time...

GIA

...there was a girl with golden hair and she went to live in a beautiful house.

KATHLEEN

(to Linda)

Always the same story. Always different. Always the same.

LINDA

Can I see?

Gia gives her the journal.

GIA
We know I was thinking of getting
a house. Having some money.

KATHLEEN
Real estate is always a good idea.

GIA
You could come and live there, if
you wanted.

KATHLEEN
I have a house.

GIA
You could visit. You could visit
now. In New York.

KATHLEEN
(very excited)
Yes. I could. I could do that. Oh.

LINDA
(reading from the
journal)
"...and all the people loved her
because she was so beautiful..."

GIA
Yes! In my house, everybody loves
me!

EXT. LINDA'S BUILDING - NIGHT

GIA and LINDA pull up in the car.

LINDA
Thanks.

GIA
Thank you. I don't think I could
have done that alone.

LINDA
I better... uh...

GIA
Can I come up?

LINDA
No.

GIA
Can I kiss you?

LINDA
(smiles)
No. Not here.

GIA
Can I see you tomorrow?

LINDA
I don't know.

She gets out of the car.

GIA
I'll call you.

Linda starts to go. Then she comes back. She leans over the door and kisses Gia. Then she goes. Gia is in heaven. She guns the engine and squeals away.

75 INT. GIA'S APARTMENT - N.Y. - DAY

75

Gia and Kathleen come into the apartment. Kathleen sees it for the first time. She is appalled.

KATHLEEN
Well... it's, what can I say? It's you.

GIA
I found it on short notice.

KATHLEEN
That's what it looks like.

The bathroom door opens and T.J. comes out, half asleep and totally naked. Kathleen yelps. T.J. waves on his way to the bedroom.

KATHLEEN (CONT'D)
Gia!? Who was that?

GIA
Who?

Then she laughs.

*
*
*
*
*
*

KATHLEEN (V.O.)

I started making trips to New York.
She wanted me there all the time.
But I had a husband, a home. So I
would stay a week, sometimes two.
We did everything together...

76 INT. GIA'S KITCHEN - DAY

76

Gia and Kathleen are cleaning.

KATHLEEN

Gia, you have nothing. Look at
this. No plates, no silverware...

GIA

I don't eat much.

KATHLEEN

Do you get to keep the clothes when
you do a shoot?

GIA

Not yet.

KATHLEEN

I read that Christie Brinkley gets
to keep her clothes.

76A INT. GIA'S BEDROOM - NIGHT

76A

Gia and Kathleen are in bed reading magazines.

77 INT. GIA'S APARTMENT HALLWAY - MORNING

77

GIA comes sleepily out of her apartment, goes to the
elevator. Kathleen comes running from the apartment to give
Gia her knapsack and a cup of coffee.

78 INT. GIA'S APARTMENT - DAY

GIA is on the phone. Kathleen is with her.

GIA
...257 East 89th, apartment 14B.
And not red. Yellow. I want yellow
roses.

KATHLEEN
You're sending flowers to a girl?

Gia laughs, kisses her, throws her arm around her.

GIA
You are so fucking dumb.

KATHLEEN
(laughs)
I am. I am.

79 INT. LINDA'S APARTMENT - DAY

79

Five vases filled with yellow roses are around the living room. The DOORBELL rings. BILLY -- a good looking Wall Street type in his boxer shorts -- is on the sofa, watching TV.

BILLY
Christ, ANOTHER one?

Linda walks to the door and accepts another vase-full of roses from the delivery boy.

BILLY (CONT'D)
(looking at the roses)
Who died?

LINDA
None of your business.

LINDA puts down the flowers and looks at the card -- like the rest of them, it simply says "GIA." Billy advances to her and grabs her from behind.

BILLY
You fucking a florist behind my
back?

LINDA
Yeah, that gold FTD guy with the
winged shoes.

They start to make love. Linda gives into it. But it's hard
to keep her mind off those roses.

80 OMITTED

80

81 INT. HALLWAY (LINDA'S BUILDING) - NIGHT

81

Gia is waiting on the steps outside Linda's apartment.

Linda and Billy come up the stairs, laughing.

GIA
Hi. I've been calling you for two
weeks.

LINDA
Hi, Gia. This is my boyfriend,
Billy.

Gia sticks out her hand to shake Billy's hand. Billy is
obviously a bit drunk.

BILLY
Hi, I'm wrecked. Do you want to
come in?

LINDA
Billy, I don't think that's such a
good idea.

BILLY

Why not? You are really beautiful.
You're a model, aren't you?

GIA

Why? Do I look stupid?

Linda looks away, really hurt. She unlocks the apartment door.

LINDA

I have to work tomorrow.

BILLY

It's early. Come on. Maybe we
could party. All three of us.

GIA

You are with the most beautiful
woman I've ever seen. If I were
with her I would never look at
another woman.

Gia goes to Linda, gently holds her face.

GIA (CONT'D)

Anybody doesn't worship the ground
you walk on, he doesn't deserve you.

LINDA

Don't.

GIA

Come with me. Come on.

LINDA

I can't.

Gia shoots Billy a look full of daggers. She then holds
Linda tightly and plants a luxuriously passionate, long kiss
on her lips. Billy watches the whole thing, dying a slow
death.

GIA

See you around.

Gia stabs Billy another icy glare and walks away. Linda
looks longingly after her.

BILLY

What the fuck was that?!

LINDA
Behold the florist.

ANGLE: GIA coming down the stairs -- rage and frustration welling up inside her.

82 INT. GIA'S APARTMENT - NIGHT

82

GIA comes in quietly. Kathleen is asleep in the bed. Gia pulls some pills from a bedside table and pops them into her mouth, then she crawls into bed and wraps her arms around Kathleen.

83 INT. GIA'S APARTMENT - MORNING

83

CLOSE ON: GIA crying her eyes out. Big, gut-wrenching sobs -- almost scary. Kathleen has her coat on and a small suitcase in her hand.

KATHLEEN
But sweetheart, you know I can't stay.

GIA
No! No, no, no, no! No!!

KATHLEEN
I'll come back. I have to go home now. But I'll come back I promise. If you need me, just call me.

GIA
I-need-you-now! You have to be here now. You have to be here when I need you!

KATHLEEN
Honey, please. Come on, you're a big girl.

Kathleen tries to embrace her. Gia turns on her, suddenly, slapping her away, pushing her away.

GIA
Go ahead! Go on! Get out. Get the fuck out. Get out! Get out! Get out!

She pushes her out the door. Then she sinks to the floor.
Over this...

BOOKER (V.O.)

I know you want Gia, but you can't have Gia. She has no time. Nothing until June. You can have Renee...

BOOKER #2 (V.O.)

Tell Scavullo he can have her for two more hours and that's IT! She's got another shoot.

BOOKER (V.O.)

She's booked for over sixteen shoots this week. But I'll see what we can do about squeezing you in. Yes, we all love Givenchy...

84 INT. WILHELMINA AGENCY - DAY

84

Voices of various Bookers overlap as they work at their desks.

BOOKERS

...No, I'm sorry. She's not available... She's on her way to Mexico... No, she'll be in Rome, then... She's shooting Versace in Milan and then St. Laurent in Paris and Perry has her for the only runway show she's doing... I know, darling, you just can't get any hotter... No, she's gone. She's in the air, even as we speak... I know. It's a real Cinderella story.

85 INT. PLANE - DAY

85

GIA is in a first class seat. Very alone. Very depressed. She is on the phone.

GIA

...then what? Just go to the hotel? But, listen, Willie, will the taxi know where that is? I don't speak Italian. My grandmother did, but I never learned... No. No, I haven't. No. I'm telling the truth. The farthest I ever been is Atlantic City...

86 INT. FACTORY - MILAN - DAY

44

In this industrial setting, Stephi, Jenny, Patti, Beverly and a few other models are all standing in white clothes, with white shoes and white accessories. Gia is front and center in a red dress. Scavullo is adjusting lights.

SCAVULLO

(to Gia)

...and you are erupting flawlessly out of the center of all of this tired old beauty, shaming them.

BEVERLY

Excuse me, excuse me, tired old beauty? Is that what you said? Well, this little wop is not STANDING IN FRONT OF ME. You got that? I'm off to the side or I walk.

JENNY

Me too.

STEPHI

(to Jenny)

What's YOUR problem?

PATTI

Does this dress make my ass look fat?

STEPHI

You ass is fat, honey.

BEVERLY

And I'm not standing next to her fat ass, either.

As the women go after each other, Gia starts to howl and bark like a dog until she silences all of them.

Then she turns and walks away.

87 INT. MAKE-UP AREA - DAY

87

GIA is alone, frantic, pacing, losing it. Scavullo knocks and comes in. Gia takes one look at him, starts to cry.

SCAVULLO

I know. I know. Life is so disappointing. Hmm? Here you are, you have arrived, you are here, this is your moment -- and what do you have? You have pain. And when you have everything, what do you have? You have nothing. And when everything is right? Everything is wrong. Disappointing. Confusing. This is life. And what can you do?

GIA

People keep going away. You know? And it hurts.

SCAVULLO

Work. Work. You have a gift. Use it. Life will be there later. When you have worked. When you have lived. When you know who you are -- life is easier. Work. It's the only answer I know. Work now. You can live later. Hmm?

GIA

(affectionate)

You'd say anything to get your shot, wouldn't you?

SCAVULLO

(smiles)

Yes. But in this case, I'm saying the truth. Now, I give you one minute. And then, we work.

He goes. Gia looks at herself in the mirror. Then she grabs her bag, pulls out a vial of coke. But the vial is empty. She rummages through some of the other girl's bags until she finds some of their cocaine stash.

88 INT. FACTORY

SCAVULLO grabs the models by the arms and starts arranging them.

88

SCAVULLO

Okay! Now, here's the picture -- you girls all hate Gia, because she's so much prettier than the rest of you, and you're all so boring, and she's so exciting. Okay? And if you don't like it, please vanish from my world.

ANGLE: GIA coming from the make-up room. She is radiant -- smiling, eyes shining, floating. Scavullo goes to her, leads her to the others.

SCAVULLO (CONT'D)

Ah, yes. Yes! Yes!

POV - SCAVULLO'S CAMERA

Gia in her red dress, sitting in the center of a sea of white, in the middle of the world's most beautiful women, who are hating her beyond belief. Gia throws up her arms and laughs.

88A	SEVERAL STILL SHOTS OF THIS SHOOT.	88A
89	OMITTED	89
90	OMITTED	90
91	OMITTED	91
92	OMITTED	92
92A	OMITTED	92A
93	OMITTED	93
94	OMITTED	94
95	OMITTED	95
95A	OMITTED	95A
96	OMITTED	96 *

96A SERIES OF FASHION SHOTS - GERMANY 96A

96B OMITTED 96B *

96C SERIES OF FASHION SHOTS - PARIS 96C

96C-1 INT. LIMO - NIGHT (WAS AIRPLANE BATHROOM) 96C-1 *

GIA and a MODEL are riding in the back. Gia is rummaging through her purse. The model speaks to the driver in Italian. *

MODEL *

Andiamo, Federico. We're late. *

GIA *

What time is your flight? *

MODEL *

11:30. *

GIA *

I'm going to miss mine. Tell him to hurry. I can't find my ticket. *

MODEL *

You are wired. Here. Try some of this. *

She spreads a nickle line of heroin on her hand and holds it up to Gia.

GIA

What is it?

MODEL

The answer to all your prayers.

96D INT. PLANE - NIGHT (LATER) 96D

GIA holding the phone, stoned, nodding out, talking mostly to herself.

GIA

The thing you have to remember is
that it is not about you, not about
you. It is not you they are looking
at. Not you. Not about you.
Cannot let it be about you. I know
that. I'm on top of that. I
understand that... because if you
let it be about you, then you're
screwed, you know? So you have to
stay separate from what is
happening, you have to be somewhere
else. But what I don't know is
where that somewhere else is? You
know? Or how to do that.

KATHLEEN "APPEARS" in the seat next to Gia. She takes Gia's
hand and caresses it.

KATHLEEN

You can do whatever you want.

GIA

But what is it I want? Huh? Do you
know what I want?

Kathleen kisses her and Kathleen's face DISSOLVES into...

LINDA, who is now sitting in the seat next to Gia.

GIA

(sings)

"I will be king. And you will be
queen. Though nothing will drive
them away.

(MORE)

GIA CONT'D

We can beat them for just one day.

speaks:

I don't think a woman is really a woman unless she's a blonde. You know?

LINDA kisses her and Linda's face DISSOLVES into...

WILHELMINA who is now sitting in the seat next to Gia.

WILLIE

The response is so enormous. I have never seen anything like it. and so fast. About a million people want to shoot you this month. We're going to name a whole phone line after you.

GIA

I could learn photography. I could do that. That could be something to want. I could photograph children. I could have my own children. I would give them yellow roses and if they made too much noise I would just put them someplace quiet where you couldn't hear them. I would put them in the oven. And I would kiss them every day and tell them, you don't have to be anybody. Because I would know, I would know that being somebody doesn't really make you anybody anyway.

WILLIE

You will always be somebody to me.

GIA

I have to work harder. I have to think every job is going to be wonderful. And life is good.

WILLIE

Life is good. Isn't it? How could it be better?

WILHELMINA kisses her and DISSOLVES into...

STEPHANIE who is now sitting in the seat next to Gia. Gia starts rattling off her fairy tale again, a mile a minute until she gets to...

GIA

...and went to live in the beautiful house and all the people loved her and she was very, very happy. But the people in the village were very poor. And every night they crept into the house where the girl slept and they cut off a piece of the golden hair and sold it for money. She'll never even notice, they said to themselves. And soon all the gold was gone from her head...

Steph starts to sing (Die Young, Stay pretty). Gia joins her.

GIA / STEPH

"Every day you got to wake up
And disappear behind your make-up
Hey, I'm living in a magazine,
page to page in my teenage dream
'Cause I'm not living in the real world,
No, I'm not living in the real world
No more"

GIA starts to nod out as she sings. The seat next to her is empty. She is still alone.

97 INT. HOSPITAL CORRIDOR - DAY

97

GIA and STEPH moving quickly down the hall -- two strikingly beautiful women in this clinical environment.

THEIR POV - SEVERAL PEOPLE milling around outside one room. Men in suits, a few models, a few secretaries. Among them is Bruce Cooper, Wilhelmina's husband. He is pacing and looks worried -- maybe angry.

ANGLE - GIA and STEPH.

*

STEPH

I can't do this.

GIA

What?

STEPH

I have to get out of here.

GIA

Look, just take a valium, will you?

STEPH

I took a valium. I took six. I can't deal with this hospital shit. It's just not pretty. And I'm not dressed right. You go. Just tell her... Tell her... Forget it.

She kisses Gia on the cheek and heads for the exit.

Gia wants to run, too. But before she can...

MIKE MANSFIELD approaches her.

MANSFIELD

Gia. There you are. I've been thinking about you. This is terrible, isn't it?

GIA

I don't... uh...

MANSFIELD

Mike Mansfield. I'm starting the new Largo agency. What do you think you'll do now?

GIA

How do you mean?

MANSFIELD

Well, you're a special girl... with special problems. You need special attention. You could go to Ford. And there's always that asshole over at Elite. But I think you should give some serious thought about coming with me.

GIA

Why? Why would I do that? Why would I leave Willie?

MANSFIELD

You have to think about yourself. You have to be tough. This is a business. And in this business you cannot be represented by a dead woman.

WILLIE

Come here, come here, come here...

GIA crawls onto the bed into Willie's arms.

GIA

I thought you were sick.

WILLIE

I am sick, darling. Sick and tired.
But it's not serious.

GIA

I'm tired, too, Willie. I want to
stop for a while. Take some time.
I have to think.

WILLIE

Yes. I know. We all want to stop
and rest. But not now, darling.
Plenty of time to rest when we're in
the ground. You have the whole
world at your fingertips. You have
to be strong. Seize the moment.
Because if you don't... well,
there's always another girl waiting
right behind you, breathing over
your shoulder. I know it's hard.
But we can do it. Hmm? You and I,
together. We will catch the stars.

98A EXT. CHAPEL - DAY

98A

FLASHING CAMERAS greet mourners as they exit the chapel. *

ANGLE JENNY and VOGUE EDITOR POLLY getting into a cab. *

JENNY *

I didn't know she was that sick. *

POLLY *

You can never really tell with
Germans. *

ANGLE STEPH and PHILIPPE (Make-up Artist) move toward a limo. *

STEPH *

She really looked dead, didn't she? *

PHILIPPE *

Well, the great thing about the
afterlife is, nobody cares how you
look. *

STEPH
I can hardly wait.

John Casablancas zeroes in on Stephi. He speaks in hushed, funeral-voice mortician tones.

CASABLANCAS
Miss Cole?

STEPHI
Yes?

CASABLANCAS
I'm John Casablancas from the Elite Agency. I'm terribly sorry about Willie. I knew her in Paris.

STEPHI
Yeah. I remember. Didn't she sue you for something?

ANOTHER ANGLE

BEVERLY AND PATTI

the two are talking conspiratorially:

BEVERLY
Right. So then he says, like, well, her ass is too big, but if you were sitting on my face, I'd still be able to drive.

PATTI
Ooh, wait, look at Kelly. Tell me she didn't steal that dress from the Scavullo shoot?

ANOTHER ANGLE

The two Vogue Assistants are eating black licorice.

VOGUE ASSISTANT #1
I feel a sudden desire to burst into song.

VOGUE ASSISTANT #2
(very quietly)
Ding-dong, the witch is dead...

99A	OMITTED (MOVED TO 106B)	99A
100	OMITTED (MOVED TO 106C)	100
101	OMITTED	101
102	OMITTED	102
103	OMITTED	103
104	INT. GIA'S APARTMENT - DAY	104

Gia is bouncing off the walls. Desperate. Grief stricken. She picks up the phone. She puts it down. She picks it up again and starts to bang it against the wall. Angry. On the radio...

RADIO

...and on the business front, in the wake of modeling maven Wilhemnia Cooper's sudden death, the model wars continue to rage in New York City.

ANGLE: GIA'S HANDS heating some heroin on a piece of tin foil until it smokes and is sucked up into Gia's pipe.

RADIO CONT'D

Models shopping for the best rates
are jumping from agency to agency,
some changing twice within the same
week.

105 INT GIA S APARTMENT - MORNING

105

Two ALARM CLOCKS are going. GIA is sleeping through both
The PHONE SCREAMS.

A hand finally emerges from under the rumpled sheets. Picks
up the phone. The rest of Gia remains hidden.

GIA

(bleary)

Hello?

BOOKER (V.O.)

Gia?! Where the hell are you!?
You're two hours late. This is no
time to fuck up, honey.

105A ANGLE (LATER): GIA stumbling through the apartment looking
for her morning dose -- but all the bindles are empty. Gia
starts tearing through the house desperately looking for
something to take.

105A

106 OMITTED

106 *

106A EXT. DOWNTOWN NEW YORK ALLEY - DAY

106A *

GIA has miraculously been made up to look like sheer
perfection in a blood-red haute-couture dress, despite the
fact that she's completely out of her mind with pain and
nausea.

ALBERT WATSON, Scottish photographer, is shooting her draped
against a street lamp, hooker style.

WATSON

Okay, that's great... can you roll
your eyes up a little so we can see
the white under them -- we're going
for the "Sanpuku" look...

GIA

(obviously sick)

What's that?

WATSON

Japanese. It sort of means that
you're half dead.

GIA

I'm there.

WATSON

I know! It's great. Just give me
a minute.

Watson moves away to change cameras.

GIA heaves suddenly, as if she's going to throw up, but
catches herself. The DESIGNER of the dress rushes to her.

DESIGNER

Oh my God, did you almost just throw
up?

GIA

Listen, can you make a run downtown
for me.

DESIGNER

You're not going to throw up on this
dress, are you?

GIA

Please. I'm so sick. You go down
to Clinton Street, there's a guy who
stands in front of the taco place,
he'll set you up. Ask him for
Satellite or Rich Boy...

DESIGNER

(whispers)

Ah, "chasing the dragon," are you?

GIA

Sorry.

DESIGNER

It works. It works. A little
Heroin -- it works very well. It
gives us the look. The Gia look. A
little death around the eyes. Yes.
Very good. Use it, darling.

Albert returns to the shoot.

ALBERT

Alright, why don't you try squatting
down now, next to the post, like
you've been waiting there all night.

GIA squats, looking off into the distance like a sad fallen
angel. A gnarly, filthy-looking BIKER ON A HARLEY roars up
next to them. The noise is deafening.

Jumping up in desperation, GIA swings herself onto the back
of the bike. She clings to the filthy biker, kissing his
neck. ALBERT shoots. He is delighted.

ALBERT (CONT'D)

Bad girl. Bad girl.

DESIGNER

Oh, Gia, Gia, you sick bitch.

STYLIST (PHILIPPE)

She's great. She gave me twenty
dollars and a qualude to get out of
her face.

DESIGNER

She's out of her fucking mind. Look
at her.

STYLIST (PHILIPPE)

Could Cheryl Tiegs do this? I don't
think so!

106B INTERCUT STILLs OF THIS SHOOT.

106B

106A CONTINUED:

106A

GIA

You got it!

ALBERT

Yes. I've got it! I've got it!
Beautiful!

GIA whispers something in the BIKER's ear. He nods. The
biker smiles sweetly and waves a little "toodle-loo" wave at
Albert, then he and Gia roar off down the street. Albert is
shocked. He runs a few steps after them.

ALBERT

Hey wait!

ALBERT stands on the street, with a lost expression on his
face. GIA is long gone, biker, dress and all.

106C EXT. STREETS - N.Y.

106C

GIA rides through town on the back of the motorcycle clinging to the back of the Hell's Angel.

107 OMITTED

107

108 OMITTED

108

109 EXT. RIVINGTON STREET - EVENING

109

The motorcycle stops, Gia jumps off looking for her connection. He's not there. She kicks off her shoes.

GIA, barefoot, fully made up, in her princess gown with bare feet, moves through the streets, passing Latin women with baby strollers, groups of young black and Hispanic men. Everyone turns to gawk, she is so other-worldly. She goes to the corner on Clinton Street. She grabs a young Latin street-youth by the shoulders and starts asking him questions. He is shocked. There is no sound except for the deafeningly loud heartbeat.

110 INT. TENEMENT APARTMENT - NIGHT

110

A long Railroad apartment -- living room, dining area, kitchen. Several JUNKIES are doing their business -- a couple of blue-collar older black guys in blue jumpsuits, a stringy-haired skinny white guy with a straggly beard, a fat prostitute zonked out. A glass of community water containing hypodermic needles, ashtrays, lighters, matchbooks, and burnt, bent spoons are on the coffee table. There are small splotches of blood squirted on the walls next to the kitchen table. The scraggly white guy is tying off with an old necktie, getting ready to shoot up. GIA bursts into the room. Everybody who's awake looks up at her, slowly, incredulously.

GIA

Where's Sattelite? Where is he?

No one answers her.

*

*

*

GIA

I'm SICK, I'm really sick... Where
is he?

GIA doubles over in pain, seized by a terrible stomach
contraction. The SCRAGGLY GUY is taken with her, she's so
beautiful.

SCRAGGLEY GUY

He ain't here. He's making a delivery.

GIA

Please. Is anybody holding?
Anybody. Something.

SCRAGGLY GUY

I'll give you my shot.

GIA

No. I don't shoot. You got
anything dry?

SCRAGGLY GUY

No, man. All I got is in here.

SCRAGGLY GUY holds up his rig, full of dope.

GIA

No. I can't...

SCRAGGLY GUY shrugs and goes back to tying off.

SCRAGGLY GUY

Well, if you don't want it...

GIA

No. Wait. You do it. You do it
for me.

SCRAGGLY GUY

Oh, yeah. Yeah. I'll do you.

GIA

Please.

SCRAGGLY GUY takes the tie off his damaged, tracked-up arm
and wraps it around GIA's perfect white arm.

GIA (CONT'D)

(scared)

Will it hurt?

SCRAGGLY GUY

No. You make a fist. You squeeze.
And then no pain. No pain.

GIA clenches, frightened, tries not to look.

SCRAGGLY GUY (CONT'D)

Don't be scared, baby. I'll get you home.

He starts to shoot her up.

WE CLOSE ON GIA'S EYES, filled with pain and horror, and watch them change, to eyes swimming in delirium, softness, relief. She turns to SCRAGGLY GUY.

GIA

Thank you...

GIA touches his face lightly. Then she nods out, lying down on the filthy sofa.

SCRAGGLY GUY looks at her, the most beautiful sparkling fairy princess in the world, crashed out in the outrageous squalor. He touches her to prove she's real. Then he starts licking her face, her neck, her arms...

111 INT. LINDA'S APARTMENT - MORNING - NEXT DAY

111

The DOORBELL is ringing. LINDA opens the door to find...

GIA standing there, still in the red dress from the Watson shoot. She looks fucked up and beautiful at the same time. There is blood on her forehead and on her hands.

LINDA

My god... Gia.

GIA

Hi. I was thinking about you.

LINDA

Are you okay?

GIA

No. Is your boyfriend here?

LINDA

I don't have a boyfriend anymore.

GIA

(smiles)

How come?

Linda doesn't answer. Instead she goes to Gia and kisses her.

GIA (CONT'D)

I'm all dirty.

112 INT. SHOWER - MORNING 112

LINDA is in the shower with Gia, washing all the dirt and grime and make-up off her. Blood flows down her leg from her crotch.

113 OMITTED 113 *

114 EXT. HOAGIE SHOP - PHILADELPHIA - DAY 114

GIA, LINDA and JOE carry suitcases and some of Gia's things from a car into the building. Very up. Very happy.

115 OMITTED 115 *

116 INT. WILHELMINA AGENCY 116

BRUCE COOPER is on the phone. The office is a mess.

BRUCE

Philadelphia?! The bitch is in
Philadelphia?! I am killing myself
trying to keep this agency alive.
Which is not easy, since my wife
with her dying breath screwed me out
of fifty percent of the company.
Fucking women.

(MORE)

THIS SCENE WILL BE SHOT ON THE DAY IF TIME PERMITS.
OTHERWISE, IT IS OMITTED.

113 INT. HOAGIE SHOP - DAY

JOE is on the phone, laughing.

JOE

You're coming home? What do you
mean, you're coming home? What, you
call me out of the blue, just like
that?! You piece of work you. Get
-- on down here!

BRUCE (CONT'D)
And now you tell me, this little...
'whatever' just disappears... I hope
she fucking dies in Philadelphia.

116A OMITTED

116A

116B OMITTED

116B

117 OMITTED

117

A117A INT. HOAGIE SHOP - NIGHT

A117A

JOE is closing up the place. GIA sits nursing a coke.

JOE
I got a whole chain of shops now. I
got money, I could set you up nice.
What do you want this old place for?

*
*
*
*

GIA
This is all I can handle now.

*

JOE
That shop on Whittaker Avenue, after
the neighborhood changed, I had
junkies in there every day. I gave
them food, whatever. So I know. I
know what you're going through.

GIA
Is that what I am? A junkie?

JOE
Listen to me. You can do this. You
know why? Because you got love.
You got me. You got Linda. Yeah, I
know. I know about that, too. You
and her. You have love for each
other?

GIA
Yes.

JOE
Then you can do anything.

117A INT. () - DAY

117A

JOE being interviewed.

JOE

They had a plan, you know? Linda would take the train into the city and do jobs and Gia was going to clean up. Yeah, I knew about the drugs...

ADDITIONAL JOE INTERVIEW:

JOE

How could she be anybody's mother? She never grew up. Kathleen. Well, maybe in the end -- yeah. I take that back. In the end, she stepped up to the job. I give her that. The last time the kid needed her -- she was there. She was there for that. You want a happy ending (to the show) for Gia -- there it is.

118 INT. METHADONE CLINIC - DAY

118

GIA looks at a plain older NURSE, who seems to regard GIA with a certain amount of clinical disdain. Here, Gia isn't fabulous. She's just another junkie.

NURSE

It's a twenty-one day program. It's your responsibility to come in every day and take the methadone. Sign next to the line.

The NURSE shoves a piece of paper and a pen over to Gia. Gia signs her name next to the line that says DAY 1.

119 OMITTED (MOVED TO A117A)

119

120 INT. GIA'S APARTMENT - PHILADELPHIA - NIGHT

120

The table is set with candles for dinner. LINDA sits down.

LINDA
This is beautiful.

GIA comes out of the kitchen with a MacDonald's bag, reaches in, passes out hamburgers and fries.

GIA
There you are, Mr. Doodiekins.
Fresh from the oven.

LINDA
(laughs)
Thank you, Mrs. Doodiekins.

GIA
I could do this, you know? Forever.
I could be a fucking housewife. I
would be very happy.

121 INT. METHADONE CLINIC - DAY

121

CLOSE ON: GIA'S HAND signing at the line marked Day 12.

122 INT. GIA'S APARTMENT - PHILADELPHIA - DAY

122

GIA sits watching cartoons on TV. KATHLEEN is moving around the apartment, straightening things, picking up clothes from the floor, talking mostly to herself...

KATHLEEN
You don't take care of anything,
honey. Some of these clothes are
very expensive. Oh, this is nice.
Look at this, on the floor. You
can't afford to throw these things
away. Although why you don't have
any money after all the money you
made last year is a mystery to me.
Alright, alright, it's none of my
business...

She lands next to Gia, touching her neck and then her
shoulders.

KATHLEEN (CONT'D)
Is Linda coming back tonight? Or is
she staying in New York?

GIA
I don't know. If she works late,
she'll stay there.

KATHLEEN
You know, this methadone is ruining
your shoulders. You used to hold
yourself so straight. So beautiful.
And you have to watch your weight.
You have to look good so you can go
back to work...

GIA
I'm not going back to work. I
can't. Do you understand that?

KATHLEEN
That's how you feel now. But wait.
You'll see.

Gia says nothing.

INT. METHADONE CLINIC - DAY

CLOSE ON: GIA'S HAND signing at Day 19.

INT. GIA'S APARTMENT - PHILADELPHIA - NIGHT

GIA is on the phone calling Linda in New York. We can hear
Linda's VOICE on her answering machine...

LINDA'S VOICE
Hi, this is Linda. I'm not here,
leave a message.

GIA
Hi, doo-doo. It's me. Where are
you? I been calling all night...

Suddenly, the phone is picked up and the machine switches
off.

GIA (CONT'D)
Linda?

BILLY'S VOICE
Hello... Hello?

GIA
thrown
Who is this?

BILLY
This is Billy. Who s this?

GIA is seeing red.

125 INT. KATHLEEN'S HOUSE - NIGHT

125

A LIGHT goes on upstairs.

KATHLEEN (O.S.)
Who's that? Who is that?

Kathleen comes down the stairs.

The front door is wide open. A roll-top desk is pushed away from the wall. In the wall, an open safe, papers and valuables scattered on the floor.

KATHLEEN
Gia! Gia! Oh, my God. Henry! God damn you, Gia! God damn you!

126 INT / EXT. GIA'S CAR - NIGHT

126

GIA is driving wildly through a residential neighborhood pursued by a police car. She drives over lawns, sideswipes various parked cars, and hits a fence.

INTERCUT THIS CHASE with...

127 INT. ATTIC - PHILADELPHIA - DAY (POSSIBLE SPLIT SCREEN)

127 *

KATHLEEN sits among the boxes of memorabilia. She gazes out the window.

KATHLEEN
My God, the things she did. She took some money and jewelry, she bought the drugs. And then she ran off in the car -- like a crazy person. It was unbelievable. She stole my wedding ring. And the lies. Do you know that joke? How do you know a junkie is lying? Her lips are moving. It's not funny.

128 EXT. STREET - NIGHT

128

The car stalls.

ANGLE: A POLICEMAN gets out of his car and approaches Gia's car. Suddenly, Gia leaps out of the car and starts screaming at the cop.

GIA

What are you chasing me for?! Are you crazy?! Do you want to get me killed?! I am trying to get to New York. And you are fucking chasing me! Why?! What the fuck is wrong with you?! Huh?! Huh?! Jesus! Now back off, 'cause I got to go!

The cop is dumbfounded -- long enough for Gia to get into her car and take off again. The cop runs for his car. Sirens blare...

DISSOLVE TO:

129 OMITTED

129 *

130 INT. GIA'S APARTMENT (PHILADELPHIA) - NIGHT

130 *

Gia comes through the door. Linda follows.

*

LINDA

He was there getting some of his stuff out of the apartment. I wasn't even there. I was on my way back here.

Gia stops, faces her. She is very up, very positive.

GIA

I have to work. I know, I know what you're going to say. But I need to make some money -- for us.

(MORE)

GIA (CONT'D)

So we can afford to be together.
Instead of this. I can't live like
this. I can't live without you.

LINDA

No. No, look...

GIA

No. I can handle it. I can make a
lot of money. Six months. Maybe a
year. And then out.

131 INT. LARGO AGENCY - NEW YORK - DAY

131

GIA sits across from Mike Mansfield. He is gloating. Framed
photos on the wall extol his many victories. Gia is wearing
a clean white men's shirt, jeans, no make-up.

MANSFIELD

So, you want to come to Largo now?
Is this because everyone else is
afraid to sign you?

GIA

I haven't asked anybody else.

MANSFIELD

Then why me?

GIA

Because you're a greedy fuck and
you'll get me more money than
anybody else.

MANSFIELD

Well, that's honest. So I'll be
honest, too. Everyone is aware of
the drug problem. You were not very
discrete.

GIA

I'm clean now. I want to work.

MANSFIELD

Let me see your arms.

GIA

It's not my arms you want. It's my
face and tits. So?

Mike mulls it. He knows he can make money off this girl.

MANSFIELD

You're a special girl, Gia. Clients still ask for your look.

GIA

Is that a yes?

MANSFIELD

They're doing a television piece on models. I want you to be in it. I want you to look more beautiful than you have ever looked. I want you to tell the world that you once had a drug problem but now you don't. Now you are a good little girl. You do that and we have a deal.

132 INT. SCAVULLO STUDIO - DAY

132 *

Gia is looking up longingly at Linda, while Linda applies her make-up.

GIA

I can't do this.

LINDA

Yes, you can, babe. Yes you can.

GIA

I'm a model. I don't talk. I'm not supposed to talk. I'm just supposed to look beautiful.

LINDA

You are beautiful.

GIA

You make me beautiful.

Linda leans down and kisses her.

A CAMERA CREW descends on them in at that moment. GIA and LINDA both jump. The camera is training right on GIA, the light shining hard in her face. Mike Mansfield hovers in the background.

*

REPORTER

Hi! We want to tape you getting made up! Kind of a before/after thing.

GIA
(sarcastic)
Greeeat.

REPORTER
And we got some interviews lined up
with some friends and some of your
family, your mother...

GIA
You're going to put my mother on
film?

REPORTER
Yeah.

GIA
Well, that should be interesting.

Mike Mansfield approaches.

MANSFIELD
Are we ready?

GIA
Wait. Wait a sec. I need to go to
the bathrom. Okay?

MANSFIELD
Sure. Sure. Go ahead.

Gia goes. Linda watches suspiciously.

133 OMITTED

133 *

134 INT. BATHROOM - DAY

134

GIA reaches under her dress and pulls out a tin foil packet
of heroin from her underwear. She opens it, lays out a line
on the back of her hand and snorts it. The door opens behind
her. She looks up to see Linda standing in the mirror. As
the high hits her...

LINDA
You didn't lock the door.

GIA
Uh... no, I was in a hurry.

LINDA

You okay now?

GIA

Oh, yeah. I just needed...

LINDA

Yeah. Come on.

GIA smiles and looks at herself in the mirror.

GIA

I look pretty good. Don't I?

No response. Gia exits. Linda is left.

135 INT. STUDIO - DAY

135

ANGLE: GIA and the Reporter.

REPORTER

And how did things first start for you in modeling?

GIA

I started working with very good people. A lot of them all the time. Very fast. I didn't build into being a model. I just sort of became one.

REPORTER

And how has that affected you?

GIA

Well. When you're young, you don't always know. It's hard to make the difference between what is real. And what is not real.

REPORTER

At one point you got kind of into the drug scene, didn't you?

Gia is flustered by the sudden question. Mansfield watches intently. Linda's eyes hold to Gia's face, watching her try to recover.

GIA

Umm. Yes. You could say that I did. It kind of creeps up on you. And catches you in a world that, you know, that none will ever know unless you've been there.

REPORTER

But you're free of it now, aren't you?

GIA

Oh yes, I am definitely free of it. I wouldn't be here right now talking to you if I wasn't.

Linda looks away from Gia, the lie eating at her. Then she picks up her cases and her coat and heads for the exit.

REPORTER

Are you happy with your success?

Gia pauses. She SEES Linda leaving the studio.

GIA

Mmmmm. Yes. I am.

REPORTER

You hesitated.

GIA

Well, I just wanted to think about it. No. I am happy with it.

136 INT. LINDA'S APARTMENT - NIGHT

136

LINDA is in bed, tossing and turning, trying to sleep. Suddenly...

A NOISE outside her window. And then the window opens.

FEET and LEGS wiggle through the opening in the window. GIA's body follows. She rolls to the floor. LINDA is aghast. GIA starts laughing.

LINDA

Are you crazy? Where the hell did you come from?

GIA
I like kick Spiderman's ass!

LINDA pokes her head out the window.

HER POV - A FOURTEEN FLOOR drop.

ANGLE: THE SCENE

LINDA blanches. GIA is giggling. She runs over, in her shoes, and starts bouncing on the bed.

LINDA
(very somber)
One way or another, you are going to
kill yourself!

GIA
(all smiles)
Hi Linda! I missed you. Where did
you go?

LINDA flips a light.

LINDA
You lied to me. Why did you lie to
me?

GIA
No. I didn't lie.

LINDA
You're lying right now.

LINDA starts crying. GIA watches her.

GIA
Okay. Okay. This was a bad idea.
I'm sorry. I just wanted to make
you smile. I'll leave. Through the
door.

LINDA
I can't do this.

GIA
No, no, don't say that. I'll just
go. I'll see you tomorrow.

LINDA
No, you won't. You won't see me
tomorrow.

GIA
Don't say that. Don't say that.

LINDA
We had a deal. We made a bargain.

GIA
I love you.

LINDA
No, you don't.

GIA
(suddenly angry)
Alright, I don't! Alright? What
are you, some kind of policeman?! I
just did a line, one fucking line,
what's the big deal?!

LINDA
And what about yesterday? And the
day before?

Gia is bouncing from anger to desperation and all the stops
in between.

GIA
No. Nothing. I promise. Don't
leave me.

LINDA
I don't believe you.

GIA
You don't believe me because you
don't want to believe. You don't
care. You never did care. You were
just using me. Just so you could
say you're fucking some model.
Right?! Right?!

LINDA
Yeah. Right.

GIA
Please. Don't. I need you so much.
Don't make me do this.

LINDA
I don't make you do anything. I
wish I could.

GIA

You could. You could take care of me! Do you have thirty dollars -- I don't have any money on me. How come I never have any fucking money.

As she starts to dig in her purse, several tin foil packets of heroin drop on the bed. Linda grabs them. Gia's eyes go wide.

GIA (CONT'D)

What? What are you doing?

LINDA

This is what makes you do everything. Not me, not you. This shit owns you.

GIA

No.

LINDA

This or me. You choose. This or me.

GIA

No.

LINDA

Yes. This or me.

Gia is torn, desperate. Tears fill her eyes. She moves close to Linda, leans her head on her shoulder, strokes her hair.

GIA

(sings softly)

"...if you should run, I'll run with you. If you say hide we'll hide. Because my love for you would break my heart in two... Let's dance... Let's dance..."

Linda is hoping that this is her decision. They kiss. But as they kiss, Gia's hand moves down Linda's arm to her hand, opens the hand and takes the heroin.

Linda is heartbroken. She moves away. Gia sits there holding the tin foil bindles. Then slowly, slowly she gets up and leaves.

CLOSE ON: GIA'S face as she walks.

SOUNDS of the runway show begin to fade in. Soft at first, then growing louder.

VOICES (V.O.)
Gia! Gia! Gia!

DISSOLVE TO:

137 INT. BALLROOM - DAY

137

CLOSE ON: GIA walking the runway as at the beginning. But knowing what we know now, seeing what we've seen -- she looks different to us. Fragile. More complex. And underneath the radiant persona, there is a hint of desperation.

ANGLE: THE SCENE as the crowd continues cheering.

ANGLE: GIA stops moving. She looks a little lost. She gazes out over the crowd. Is this part of her "act"?

Then she staggers, losing her balance. No. This is not an act. The crowd mumbles. Gia turns and walks unsteadily toward the backstage area.

138 INT. BACKSTAGE - DAY

138

GIA comes staggering off the stage as the rest of the models in the show are herded to the runway by several ASSISTANTS.

ASSISTANT
Finale! Finale! S'il vous plait,
mes petites cochons! Gia, change!
Change!

GIA
(smiles)
Yeah. That's what I have to do.
Change. I have to change.

And she staggers to the bathroom.

*

139 OMITTED

139 *

140 OMITTED

140 *

The Stylist approaches the Assistant.

STYLIST (PHILIPPE)

I saw her fall asleep the other day,
standing up, with a Pepsi in her
hand. She spilled the whole thing
all over her shoes, r-e-e-a-l slow.

ASSISTANT

She's OVER. Fini. It's just a
matter of time, now.

ANGLE - STEPHI overhears this and then heads for the
bathroom.

141 INT. ALCOVE - DAY

141

GIA is sitting on the floor.

SERIES OF SHOTS:

-- Gia's hands and her works -- syringe, spoon, lighter, etc.
She pulls off a glove, revealing a horrible abscess. It
looks infected. She aims the needle for it.

ANGLE - GIA'S FACE, nodded out. Suddenly a hand slaps her
face. She startles awake, sees Stephi looking at her.

GIA

Hi.

STEPH

Yes, you are! You dropped this,
honey.

Stephi picks a syringe up off the floor and hands it to GIA.
GIA grimaces.

GIA
Oooh, bad form, huh? Thanks.

STEPH
Do you want to come and finish this
fiasco?

GIA
No...

GIA starts to nod again. Stephi tries to hold her.

GIA (CONT'D)
(smiling)
You look so pretty.

STEPH
Yeah. Thanks.

GIA
I love you.

STEPH
I know. I know. You love
everybody.

Stephi holds her in her arms, gives her a kiss on her
forehead. It's all she can do.

141A INT. MIKE MANSFIELD'S LARGO OFFICE - DAY

141A

Mike is lying naked on a massage table and talking on the
phone.

As he talks, a MASSEUSE is massaging his temples, a NURSE is
attaching him to an I.V. and a MANICURIST is working on his
feet. A beautiful MODEL is holding the phone for him.

*
*
*

MANSFIELD
Gia... Gia... listen to me... I'm
trying to get you work, but this is
all spring stuff now. Everybody
wants the blondes with the suntans
in the sundresses. I'm sorry! Your
look is not spring. It's nuclear
winter. And nobody wants it.

142 INT. LINDA'S APARTMENT - NIGHT

142

LINDA listens as Gia's voice comes from the answering machine.

GIA (O.S.)
"When she kisses me, I feel all four
winds blow at my face..."

143 INT. AIRPLANE - NIGHT

143

GIA is in her seat, talking on the phone.

GIA
"...but what do you do with a woman
who has no love for you? She is my
lost captive and no longer lies
along my legs." I wrote that for
you.

144 INT. SCAVULLO'S STUDIO - DAY

144

Gia has been stuffed into a strapless fabric party dress, from which she bursts into a big hair and abundant make-up. She doesn't look good. In her hand she holds her knife. Two STYLISTS are off to the side conferring with Scavullo.

STYLIST #2

Why did they send her out?

SCAVULLO

Because I asked for her. Alright?

STYLIST #1

Alright. But what about the tracks on her arms and that awful thing on her hand? It looks like a volcano.

STYLIST #2

Make-up? Glove? Amputation?

SCAVULLO

We'll hide the hands.

Stylist #2 goes.

SCAVULLO (CONT'D)

We use them up, we throw them away.
No. No.

ANGLE: Gia is suddenly on her feet -- hysterical.

GIA

Where's my knife?! Who took my
knife?! What do I look like?! Some
fucking terrorist?! What did you do
with my knife?!

The Stylists babble. One tries to approach her.

GIA

Leave me the fuck alone. I'll tell
you this -- I will never come to
this stupid fucking country again.
Never!

Scavullo takes the knife from the stylist and brings it to
Gia.

SCAVULLO

Here it is, darling. Here it is.

Gia takes it from him.

GIA

(quietly)

They can't do that. They cannot
take your knife away. Not when you
need it.

SCAVULLO

You look wonderful. Beautiful.

He turns to go to the camera.

GIA

Francesco.

SCAVULLO

Yes, sweetheart?

GIA

Thank you.

SCAVULLO

Gia, this is life, not heaven. You
don't have to be perfect.

He snaps the picture.

145 OMITTED

145

146 OMITTED

146

147 OMITTED

147

148 OMITTED

148

149 INT. AIRPLANE - NIGHT

149

Gia on the phone again. Way down now, crying quietly, exhausted, helpless and scared, her voice small, barely audible.

150 INT. KATHLEEN'S KITCHEN - DAY

150

KATHLEEN is on the phone.

GIA

Hello? Kathleen? Is that you?
Mom? Yeah. Hi. Yeah. Gia. Are
you surprised?

KATHLEEN

Where are you? What?! You're not?!
You're on the airplane. Now?!

CUTTING BACK AND FORTH:

GIA

Yeah. I just wanted to talk...

KATHLEEN

Henry! Henry, come here. It's Gia!
She's calling from an airplane. You
crazy thing.

GIA

Mom? I don't want to talk to Henry.

KATHLEEN

Oh, honey, I'm so excited, listen to
me, I'm yelling. I don't have to
yell. Do I?

GIA

(smiles)

No. You don't have to yell.

KATHLEEN

Henry! Where is he?

(to Gia)

Where are you? Where is the
airplane? I never had a phone call
from an airplane.

GIA

I don't know. I was in Paris. I'm,
uh, going to Rome. I don't feel so
good.

KATHLEEN

Oh, you're just tired.

GIA

Yeah. And cold. You know, I was thinking of maybe coming home again. What do you think?

KATHLEEN

Oh, honey. I don't think so.

GIA

Yeah. I know.

KATHLEEN

I mean, after last time...

GIA

Yeah.

(pause)

KATHLEEN

Yeah, honey, I'm sorry. This must be costing a fortune.

GIA

Yeah. I don't know.
(she starts to cry
harder)
I better go now.

KATHLEEN

Yeah. Yeah. Okay. You take care of yourself. Call me. Okay? I love you. Bye.

GIA

Okay. Yeah. Bye. Bye.

CUT TO:

150A INT. PHOTOGRAPHER'S STUDIO - DAY (WAS 144)

150A *

GIA is doing a shoot for a GERMAN MAGAZINE. She is dressed entirely in tight, black vinyl. All of the MAKE-UP ARTISTS, STYLISTS, and PHOTOGRAPHERS are GERMAN, speaking solely in German. GIA is totally nodded out. One make-up artist holds her head up by the hair, while another applies make-up to her unconscious face. They put an ashtray in Gia's lap and use it as if she were a coffee table. Then they drape her unconscious form onto a black vinyl couch. The PHOTOGRAPHER shoots her, despite the fact that she may as well be dead. All the while, they chatter cheerfully in German.

*
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*

151 INT. AIRPORT - NIGHT

151

GIA is walking very slowly -- ~~too~~ slowly -- through the empty airport.

152 OMITTED (MOVED TO 141A)

152

153 OMITTED

153 *

154 OMITTED

154 *

155 OMITTED

155 *

156 OMITTED

156 *

157 OMITTED

157 *

157A INT. () - DAY

157A

MIKE MANSFIELD being interviewed.

MIKE

Every model has a moment. I mean, the ones who make it at all. And whether or not you can parlay that moment into some kind of career -- well, that's the gamble. Because a moment is a very short time. It's here. And then it's gone. Like most of these girls. They're here and then they're gone.

156 THE APRIL 1982 COSMO COVER

It is of a beautiful girl, hands tucked beneath her, peering up at the camera. She is beautiful, but it's not GIA... not our Gia. Her eyes are empty.

MANSFIELD (V.O.)

Gia, I'm very sorry about this, but the agency feels that it's time we let you go, for your own good. We feel that this industry hasn't been a very healthy place for you...

156

INT. HALLWAY - DAY

T.J. comes down the hallway approaching Gia's apartment. The door is wide open. SOUNDS of banging and crashing come from inside. FOLLOW him into...

INT. GIA'S APARTMENT - DAY - DAY

The apartment is a shambles -- like a cyclone hit it. T.J. moves cautiously toward...

INT. BEDROOM - DAY

GIA is frantically going through drawers in a dresser, looking for money. When she is finished with each drawer, she smashes it against the wall. She looks like a bag lady - half dressed, unwashed, crazy, itching.

T.J. tries to approach her.

T.J.

Gia?

She looks at him without really seeing him.

GIA

I can't find my money. I had six hundred dollars. It was here. Now I can't find it.

She pushes past him. He follows her into...

INT. KITCHEN - DAY

GIA opens the refrigerator, pulls a sock out of the freezer, pulls two five dollar bills out of the sock, starts throwing things out of the refrigerator. Then she pulls open drawers, looking, looking. T.J. tries to stop her.

T.J.

Okay. Okay. Take it easy.

Gia pulls a kitchen knife out of a drawer and threatens him with it.

GIA

How much money have you got? Huh?

T.J.

I don't have any money.

GIA

You want to fuck me. Give me some money, I'll let you fuck me.

T.J.

Gia, come on...

He moves toward her. She gives into his embrace. He holds her. Then suddenly, she bolts, pulling away and, in the process, she slashes his arm. T.J. freezes -- stunned. Blood flows.

CLOSE ON: GIA, not sure what happened.

162 INT. EAGLEVILLE REHAB CENTER - PHILADELPHIA - DECEMBER, 1984 162

A mangy, drug-rehab facility for indigents. GIA is shivering like a wet puppy. Her face is pale, hands clammy. She is sitting on one of the orange plastic chairs, across from the reception desk. T.J. is in a chair next to her. Derelicts pass behind them in the hall. A THERAPIST looks through her file.

THERAPIST

Do you have any medical insurance?

GIA

No.

THERAPIST

Can you pay this in cash?

GIA

I don't have any money.

THERAPIST

Alright, you'll have to declare yourself indigent. Do you understand that?

Gia nods. The Therapist hands Gia a clipboard with a stack of papers. The amazing irony is not lost on Gia.

163 INT. EAGLEVILLE DETOX WARD - NIGHT

163

SERIES OF DISSOLVES:

GIA is moaning, sweating, shuddering on her hospital bed. Crying. The pain is terrible.

She screams.

INTERCUT: the above with:

163A INT. REHAB - GYM - DAY (WAS SCENE 172)

163A *

Gia is pounding out her rage on the "anger mats."

164 OMITTED

164 *

165 INT. GROUP THERAPY ROOM - DAY

165

GIA is being verbally attacked by DAISY, another addict. Daisy is twenty-something and very angry. The Therapist presides over the group.

DAISY

Wait a minute! What am I, supposed to feel sorry for you because you're beautiful?! Because you made ten thousand a minute doing fucking nothing?! "Oh, it was so hard, so terrible, they treated me so bad." Listen, girl, you had a fucking free ride and you blew it!

(MORE)

DAISY (CONT'D)

And me, I'm just some dumb kid from Ohio, reading fashion magazines, looking at your picture and thinking, I'm supposed to look like that. And going fucking crazy because I don't.

Because nobody told me it was a lie. Because the magazine doesn't come with a label that says, caution! This is a lie. NOBODY looks like this. Not even you! And reading this magazine is hazardous to your health.

166 OMITTED

166 *

167 INT. REHAB - EVENING

167

Gia is standing in the lobby of the common area, smoking and talking on the pay phone. In the background we can see people milling round, smoking and watching TV.

*

GIA

Linda, it's Gia. I know you probably don't want to talk to me, but I just wanted to leave this message and say hi. No, that's not true. I wanted to apologize. I'm in this program. And, like, part of the program is that we're supposed to ask the forgiveness of the people we hurt when we were drugging.
(she laughs wanly)

168 INT. LINDA'S APARTMENT - EVENING

168

LINDA is listening to all this on the answering machine.

166 INT. REHAB KITCHEN - NIGHT

GIA is washing dishes. She picks up a fork. She stops. She starts scratching her arm with the fork until she bleeds. Then she scratches the fork across her face. Blood flows.

ANGLE: Daisy is watching her from the shadows.

NOTE: GIA WILL NOT SCRATCH HER FACE.

GIA (C.S.)
Like, man, this could take the rest
of my life. Anyway, that's what I'm
doing. I'm asking forgiveness. And
I miss you.

169 INT. REHAB - EVENING

GIA on the pay phone.

GIA
I know I'm supposed to be doing this
for myself. But I'm doing it for
you, too. Because if I think of
you, it makes me strong. And I
think maybe we could be together
again...

She hears a "click."

GIA (CONT'D)
Hello? What was that? Was that the
machine?

No answer.

GIA (CONT'D)
Hello? Am I finished?

A beat. Then she hears...

LINDA
Hi. It's me.

GIA
Oh, boy. Linda.

LINDA
Yeah.

CUTTING BACK AND FORTH:

GIA
I don't know what to say.

LINDA
It's okay. I heard you. I heard it
all.

GIA
Yeah? Is that okay?

LINDA
Yeah. I miss you.

Gia is not ready for this. She is overwhelmed by her feelings -- happy and terrified and everything in between.

GIA
I don't think I can talk now. Can I call you? Can I call you in a few days maybe?

LINDA
Promise?

GIA
Yeah. Oh, yes. I'm leaving here in a few days. And then I'll call. I will.

LINDA
Okay.

GIA
Okay.

Long pause. Neither one speaks. Finally Gia hangs up.

170 INT. REHAB - GIA'S ROOM - DAY *Use anger mats from 172 and keep v/c* 170
GIA is drawing a picture of herself -- a question mark on her skull, a broken heart and black lungs in her chest, needle marks on her arms and male and female stick figures in her genital area. Over this...

KATHLEEN (V.O.)
They wanted me to come to her sessions. So I did. I tried. But it was too hard. It brought up too much from inside me...

171 INT. ATTIC - PHILADELPHIA - DAY (1986)

171

KATHLEEN sits with her boxes of memorabilia.

KATHLEEN
I got so mad. I said to them, "look, I'm not the drug addict, I'm not the one you should rip apart. These things are buried now. Let them rest." That's what I told them. I know.

(MORE)

KATHLEEN (CONT'D)

I know. Look. You want to blame me. Go ahead. Knock yourself out. But remember this -- everything I did, I did because I loved her. And I believe that it was my love and my prayers that got her through that.

172 OMITTED

172 *

173 OMITTED

173 *

174 OMITTED

174 *

175 OMITTED

175 *

176 OMITTED

176 *

173 INT. GROUP ROOM - DAY

GIA, DAISY, THE THERAPIST and a few others.

CLOSE ON:

GIA

Some people know who they are. Some people don't. And when you don't know who you are -- that can make you a very interesting person. Because you can be so many different things to so many different people. And that can be great for people. But not for you. To other people you are so cool, so interesting, so wild, so unpredictable, so fucked up fun. But to you, to yourself -- when you don't know who you are -- it's a fucking nightmare.

177 INT. JEAN STORE - PHILADELPHIA MALL - DAY

177

Christmas decorations are everywhere.

GIA is folding blue jeans, very slowly and deliberately. It looks like it requires a great deal of concentration for her. She is dressed very conservatively, in a cardigan and slacks. Two other sales girls, WINTER and AMY, stand off to the side, watching the new girl.

WINTER

You know how she's always saying she was a model?

AMY

Yeah. Right. God, Winter, she's been folding those same jeans for five minutes.

WINTER

Look at this.

He shows her Gia on the cover of Vogue.

AMY

Oh, my sweet Jesus. Is that her?!

Gia finishes the jeans. Sees a customer. Puts on her best smile.

GIA

Would you like socks to go with that?

178 OMITTED

178

179 INT. GIA'S APARTMENT - NIGHT

179

KATHLEEN is putting groceries into cupboards. She is angry. Gia is decorating a Christmas tree. She looks very tired.

KATHLEEN

It's very depressing, this neighborhood.

GIA

I like it. It's near work. It's okay.

KATHLEEN

Work? You don't want to work in a place like that. It's so ugly, ugly place. Ugly people.

GIA

Mom, listen to me. This is the good part. This is good. Everything is going to be so good from now on.

KATHLEEN

The television people called again. They want to interview me.

GIA

Yeah. They're calling everybody. I guess it's a good story now.

KATHLEEN
What do I tell them?

GIA
Whatever you want. Tell them it's a
story with a happy end. They'll
like that.

KATHLEEN
Look at your skin.

GIA
It's just acne. The drugs are
coming out of my system. It'll go
away. You'll see. I'm going to
look really good. By Christmas, I
am going to look great. And we are
going to have the best holiday...

KATHLEEN
Gia, why don't you come home, move
back in with me, would you like
that?

GIA
No, I need to live alone for now.
But could you lend me a few bucks so
I can buy some coffee and
toothpaste?

Kathleen slams drawers and cupboard doors -- she hates this
apartment.

KATHLEEN
I forgot the coffee. I'm sorry.
You could have lived the rest of
your life on all the money you made.
That's what happens, I guess.

Gia sits down suddenly.

KATHLEEN (CONT'D)
What?

GIA
Dizzy. All of a sudden.

KATHLEEN
(feels her forehead)
You're burning up.

GIA
My ear hurts, too. What's wrong
with my...

And she passes out.

180 INT. EMERGENCY ROOM - NIGHT

130

KATHLEEN is yelling at a NURSE at the desk. Gia is crumpled in a chair, barely conscious, having trouble breathing.

KATHLEEN

She's weak, she had a fever, she
can't breathe right...

NURSE

I'm sorry, Mrs.... uh...

KATHLEEN

No, you're not sorry! Don't give me
that. Don't tell me you're sorry
when you're not.

NURSE

We can't take her here...

KATHLEEN

Because she's on welfare?! Because
she was an I.V. drug user?! What
kind of people are you?!

NURSE

(turns to go)
Look...

KATHLEEN

Don't you walk away from me. We are
here. We are not going away until
you let her into this hospital.

181 INT. HOSPITAL ROOM - PHILADELPHIA

181 *

(NOTE: Do not show name of a real hospital.)

GIA sits in a hospital robe on an examination table, swinging
her skinny white legs, hunched over.

FOUR DOCTORS in sterile SPACE SUITS walk through the door.

A NURSE in full mask, goggles and gloves comes next to Gia
and starts to get a blood test from her. The nurse is
obviously nervous. Gia notices.

CUT TO:

182 INT. HOSPITAL ROOM - DAY

182

Gia sits across from a doctor. The Therapist from the re-hab is with her. DR. MILLER stares at his test results.

MILLER

You've got pneumonia. Which we can treat.

She nods. She waits. Miller looks at the Therapist.

THERAPIST

Gia, listen. There's something more serious going on, which caused your infection.

(beat)

They're calling it Acquired Immune Deficiency. Maybe you heard about it.

GIA

No.

Miller nods.

MILLER

Oh. Well...

GIA

How did I get it?

MILLER

We're really just finding out things. And you're the first woman I know about. But intravenous drug users seem to be an especially high risk group. You probably got it from a contaminated needle.

Beat.

GIA

How do I get rid of it?

The Therapist takes Gia's hand.

183 INT. HOSPITAL ROOM - NIGHT

183

GIA sits thinking. On the bed, the photos of herself and Linda.

184 INT HOSPITAL ROOM - DAY

T.J. and Gia are getting ready to leave, packing up her things

T.J.
But how do they know? They don't know anything about it.

GIA
T.J. They know. Alright. They know.

T.J.
Oh, Jesus...

T.J. explodes with anger and frustration, hitting the walls, banging his head. Gradually, he calms down.

GIA
(embraces him)
You know what I think. I think there's a reason for everything. There's a plan for everybody. I think God has a big plan for me. But not in this life.

She pulls away from him and smiles. Then she flips on her portable cassette player. Rock and Roll. She grabs T.J. and starts dancing with him.

GIA (CONT'D)
Now, listen to me. I need some money. I have some things to pawn. You have to help me.

T.J.
Gia...

GIA
No. No. You have to trust me. I know what I'm doing.

185 INT HOSPITAL CORRIDOR

Kathleen and T.J. are arguing near the coffee machine.

KATHLEEN
I can't take her home. I'm trying. But Henry is afraid.

T.J.
Of what?

185

KATHLEEN

Henry has a job, you know?

T.J.

So what? This is your daughter.

KATHLEEN

So people are scared. I'm scared.
If people find out, he thinks he
could lose his job.

T.J.

Fine. Okay, fine. And where is she
going to go? Huh?!

KATHLEEN

He wants her to go to a hotel. He
says he'll pay for it.

She stops suddenly. Sits down. Covers her face. Cries.

KATHLEEN (CONT'D)

Oh, my God. Listen to me. Listen
to me.

T.J. kneels next to her.

KATHLEEN

What about her father? Can't he
take her.

T.J.

She doesn't want him to know.

KATHLEEN

I don't want to lose my baby.

T.J.

Kathleen.

KATHLEEN

(through tears)
No. I can't. I can't.

She gets up and hurries away.

186 EXT. HOTEL - DAY

186

T.J. helps Gia carry her things into the hotel.

During this (possible split screen):

186A INT. ATTIC - DAY

186A

KATHLEEN being interviewed.

KATHLEEN

You have to understand. In those days, people didn't know. People were scared. I was scared. She must have been scared, too.

187 INT. HOTEL ROOM - DAY

187

Gia sits in front of a mirror. Her face gaunt, tired.

She meticulously applies make-up to her eyes, lips, cheeks. An old Cosmo cover of hers is tacked to the mirror. Gia tries to make her face look like it used to. Tries to find the beauty she once had.

SEVERAL ANGLES (LATER) - Gia puts her things in order -- folds her clothing, straightens the room, leaves a note in a sealed envelope. Then she puts a wad of money into a purse and leaves.

During this (possible split screen):

187A INT. () - DAY

187A

T.J. being interviewed.

T.J.

She put together this money. She pawned some things. She borrowed some from her father. She stole some from Kathleen. I didn't know what she was doing. I should have known. But I didn't. I mean, it may have crossed my mind. But I really didn't think she would do that.

188 OMITTED

188

189 INT. LINDA'S APARTMENT - N.Y. - DAY

189

LINDA opens the front door. Seeing Gia, her heart runs through every emotion.

Gia. LINDA

That's me. GIA

Come in. Come in. LINDA

Gia comes in. Linda closes the door.

You look so good. LINDA

I'm clean. It's great for the skin. GIA

I been going crazy waiting. I called your father. To find out where you were. But he didn't know either. LINDA

Rehab. You have to do it yourself. GIA

And you did. LINDA

I guess I did. GIA

All better now. LINDA

GIA
Yeah. All better. You look pretty
good yourself.

LINDA
You want some tea? Something? I
was so nervous about seeing you.
coffee?

GIA
No. I can't stay.

LINDA
What? Why not?

GIA
I have an appointment.

LINDA
Work?

GIA
No. No. No more work. Not for me.

LINDA
But I thought we could... I mean, I
thought we'd have a little more
time.

GIA
Yeah. Me, too. But not today.

LINDA
Okay. Okay. I understand.

GIA
Yeah. Uh... I have to go slow.

LINDA
It's okay. We have time. We have
all the time in the world now.

GIA
I guess so. I just wanted to see
you today. Get a good look.

LINDA
What are you going to do?

GIA

In the day at a time. That's what they tell you. But I have plans. Dreams, I guess. I dream about doing some things. Going to school. Maybe. Learn something useful. Settling down. Having kids. What the hell.

LINDA

Now. How straight are you now? I mean, are we talking about men?

Gia laughs.

GIA

You don't need a husband to have kids, you know. And anyway, you were the one who had my heart, you know?

LINDA

Yes. I guess I did know that.

Gia takes her journal out of her purse.

GIA

Listen, would you keep this for me?

LINDA

Sure. More fairy tales?

GIA

Some. A few. Plus all the crazy things in my head. I wrote everything down. I don't want to throw it away. But I don't want it around either. You can read it if you want.

LINDA

No. I won't.

GIA

Yeah. Read it. Read it. I want you to. Maybe you can make some sense out of it. Because I never could.

LINDA
May. And whenever you want it. I
mean I am going to see you again.
Are you?

GIA
If you want.

LINDA
Yeah. I would like that. I would
like... I was thinking of getting a
place at the beach this summer. It
would give us a chance to... I would
like us to have another chance.

GIA
Yeah. Me, too. I would like that,
too.
(looks at her watch)
Oh. I got to go.

LINDA
No. Stay.

GIA goes to the door.

GIA
Can't. Bye.

LINDA
Hey!

She goes to Gia, hesitates, then embraces her.

GIA
You were the one. You were the only
one.

And she goes, closing the door behind her. Linda collapses
in a chair. The DOORBELL rings.

LINDA
Gia...?

She opens the door. A DELIVERY BOY is standing there
carrying a vase full of yellow roses.

Linda smiles.

EXT. ALLEY - EAST VILLAGE - DAY

GIA moves down the alley, still looking fresh, clean,
beautiful in the camel hair coat. She passes several PEOPLE

She passes several PEOPLE in the shadows, standing around fires in ash cans.

GIA (V.O.)

Dear Linda, this is the end of my book. Last page. Last shot. Seeing you to say hello and good-bye. Seeing you to fill up the empty. And smell and touch and leave you all my kisses on your face...

FOUR HOODS are hanging at the end of the alley. Gia goes up to one of them. They talk. The others are eyeing her.

1ST HOOD

How much you want, Angel?

Gia pulls the money from her purse. The HOOD's eyes widen.

GIA

As much as you got.

1ST HOOD

What are you gonna do with that much stuff?

GIA

That's my business. Are you holding or not?

1ST HOOD

What's your hurry?

GIA

Yes or no?

1ST HOOD

Yeah, I got what you need. I got it right here.

And he punches her in the stomach. GIA crumbles. The other HOODS move in on her. They talk in whispers.

2ND HOOD

Look what Santa Claus brought us.

3RD HOOD

Oh, no. I'm gone.

He runs away down the alley.

1ST HOOD

Get the money.

2ND HOOD

You get the money. I'm gonna get my
nut.

GIA tries to get up. He slaps her down.

190A OMITTED

190A -

191 INT. AMBULANCE - NIGHT - (MOVING)

191

CLOSE ON: GIA'S FACE on a stretcher. She is half conscious
-- her face BRUISED and BLOODY.

A MEDIC covers her face with an oxygen mask. Gia seems to be
laughing, pushing it away.

192 OMITTED (MOVED TO 194B)

192

193 EXT. HOSPITAL - DAY - ESTABLISHING

193 *

193A EXT. HOSPITAL - NIGHT

193A *

KATHLEEN is running, running, running toward the hospital.

194 INT. HOSPITAL ROOM - NIGHT

194 *

GIA in bed. The room is UNNATURALLY WHITE. She looks
around.

HER POV - KATHLEEN is standing by the bed.

GIA reaches out her hand. Kathleen goes to her, takes her
hand, holds it, kisses it.

GIA

Kathleen. What are you doing here?

KATHLEEN

I came to take you home.

STEPH (V.O.)

Kathleen wouldn't let anybody see her. I tried. I went down there, two, three times...

194A INT. () - DAY

194A

Steph being interviewed.

STEPH

But I couldn't get in. I got her on the phone once, but she couldn't really talk. And then she couldn't hang up the phone. I waited. I didn't want to hang up on her. It took her fifteen minutes just to get the phone back on the hook...

194B INT. HOSPITAL ROOM - DAY

194B

Gia in bed. The STAFF move around her in the SPACE SUITS. She is physically more deteriorated. Joe comes into the room, goes to her bed.

JOE (V.O.)

I saw her once. But I don't think she knew it was me.

194C INT. () - DAY

194C

JOE being interviewed.

JOE

But I did see her. I thought, my God, she's just a kid. I blame myself. These are children. You know? No matter how screwed up our own lives are, we have to take care of them. We have to take care of our children...

195 INT. HOSPITAL ROOM - DAY

195

Gia and Kathleen are watching TV, laughing. Gia's deterioration has progressed.

195A INT. () - DAY

195A

T.J. being interviewed.

T.J.

She knew she was dying. She said
she wanted to do it right. She
(MORE)

GIA (CONT'D)
wanted to get a video camera and do
a thing where she talked to kids
about drugs. She knew what it was
about. It's about running away.
She wanted to tell kids, you can
handle it. You can handle anything
that comes your way. You don't have
to run. But we never got the
camera.

196 INT. HOSPITAL ROOM - DAY

196

Gia in bed. Kathleen is combing her hair.

GIA
I be da pittiast girl. I do be dat.

KATHLEEN
Yes, you do. Da pittiast.

Kathleen laughs.

GIA
Do you forgive me, Kathleen?

KATHLEEN
Honey... Oh, yes. Yes. Of course.
I do.

GIA
Because I forgive you, too.

KATHLEEN
Oh, baby.

Kathleen moves to take Gia's hand. There is a pink spot on
the sheet, under the hand.

KATHLEEN (CONT'D)
What's this?

GIA
What?

Kathleen pulls back the sheet -- Gia is lying in a pool of
blood.

KATHLEEN
Oh. My God...

She rings for the nurse.

GIA
What? What is it?

KATHLEEN

Nurse.

She runs from the room.

GIA

Where you going? Mom? Where you going?

DISSOLVE TO:

INT. WHITE ROOM - DAY

Gia is alone in a bed in an endless white room.

KATHLEEN (V.O.)

She died around ten o'clock in the morning...

INT. ATTIC - PHILADELPHIA - DAY

Kathleen closes one of the boxes. She pages through the journal as she speaks. The same white light seems to fill the room.

KATHLEEN

They tried to pick her up and the flesh fell off her back. It just fell off. You don't want to hear that. What else?

She finds a page in the journal.

KATHLEEN (CONT'D)

Oh, here it is. Here's what I was looking for. "And the people said, oh, she's not beautiful at all. And they took her from the beautiful house and drove her into the streets. And she went away and never came back. And soon, the people became hungry again. And they went back into the beautiful house looking for gold -- but there was no one there."

She closes the book.

KATHLEEN (CONT'D)

See? She knew. She knew the whole story.

INT WHITE ROOM - DAY

FIGURES move around GIA. Very surreal.

KATHLEEN (V.O.)

We found an undertaker. It was hard
because of the AIDS.

CLOSE ON: GIA'S FACE -- her eyes, her lips her cheeks as
make-up is being carefully applied.

KATHLEEN (CONT'D)

We had a closed casket. I didn't
want people seeing her, not like
that. I wanted them to remember her
beautiful. The way she really was.

GIA sits up in the bed -- she looks beautiful. A MAKE-UP
ARTIST touches up her make-up. A HAIR STYLIST fixes her
hair. SCAVULLO offers her his hand. Gia wraps her naked
body in a sheet and gets out of the bed.

LIGHTS are switched on. Scavullo leads Gia to the center of
this activity. Cameras begin to flash and click. Gia walks
as if on a runway.

Over this, the following words appear on the screen. At the
same time, we HEAR the words spoken by Gia.

GIA (V.O.)

Life and Death
Energy and Peace
If I stop today
it was still worth it.
Even the terrible mistakes
that I have made,
and would have unmade if I could,
the pains that have
burned me and scared my soul
it was worth it for having been
allowed to walk where I've walked
Which was to hell on earth
Heaven on earth
back again
into
under
far in between
through it
in it
and above...

H_2O_2 H_2O_2 H_2O_2

$\frac{1}{2} \text{H}_2$ $\frac{1}{2} \text{O}_2$ $\frac{1}{2} \text{H}_2\text{O}$
 100 g 100 g 100 g

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11-2

$$\frac{1}{2} \frac{d}{dt} \left(\frac{1}{2} \frac{d}{dt} \right)$$

11

122

11

323

141

(1)

301

10

연도	인구(백만 명)	인구(백만 명)
1990	1.1	1.1
2000	1.2	1.2
2010	1.3	1.3
2020	1.4	1.4

11

Year	2000	2001	2002
1	100	100	100
2	100	100	100
3	100	100	100
4	100	100	100
5	100	100	100
6	100	100	100
7	100	100	100
8	100	100	100
9	100	100	100
10	100	100	100
11	100	100	100
12	100	100	100
13	100	100	100
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91	100	100	100
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93	100	100	100
94	100	100	100
95	100	100	100
96	100	100	100
97			

[illegible]

1000

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—

Included here are interviews with various characters which will be shot and used as necessary in the film and over the end credits.

INT.

- DAY

CLOSE UP: KATHLEEN being interviewed. She is talking to someone just off camera.

KATHLEEN

I had two boys, you know? But boys you lose. They get married, they go with other women. A girl is yours forever. When Gia was born, I said this one is mine. All mine.

INT. (

) - DAY

CLOSE ON: JOE being interviewed...

JOE

Her mother has a lot to say now. Everybody has a lot to say. But that don't make it the truth.

INT. (

) - DAY

T.J. is being interviewed.

T.J.

She always followed her instincts. No matter where they took her. That was probably the best and the worst thing about her. I kept hoping. A lot of men did. But her instinct was not for men.

INT. (

) - DAY

STEPHANIE is being interviewed.

STEPH

She fucked everything that moved. Men, women, and everything in between.

INT

- DAY

NATHLEEN is being interviewed.

NATHLEEN

I can't talk about the sex. I mean, how would I know? If you ask me, I don't think she ever really had sex with anybody.

INT. (

) - DAY

MAURICE being interviewed.

MAURICE

She was fearless. She was sixteen, seventeen -- there wasn't anything she hadn't done. Every kind of sex, every kind of drug... she was one tough customer.

T.J.

She was a baby. You had to protect her all the time.

STEPH

A lot of that "fuck you" attitude was just because she was terrified...

INT. (

) - DAY

LINDA being interviewed.

LINDA

I was straight. But in those days, everybody fooled around. And with Gia -- well she used to come on to everybody. But it was so innocent, you know? Nobody was ever upset or offended by it. It was like a puppy -- you know? Love me, love me, love me. And I did. Right away. Sex was not really the issue.

INT. () - DAY

VON WANGENHEIM being interviewed.

VON WANGENHEIM
With Gia it was all about sex.
Every move, every look, every
breath, every minute of every day...

INT. () - DAY

STEPHANIE being interviewed.

STEPH
I don't think so. Even when she was
sleeping around. Sex was not the
goal. I mean, sometimes she would
do things, I'd think to myself, this
girl doesn't even know she has a
pussy.

INT. () - DAY

The interview with VON WANGENHEIM continues.

VON WANGENHEIM
Every photograph makes a promise.
And the promise is never kept.
That's what makes the photo great.
And if the promise is sex -- well,
then you really have something.
With Gia, you always had something.

INT. () - DAY

T.J. being interviewed.

T.J.
Sex was easy, you know? It was
everywhere. And it didn't really
mean too much. But love... love was
hard to find. Even if you were
looking for it, which not too many
people were.

(MORE)

INT. () - DAY
Even if you found it. Which not too many people did. But even if you did, even if it was right in front of you, how could you see it? There was so much sex in the way.

INT. () - DAY

KATHLEEN being interviewed.

KATHLEEN
They were jealous of her. They still are. That's why they say these things.

INT. () - DAY

MIKE MANSFIELD being interviewed.

MANSFIELD
Every model has a moment. I mean, the ones who make it at all. And whether or not you can parlay that moment into some kind of career -- well, that's the gamble. Because a moment is a very short time. It's here. And then it's gone. Like most of these girls. They're here and they're gone.

INT. () - DAY

STEPHANIE being interviewed.

STEPH
Kathleen wouldn't let anybody see her. I tried. I went down there, two, three times... But I couldn't get in. I got her on the phone once, but she couldn't really talk. And then she couldn't hang up the phone. I waited. I didn't want to hang up on her. It took her fifteen minutes just to get the phone back on the hook...

JOE
I saw her once. But I don't think
she knew it was me.

INT.

- DAY

JOE being interviewed.

JOE
But I did see her. I thought, my
God, she's just a kid. I blame
myself. These are children. You
know? No matter how screwed up our
own lives are, we have to take care
of them. We have to take care of
our children...

INT.

) - DAY

T.J. being interviewed.

T.J.
I used to sneak in when Kathleen
wasn't around. We talked... She
knew she was dying. She said she
wanted to do it right. She wanted
to get a video camera and do a thing
where she talked to kids about
drugs. She knew what it was about.
It's about running away. She wanted
to tell kids, you can handle it.
You can handle anything that comes
your way. You don't have to run.
But we never got the camera...

REV - PINK - 5/7/97

INTERVIEW LIST

1 INT. () - DAY (21A)

T J is being interviewed.

T J

She always followed her instincts. No matter where they took her. That was probably the best and the worst thing about her. I kept hoping. A lot of men did. I mean, everybody fooled around in those days. But her instinct was not for men.

2 INT. () - DAY (22A)

KATHLEEN is being interviewed.

KATHLEEN

I can't talk about the sex. I mean, how would I know? If you ask me, I don't think she ever really had sex with anybody.

3 INT. STUDIO - DAY (26D)

Maurice is being interviewed.

MAURICE

In those days, everybody was tall, thin and blonde, everybody 'posed,' everybody gave you a 'look.' But Gia was different. They all try to do it now -- give you an attitude -- but she invented it.

4 INT. () - DAY (30)

MAURICE (V.O.)

Philadelphia was not ready for this. But New York was. It was the right moment... And being of the moment is everything in fashion. Of course, the more you are "of the moment," the faster you become "of the past."

REV PINK - 5/7/97

5 INT

- DAY 51A

Ton Wagenheim is being interviewed

TON WAGENHEIM

Every photograph makes a promise.
And the promise is never kept.
That's what makes the photo great.
And if the promise is sex -- well,
then you really have something.
With Gia, it was always about sex.

6 INT. (

) - DAY (50B)

Stephanie being interviewed.

STEPH

I don't think so. Even when she was
sleeping around. Sex was not the
goal. I mean, sometimes she would
do things, I'd think to myself, this
girl doesn't even know she has a
pussy.

7 INT. (

) - DAY (52A)

T.J. being interviewed.

T.J.

Sex was easy, you know? It was
everywhere. And it didn't really
mean too much. But love... love was
hard to find. Even if you were
looking for it, which not too many
people were. Even if you found it.
Which not too many people did. But
even if you did, even if it was
right in front of you, how could you
see it? There was so much sex in
the way.

Re Pink - 5/7/97

3 INT

- DAY 52B

Steph being interviewed.

STEPH

Sure. The love of her life. Give me a break. Let's see, there was the make-up artist, that girl from Philadelphia, the German model -- what was her name? And Ginger, the waitress over at the nursery -- just to name a few. If a clerk at the check out counter was nice to her, she'd fall in love. Yeah, she was in love with all of them. Big time.

9 INT. ATTIC - DAY (52C)

9

Kathleen being interviewed.

KATHLEEN

They were jealous of her. They still are. That's why they say these things.

10 INT. () - DAY (61C)

10

Polly is being interviewed. She holds up the Vogue magazine with Gia on the cover.

POLLY

Fashion is not art, you know. Fashion is not even culture. Fashion is advertising. And advertising is money. And for every dollar you make, somebody has to pay.

11 INT. ATTIC - DAY (116A)

11

KATHLEEN being interviewed.

KATHLEEN

She was being selective. That's all. She was very hot and she was playing hard to get for awhile. It was a very smart thing to do.

Rev Pink - 5/7/97

12 INT. () - DAY (116B)

STEPHANIE being interviewed.

STEPH

With models, it's like 'fuck me, fuck me, I'll do anything.' With Gia, it was the opposite. I mean, she was doing what we all should have done. She was saying fuck you to all of them.

13 INT. () - DAY (117A)

JOE being interviewed.

JOE

They had a plan, you know? Linda would take the train into the city and do jobs and Gia was going to clean up. Yeah, I knew about the drugs...

14 INT. () - DAY (157A)

MIKE MANSFIELD being interviewed.

MIKE

Every model has a moment. I mean, the ones who make it at all. And whether or not you can parlay that moment into some kind of career -- well, that's the gamble. Because a moment is a very short time. It's here. And then it's gone. Like most of these girls. They're here and then they're gone.

15 INT. () - DAY (187A)

T.J. being interviewed.

T.J.

She put together this money. She pawned some things. She borrowed some from her father. She stole some from Kathleen. I didn't know what she was doing. I should have known. But I didn't. I mean, it may have crossed my mind. But I really didn't think she would do that.

Re: Pink - 5/7/97

16 INT () - DAY (194A)

Steph being interviewed

STEPH

But I couldn't get in. I got her on the phone once, but she couldn't really talk. And then she couldn't hang up the phone. I waited. I didn't want to hang up on her. It took her fifteen minutes just to get the phone back on the hook...

17 INT. () - DAY (194C)

JOE being interviewed.

JOE

But I did see her. I thought, my God, she's just a kid. I blame myself. These are children. You know? No matter how screwed up our own lives are, we have to take care of them. We have to take care of our children...

18 INT. () - DAY (195A)

T.J. being interviewed.

T.J.

She knew she was dying. She said she wanted to do it right. She wanted to get a video camera and do a thing where she talked to kids about drugs. She knew what it was about. It's about running away. She wanted to tell kids, you can handle it. You can handle anything that comes your way. You don't have to run. But we never got the camera...