

MILK

by
Dustin Lance Black

FADE IN:

1 INT. HARVEY'S KITCHEN - RECORDED WILL - NIGHT - 1978

Close on a finger pressing the "record" button of a circa 1970's tape recorder.

HARVEY MILK (V.O.)
This is Harvey Milk speaking on
Friday November 18th. This is to be
played only in the event of my
death by assassination...

REVEAL: HARVEY MILK, 48, sitting at his kitchen table in a cluttered San Francisco apartment.

HARVEY MILK (CONT'D)
During one of the early campaigns,
I started opening my speeches with
the same line and it sort of became
my signature...

2 EXT. CITY HALL - NIGHT

In street clothes, trying to corral an angry mob on City Hall's steps, Harvey lifts a bullhorn.

HARVEY MILK
Hello, I'm Harvey Milk, and I'm
here to recruit you.

3 INT. HARVEY'S KITCHEN - RECORDED WILL - NIGHT

Harvey at his kitchen table making his recording...

HARVEY MILK
If I was speaking to a slightly
hostile or mostly straight
audience, I'd try to break the
tension with a joke...

4 INT. UNION HALL - NIGHT

Harvey is in a plain, ill fitting brown suit making a CAMPAIGN SPEECH to a crowd of stone faced UNION BOYS.

HARVEY MILK
I know, I know, I'm not what you
were expecting, but I left my high
heels at home.

Harvey gets a LAUGH from the AUDIENCE.

5 INT. HARVEY'S KITCHEN - RECORDED WILL - NIGHT

RETURN TO: Harvey speaking into his tape recorder.

HARVEY MILK

I fully realize that a person who stands for what I stand for - an activist, a gay activist - becomes the target or potential target for a person who is insecure, terrified, afraid or very disturbed themselves...

6 INT. CITY HALL OFFICES - MONTAGE - DAY

POLICE OFFICERS AND PRESS RACE THROUGH THE HALLS of City Hall, their walkie-talkies squawking. Something terrible has happened. It's chaos.

A STRETCHER IS WHEELED OUT OF AN OFFICE. On it, a FILLED BODY BAG with a WHITE SHEET draped over it.

The press rush to get a shot. The police officers quickly load the body onto the elevator and disappear from sight.

9 EXT. S. F. CITY HALL / FRONT STEPS - DAY

A shell shocked DIANNE FEINSTEIN, 45, wades into a throng of REPORTERS. Those surrounding her try to quiet the crowd.

DIANNE FEINSTEIN

As President of the Board of Supervisors, it's my duty to make this announcement. Both Mayor Moscone and Supervisor Harvey Milk have been shot... and killed.

GASPS from the REPORTERS. Dianne struggles to be heard.

DIANNE FEINSTEIN (CONT'D)

Police are looking for a suspect... Supervisor Dan White.

10 INT. ST. MARY'S CATHEDRAL - DAY

The very picture of loveliness, MARY-ANN WHITE, 28, finds her husband DAN WHITE, 31, sitting in the pews praying. He's a handsome, devout, all-American man in a three-piece suit.

She sits by him. A weight hangs. He can't make eye contact.

DAN WHITE

Something has happened.

She puts her arm around him, feels a gun at his side. She holds him, firmly gripping the revolver in his holster, to conceal, to keep him from using it, potentially on himself.

11 INT. HARVEY'S KITCHEN - RECORDED WILL - NIGHT

RETURN TO: Harvey speaking into his tape recorder...

HARVEY MILK

Knowing that I could be assassinated at any moment, I feel it's important that some people should understand my thoughts. I think that--

(pauses, not sure what to say)

I wish I had time to explain everything I did. Almost everything that was done was done with an eye on the gay movement.

CUT TO BLACK:

CLEAN WHITE LETTERS ON A BLACK SCREEN READ "MILK"

13 INT. NEW YORK SUBWAY PLATFORM - NIGHT

TITLE: "New York City. 1970. "

HARVEY, 40, is HEADING UP THE STAIRS from the subway platform. He is wearing a SUIT, but he's less than clean cut. His hair is brushing past his ears.

HARVEY'S VERY INTERESTED POV: SCOTT SMITH, 22, a sexy curly haired hippie in tight jeans and boots, is HEADING DOWN THE STAIRS. Harvey tries to make eye contact.

HARVEY MILK

Hey. I'm Harvey.

SCOTT SMITH

(so what?)

Okay, Harvey...

HARVEY MILK

Today's my birthday.

(Scott laughs)

No, today is *actually* my birthday. Well, tonight. At midnight.

SCOTT SMITH

Really?

HARVEY MILK

And, believe it or not, I don't have any plans. People took me out after work...

SCOTT SMITH

(Looking him over)

Work? So, that would be... Let me guess. Ma Bell or AT&T.

HARVEY MILK

The Great American Insurance Company. I'm part of the big, evil, corporate establishment that, let me guess, you think is the cause of every evil thing in the world from Vietnam to diaper rash.

SCOTT SMITH

You left out bad breath.

Falling for it, Harvey covers his mouth. Scott laughs. They both smile, realizing they share a wry sense of humor.

A TRAIN IS COMING, Harvey has to work fast.

HARVEY MILK

So... You're not going to let me celebrate my birthday all by myself are you?

SCOTT SMITH

(gently teasing)

Listen, Harvey, you're kind of cute for a suit... But I don't do guys over forty.

HARVEY MILK

Well then, I'm in luck.

SCOTT SMITH

How's that?

HARVEY MILK

Because I'm still thirty-nine...
(showing Scott his watch)
And it's only eleven-fifteen.

14 INT. HARVEY'S NEW YORK APARTMENT - NIGHT

IN A TIGHT TWO-SHOT, Scott is pressed against a wall with Harvey pressed against his back having sex. Harvey is the aggressor, completely uninhibited.

OPERA MUSIC PLAYS on a record player. (Wagner's Tristan and Isolde)

15

INT. HARVEY'S NEW YORK APARTMENT - NIGHT

Harvey feeds Scott spoonfuls of CREAM PIE from a TRAY FULL of FOOD that rests on the bed between them. Ice cream, cookies, milk, berries... It's over the top and adorable.

HARVEY MILK

Where are you from?

SCOTT SMITH

Jackson, Mississippi.

HARVEY MILK

Well, this isn't Jackson, but you still can't respond to every strange man you meet on a subway platform. It's too dangerous.

SCOTT SMITH

Now you tell me.

HARVEY MILK

There's nothing tougher than a New York City cop. They're arrogant, and they're everywhere. I'll show you the cruising spots, if you want, if you promise you'll be careful... little Scottie-san.

SCOTT SMITH

Are you on uppers or *what*?

HARVEY MILK

No. This is just... plain old me.

SCOTT SMITH

You're afraid of the cops?

HARVEY MILK

I'm just discreet. I know a lot of people here. If they found out, I could lose my job.

SCOTT SMITH

(meaning a closet case)

Oh. You're one of "those."

(examines Harvey's eyes)

I think you need a change of scenery. New friends.

HARVEY MILK
I need a change.

SCOTT SMITH
(looks at the clock)
You're forty now.

HARVEY MILK
(just the truth)
Forty years old and I haven't done
a thing I'm proud of.

SCOTT SMITH
(re: the desert tray)
You keep eating like this and
you'll be a fat ass by fifty.

HARVEY MILK
(laughs it off)
No. Don't you worry. I won't make
it to fifty.

Scott distracts him, playful, like a newlywed at a wedding, he rubs a slice of pie in Harvey's face.

Harvey reacts. Wipes the pie from his eye, and tackles his young, frisky new lover. They kiss. The mess getting everywhere. Harvey brushes it out of Scott's hair.

HARVEY MILK (CONT' D)
(an idea, half-jokingly,
half-seriously)
Why don't we run away together?

SCOTT SMITH
Where to?

16 INT. FLASH FORWARD - HARVEY'S KITCHEN - RECORDED WILL - NIGHT

RETURN TO: Harvey speaks to the tape recorder. (Throughout the film, these scenes should feel intimate, as if Harvey is telling us things no one else knows.)

HARVEY MILK
In those days, San Francisco was
the place where everyone wanted to
go... To drop out... To fall in
love...

16A INT. DODGE CHARGER - MONTAGE - (1972)

8MM HOME MOVIE MONTAGE of Harvey and Scott DRESSED FULL-OUT LIKE HIPPIES, long hair, beard, beads, sunglasses, driving

through the redwoods, over the Golden Gate Bridge, and into San Francisco.

HARVEY MILK (V. O.)

But by 1972, The Haight was boarded up. Crime-filled. Drug-filled. The new place for us refugees was this run down Irish Catholic neighborhood in Eureka Valley. Six blocks square... The Castro.

17 EXT. CASTRO STREET - DAY

Harvey lifts a Nikon camera and starts SNAPPING PHOTOS of Castro Street.

WE SEE WHAT HARVEY SEES THROUGH THE LENS: A HARDWARE STORE, a LIQUOR STORE, empty buildings, boarded windows...

Harvey points the camera toward The MARQUEE of the Castro Theater, big letters spelling out... "C A S T R O..."

Harvey points his camera across the street at the gray-haired, OWNER of a liquor store. Harvey snaps PHOTOS of his face, an expression of distrust.

Harvey SNAPS a SIGN in the liquor shop window that reads: "EUREKA VALLEY MERCHANTS SOCIETY."

Harvey's CAMERA focuses on TWO CUTE, YOUNG, HIPPIE BOYS WALKING PAST, one puts his arm over the other. To Harvey's eyes it's a very new site. It's overt. Thrilling.

Harvey snaps a photo of an empty storefront with a FOR RENT SIGN hanging out front.

19 INT. HARVEY'S AND SCOTT'S EMPTY APARTMENT - DAY

The place is FILLED with OPERA MUSIC from a record player. Harvey is loading a roll of film into his camera.

Scott is getting high, lying in the sun that pours through the large, empty windows.

SCOTT SMITH

I cashed my last unemployment check yesterday...

HARVEY MILK

Well, I hope you did something useful with it.

SCOTT SMITH

I bought an ounce of pot. I was just wondering if you had any
(MORE)

SCOTT SMITH (CONT' D)
plans, or thoughts... About us
doing something to, you know, bring
in an income.

HARVEY MILK
Don't move.

Harvey straddles Scott. He begins SNAPPING PHOTOS of him.

SCOTT SMITH
I suppose I can wait tables.

HARVEY
No way. I want you right here with
me... Did you see place downstairs
is for rent?

SCOTT SMITH
Yeah.

HARVEY MILK
I was thinking we could open a shop
together.

SCOTT SMITH
What kind of shop?

HARVEY MILK
One with very little overhead. Not
too much work... A little one, just
like Morris and Minnie Milk of
Woodmere, New York...

20 EXT. CASTRO STREET CAMERA SHOP - DAY (1973)

Harvey's empty store front has been converted to a CAMERA
STORE (with a few, not very impressive, products).

Harvey is out on the sidewalk directing Scott who is inside
the store's large window hanging a sign: "CASTRO CAMERA."

HARVEY MILK
Just a little to the left...

The old liquor store owner from earlier, MCCONNELLY, crosses
the street to watch. Harvey gives him a warm welcome:

HARVEY MILK (CONT' D)
Hello there. I'm Harvey Milk.

MCCONNELLY
You're the new renters?

HARVEY MILK
Yes. Welcome to Castro Camera.

Harvey extends his hand. McConnelly shakes, but is wary.

HARVEY MILK (CONT' D)

I want to join the, um.. What is it? The Eureka Valley Merchant's Association. I want to help in any way possible. I'm no interloper. A Jew perhaps, but I hope you'll forgive that.

McConnelly looks from Harvey to Scott in the window.

MCCONNELLY

I don't think your application will be approved, Mr. Milk. This is a family neighborhood. Your kind are far more welcome on Haight street.

HARVEY MILK

(trying to keep it friendly)
What "kind" do you mean, sir?

MCCONNELLY

(not playing along)
The Merchant's Association will have the police pull your license if you open your doors.

SCOTT SMITH

Based on what law?

MCCONNELLY

There's man's law and there's God's law in this neighborhood and in this City. The San Francisco Police force is happy to enforce either.

HARVEY MILK

(to McConnelly as he walks away)
Thanks for the warm welcome to the neighborhood!

SCOTT SMITH

We pay taxes you know!

Harvey grabs Scott's hand... keeps him from heating up, from pouncing. It's not the time for them to bite yet.

21

INT. HARVEY AND SCOTT'S APARTMENT ABOVE THE STORE -- DAY

Scott is sitting on the bed, while Harvey is TALKING A MILE A MINUTE FROM THE KITCHEN, totally energized.

HARVEY MILK

We'll form our own business association! Start with the gay-owned businesses... We'll take down the addresses of every customer that comes in for a roll of film. We'll ask them what they want to see done here... what they want changed... We'll get money rolling into this neighborhood. Revitalize it...

SCOTT SMITH

Can I come in *now*?

HARVEY MILK (O. S.)

One more minute!

(back to his new scheme)

I'll go to the neighborhood banks. They must have some gay customers.

SCOTT SMITH

Harvey. What's with all this political activist crap? I thought you were a goddamn Republican.

Harvey walks into the small dining room holding two plates of food. He sets them out on a small dining room table, still rambling on to Scott in the bedroom.

HARVEY MILK

I'm a businessman, Scott. I think businesses ought to treat their customers right. Even their gay customers. For God's sake, this is San Francisco!

SCOTT SMITH

Harvey. It's just like every other city in this country. People hate us. Big surprise.

HARVEY MILK

We should have at least one block in one city right? Start there and take over the neighborhood.

(a smile)

Okay, you can come in now!

Scott heads toward the kitchen. The table is LAID OUT with a home-cooked meal, CANDLES and a huge bouquet of FLOWERS.

SCOTT SMITH

Wow. This is--

Harvey SMASHES A CREAM PIE into Scott's face. Payback.

HARVEY MILK
Happy birthday!

Scott chases Harvey around the apartment, trying to smear some of the CREAM PIE onto him.

22 EXT. THE CASTRO - DAY

The street is shut down for the first ever Castro Street Fair. The crowd is mostly gay, the majority congregate outside Toad Hall bar.

ANGLE ON: SOME OF THE OLD-SCHOOL, IRISH LOCALS milling about, eyeing the scene skeptically.

Harvey MOVES THROUGH THE CROWD with Scott, shaking hands.

MAN ON THE STREET
Thanks for the party, Mr. Milk!

HARVEY MILK
Thanks for joining the Castro
Village Association!

Harvey arrives at A LONG LINE OF GAY MEN winding out of the Irish liquor store (from earlier). He squeezes past them, into the store, leaving Scott outside.

HARVEY MILK (CONT' D)
Excuse me gentleman... ladies.
(finding the shop owner)
Hello! Mr. McConnelly!

McConnelly, at the register, is overwhelmed with all the new business.

HARVEY MILK (CONT' D)
I just wanted to stop in and see
how business was doing.

MCCONNELLY
Fine.

HARVEY MILK
So you don't mind all these
homosexuals in here, do you?

McConnelly grins, uncomfortable. The line of gay men is curious about the hubbub. Point made, Harvey does a 180.

HARVEY MILK (CONT' D)

No. No. Just a joke. Mr. McConnelly
here loves our kind. Spend away!
(to McConnelly)
Tell your wife Hello for me.

Harvey spots Scott in the crowd and PULLS HIM TOWARD HIM, KISSING HIM ON THE MOUTH. It's quite the show. They step back out onto the street where an Irish band is now playing.

Gay men watch. Some clap. Harvey grabs Scott and spins him through a sharp waltz. OFF the pair at home in their new neighborhood.

23 INT. FLASH FORWARD - HARVEY'S KITCHEN - RECORDED WILL - NIGHT

HARVEY MILK

And people started hanging around
our store. Not customers.
Activists, kids, folks who needed a
home away from home...

26 EXT. CASTRO CAMERA - INTERCUT

A NEW sign goes in the window: "We are VERY open."

27 INT. CASTRO CAMERA SHOP - DAY

A FEW YOUNG MEN are hanging out in the shop, the beginnings of Harvey's entourage. Harvey moves among them, sharing a clipped Sunday cartoon, lecturing them on politics or the arts, and checking out the cute ones.

HARVEY MILK (V. O.)

There was Danny Niccoletta, a cute
art student who I'd picked up at
Toad Hall. Turns out he was also
good at running the Camera Shop...
something Scott and I found we had
surprising little interest in...

ON DANNY NICCOLETTA, young, waif-like, somewhat helpless.

DANNY NICCOLETTA

Opera is passe, Harvey. It's about
street theater, now.

HARVEY MILK

What you're not getting is the
spectacle of it, the bigger than
life emotions...

Danny jumps up and IMITATES the LARGER THAN LIFE GESTURES of an opera diva, making Harvey laugh.

HARVEY MILK (V. O.) (CONT' D)
 Jim Rivaldo. A great mind. A great
 wit. A Harvard graduate, which
 nobody cared about, in those days,
 in the Castro... including himself.

JIM RIVALDO flops down into the vintage dental chair that
 sits in front of Harvey's desk. He seems to be looking for
 something to occupy his keen mind. A sharply dressed young
 man, 20s, DICK PABICH, walks up to peek over his shoulder.

HARVEY MILK (V. O.) (CONT' D)
 And somewhere along the line Jim
 picked up a protege, a cute
 political kid from Wisconsin... Dick
 Pabich... And of course there was
 Dennis Peron, who ran a very popular
 business with the new kids...

DENNIS PERON hands Scott a FREE JOINT.

HARVEY MILK (V. O.) (CONT' D)
 And on occasion we actually had a
 real customer. But only occasionally.

ACROSS THE ROOM, Scott is waiting on a CUSTOMER, he's out of
 place: straight, gruff, a union man, ALLAN BAIRD, 40s.

SCOTT SMITH
 Harvey... This guy wants to talk to
 you.

HARVEY MILK
 (approaches Allan)
 Welcome. What can we do for you?

ALLAN BAIRD
 Hi, I'm Allan Baird. Teamsters
 representative, and Director of the
 Coors beer boycott in California.

HARVEY MILK
 Everyone, this is Allan Baird. He's
 a very big deal, so behave
 yourselves.

ALLAN BAIRD
 I was told you were like the Mayor
 of the Castro, said you organized
 the CVA, you might know some people
 in the bars.

HARVEY MILK

I do have friends in awfully low places, but just so you know, it's not official yet.

ALLAN BAIRD

What's that?

HARVEY MILK

The Mayor part. I've considered gathering an army of queers to march up to City Hall and secede, but so far the young gays seem more interested in jeeps and jeans. But if I could be of any use, I'm all ears!

ALLAN BAIRD

We can't get Coors to go union. These guys are like me, they can't be out of work too long.

Harvey pulls Allan aside, away from the audience, easing his nerves. It's Harvey at his best.

HARVEY MILK

I'm just curious. Are we your first stop or your last?

ALLAN BAIRD

(clearly his last)

It's been a tough one, Mr. Milk.

HARVEY MILK

Well, you seem to have noticed that my kind of people drink a lot of beer. If we're going to fast for your sake, I think we should get to deliver some of it when you win this fight, don't you?

ALLAN BAIRD

(incredulous)

Is that what you really want?

HARVEY MILK

And allies. I'll have Coors out of every bar in the Castro by the end of the week. Deal?

ALLAN BAIRD

(nods, sincere)

Thank you Mr. Milk.

JUMP TO: Allan is on his way out. Harvey walks back behind the counter to Scott.

HARVEY MILK
No more Coors beer. It's gotta come out of every bar. Gay and straight.

SCOTT SMITH
What's he giving you?

HARVEY MILK
Nothing for me. That's a convert.

SCOTT SMITH
A convert to what?

HARVEY MILK
The cause.

27A INT. VARIOUS SAN FRANCISCO BARS - PHOTO MONTAGE

A STILL PHOTO MONTAGE: Jim, Dick, Scott and Danny get bar owners throughout San Francisco to unscrew their Coors taps, throw out their Coors stock, put on "Boycott Coors" buttons and tape up "Dump Coors" posters.

HARVEY MILK (V.O.)
I got "my people" to get Coors out of all the Gay Bars. 30 million bottles worth in San Francisco alone. Coors beer immediately fell from number 1. They caved. One week later, union man Allan Baird hired the first ever openly gay union boys to drive Teamsters trucks... We weren't just a group of pansies anymore. We had a neighborhood. We had the unions. And for the first time, we had a little bit of power.

27B INT. FLASH FORWARD - HARVEY'S KITCHEN - RECORDED WILL - NIGHT

HARVEY MILK
Maybe that was the day someone first called me the "Mayor" of Castro Street.
(a knowing grin)
Or perhaps I invented it myself.

28 INT. CASTRO CAMERA - ANOTHER NIGHT

Harvey, Jim & Dick, Scott, Danny and Dennis debate the merits of working within "the system" versus dropping out. Everyone is talking over each other...

A YOUNG GAY MAN runs into the store.

YOUNG GAY MAN
The fucking cops, man, they're up on
Castro Street! Toad Hall.

Harvey and the guys race out of the store.

29 EXT. CASTRO STREET - DAY

Harvey, Scott, Jim, Dick, Dennis run up the street toward one of the Castro GAY BARS where POLICE ARE GETTING OUT OF SQUAD CARS AND APPROACHING CUSTOMERS crowding around the entrance.

COP
Clear the sidewalk!

Some of the GAY MEN move out of the COPS' way but some of them don't move FAST ENOUGH. The COPS start BEATING them.

Harvey, Scott and the OTHERS try to break into the crowd, to get closer to the fight. To pull the cops off their friends.

Danny HANGS BACK, snapping PHOTOS of the event.

Scott SHOVES his way past the cops. A COP BRINGS HIS NIGHT STICK down hard on SCOTT'S HEAD.

30 INT. HARVEY'S AND SCOTT'S BATHROOM - THAT NIGHT

Scott sits on the toilet. Harvey rinses blood from a white washcloth and goes back to cleaning Scott's HEAD WOUND.

HARVEY MILK
...if we had someone in the
government who saw things the way
we see them, the way the black
community has black leaders who
look out for their interests--

SCOTT SMITH
You're gonna run for Supervisor, is
that the idea?

HARVEY MILK
(half-joking)
I could go right for mayor, but I
think I should work my way up to
it... You'll be my campaign
manager.

SCOTT SMITH
 (sarcastic)
 Because I have so much experience
 in politics.

HARVEY MILK
 Politics is theater. It doesn't
 matter if you win. You make a
 statement. You say, "I'm here, pay
 attention to me."

SCOTT SMITH
 Harvey, you do that every time you
 cross the street.

HARVEY MILK
 Coors looks like it might cave. The
 union boys will owe me. Imagine if
 we get their vote... It'll be fun!

SCOTT SMITH
 Fun?

Harvey starts kissing him all over.

HARVEY MILK
 We'll make it a spectacle.

31 EXT. CASTRO STREET - DAY

Harvey walks down to Market St. with a box. He waves, shakes,
 flirts with everyone. His warmest hello is from a gruff UNION
 MAN. Behind Harvey, Scott pushes a loaded shopping cart.

Harvey sets his box down right beside a SFPD OFFICER. It
 reads, "Soap Box." Harvey steps onto it. A crowd forms.

HARVEY MILK
 A week ago, Police officers came
 into our area with covered up
 badges and sent fourteen of our
 people to the hospitals, and to
 jail. The charges, "Blocking a
 Sidewalk."

Like a round girl at a boxing match, Scott parades around a
 blown up PHOTO from his shopping cart: TWO SF COPS DRAGGING
 GAY MEN INTO A PADDY WAGON.

HARVEY MILK (CONT' D)
 --Let us have our tax money go for
 our protection and not our
 persecution. Worry about gun
 control and not marijuana control.
 (MORE)

HARVEY MILK (CONT' D)
 School supplies, seniors, not what
 books I read--

Scott displays an old "Muscle Boys" magazine. Harvey does a well timed take. A few hoots from the eclectic crowd.

HARVEY MILK (CONT' D)
 My fellow degenerates, I would like
 to announce my candidacy for San
 Francisco City Supervisor!

Scott unfurls three hand made "MILK FOR CITY SUPERVISOR" banners that lap over the sides of the shopping cart.

32 EXT. VARIOUS STREETS IN SF - HANDING OUT FLYERS MONTAGE

WE SEE SCOTT, DANNY, JIM handing out FLYERS to a variety of SF CITIZENS: gay boys, older people, Chinese people, scared straight people, heckling high school boys.

Harvey EAGERLY APPROACHES anyone and everyone, shaking hands if they'll let him, reaching out to old people, straight people, gay people, even buttoned down BUSINESSMEN who cross the street to try to get away from him.

33 EXT. THE CASTRO/18TH AND CASTRO - DAY

Harvey hands out campaign literature to a PASSERSBY.

HARVEY MILK
 Public dental care for retired
 people... Legalize pot, vote Milk.

Harvey is distracted. A young, long haired CLEVE JONES passes. At 18, he looks 15. Harvey tries for his attention:

HARVEY MILK (CONT' D)
 Hey, I like the way your pants
 fit... Where are you from, kid?

CLEVE JONES
 (Laughs)
 Sorry old man, not interested.

HARVEY MILK
 Where's home?

CLEVE JONES
 Phoenix.

HARVEY MILK
 I'm Harvey Milk. I'm running for
 Supervisor. What's your name?

CLEVE JONES

Cleve... Jones.

HARVEY MILK

Well Mr. Jones, we should walk up to my camera shop and register you.

CLEVE JONES

Fuck that. Elections of any kind are a bourgeois affectation.

HARVEY MILK

Is that right? Do you trick up on Polk Street?

CLEVE JONES

(only half-joking)

If I need the cash... But I'm selective about my clients.

HARVEY MILK

Tell me one thing before you get back to work then. What was it like to be a little queer in Phoenix?

CLEVE JONES

I faked a lung disease to get out of PE. So what? What are you, some kind of street shrink?

HARVEY MILK

Sometimes. But what I'm saying is, Phoenix can change. But we have to start with our street: rent control, police abuse, pot, parks, seniors.

CLEVE JONES

(turns to go)

Well, good luck with all that.

HARVEY MILK

You know what I think, Cleve Jones?

CLEVE JONES

That you're gonna get somewhere if you keep talking?

HARVEY MILK

No. That you need to do what you're good at. Be a prick. Fight City Hall. Fight the cops. Fight the people who made you come here to do what you do.

CLEVE JONES
 Sorry old man, I'm leaving for
 Spain tomorrow. Europe. Got all the
 cash I need in my back pocket.

A GROUP OF CLEVE'S FRIENDS shout at him to join them. Harvey
 watches him dart across the street to his friends.

HARVEY MILK (V.O.)
 I didn't come out until very late
 in life. There was nobody to--

34 INT. FLASH FORWARD - HARVEY'S KITCHEN - RECORDED WILL

HARVEY MILK
 --look up to, no hope for a better
 life. Those that did were
 outcast... arrested.. suicide. And
 the young ones, who did escape
 home... and who arrive in San
 Francisco, and then what...

35 EXT. CHURCH STREET - EVENING

ANGLE ON: PARAMEDICS placing a BLOODY VICTIM into a BODY BAG.

COP
 The "fruit" was walking home with
 his "trick" when they were jumped.

REVEAL: Harvey picks a blood stained whistle up off the
 street, the man's last attempt to call for help.

COP (CONT' D)
 (from the victim's wallet)
 Name's Robert Hillsborough. Did you
 know him?

HARVEY MILK
 He used to come into my shop. Are
 there any witnesses?

COP
 Just the "trick." Jerry Taylor.

HARVEY MILK
 Jerry wasn't a trick. They were
 lovers.

COP
 Call it what you will. He's our
 only witness and he says he can't
 identify the attackers.

HARVEY MILK

There'd be a dozen witnesses if they thought you boys had any real interest in keeping them safe.

COP

You're the Mayor of Castro Street now, right Harvey? You really wanna help? Get your people to show some discretion on the streets, huh?

HARVEY'S POV: The PARAMEDICS pull up the zipper on the body bag. We follow the zipper past the victim's bloody hands, his torso, his face.

36 INT. CASTRO CAMERA - DAY

CLOSE ON: A CUSTOMER'S SET OF PHOTOS BEING PASSED FROM HAND TO HAND DURING THE FOLLOWING POLITICAL MEETING. (We catch a glimpse of the PHOTOS and see naked skin).

JIM RIVALDO

Well, it looks like the big guns and the rich gays in San Francisco are going to back Dianne Feinstein and other straight candidates they consider "gay-friendly."

SCOTT SMITH

Who cares about those old queens?

Scott is laying down on THE BIG RED COUCH.

HARVEY MILK

Why isn't my campaign manager leading the meeting?

SCOTT SMITH

I'm beat, Harvey. I passed out flyers for seven hours straight.

HARVEY MILK

In the bathhouse?

SCOTT SMITH

(giving it right back)
People in bathhouses vote. I'm tired. I'm taking a nap.

Scott heads up the stairs to their apartment.

A CUSTOMER comes in. Danny quickly gathers the REVEALING PHOTOS and puts them back in the envelope.

HARVEY MILK
Just checking the exposure. That a
new boyfriend? He's very cute.

CUSTOMER
(taking the photos, embarrassed)
Um... Thanks, Harvey.

HARVEY MILK
(to Jim)
So who are these so-called "gay
leaders?" And who appointed them?
And what are you suggesting, Jim,
that I'm supposed to go and solicit
their endorsement?

PAST HARVEY WE SEE A GRANDMOTHERLY VOLUNTEER, THELMA, opening
the mail, casually reading a letter, then rising and
approaching Harvey.

THELMA
Harvey--

HARVEY MILK
We're down here, on the streets,
trying to help people, so where
they hell are they?

DICK PABICH
David Goodstein is the publisher of
The Advocate and he has a house--

JIM RIVALDO
A mansion--

DICK PABICH
--in Atherton.

THELMA
(clearly shaken)
Harvey, you should read this.

CLOSE ON THE LETTER as it goes from Thelma to Harvey.

37 INT. HARVEY'S APARTMENT / KITCHEN - LATER

Scott reads the LETTER. Harvey sits VERY STILL.

SCOTT SMITH
"Harvey Milk will have a dream
journey and nightmare to hell, a
night of horror. You will be
stabbed and have your genitals,
cock, balls, prick cut off."
(MORE)

SCOTT SMITH (CONT' D)

(beat)

I'm calling the police.

HARVEY MILK

They probably wrote it.

(off Scott's anxiety)

Hey, If somebody tries to kill me,
I'll get the sympathy vote, right?
Could be just the push we need.

SCOTT SMITH

You think this is funny?

Look at it.

Reluctantly, Harvey takes the letter from Scott.

HARVEY MILK

It's a complete joke. No rhythm. No
humor. It's insulting.

CLOSE ON THE LETTER: Someone has drawn a STICK FIGURE of Harvey being tortured - bullets, knives, fire, etc. Harvey makes a DECISION: He sticks the DRAWING to the refrigerator, the first thing he'll see in the morning.

SCOTT SMITH

Don't do that.

HARVEY MILK

If you put it away, hide it in a
drawer, it'll just get bigger and
scariet. Now it's there. We'll
see it every day. It can't get us.

SCOTT SMITH

All this energy... to make yourself
a target. And what for? Something
we have no chance to win.

Harvey wraps his arms around him

HARVEY MILK

I keep telling you, it's not just
about winning.

38

EXT. DAVID GOODSTEIN'S MANSION - DAY

Harvey, in his work boots and jeans, watches as a LARGE GATE SLIDES OPEN allowing his entry. Scott, even scruffier looking than Harvey, stands next to him

HARVEY MILK (V. O.)

The "top gays" in San Francisco
were David Goodstein and his lawyer
sidekick Rick Stokes. David was a
(MORE)

HARVEY MILK (V. O.) (CONT' D)
 rich old queen who'd bought the
 biggest gay magazine, The Advocate.
 He had it delivered to subscribers
 in brown paper bags so no-one would
 know... That's how he lived his
 life, covered up, discreet.

Harvey and Scott are shown to the pool area by a HOUSE BOY.
 Statues and potted plants and expensive marble. Everything
 shouts "GOOD TASTE!"

Scott strips off his clothes and DIVES INTO THE POOL.

40 EXT. GOODSTEIN'S POOL - LATER

Harvey has lunch with the "gay establishment": DAVID
 GOODSTEIN, 58, gold and turquoise jewelry, and Goodstein's
 protégé, RICK STOKES, 45, reserved.

Rick can't keep his eyes off naked Scott in the pool.

DAVID GOODSTEIN
 I worked for a financial
 institution. I was very discreet.
 But someone spotted me at the
 opera, sitting in a box, next to my
 lover. And I was fired. That's
 when I decided to do something. So
 I bought The Advocate. And I use
 my money and my influence in quiet
 ways, to do what I can...

HARVEY MILK
 Endorsing straight candidates is
 what you think is best to help us?

DAVID GOODSTEIN
 Yes, if they're friendly to our
 cause.

RICK STOKES
 (defensive)
 Politics is complicated in San
 Francisco, and Supervisor is a
 citywide office. Political alliances
 need to be built. You can't simply
 move here from across the country
 and run for office.

HARVEY MILK
 But I *am* running for office. I'm on
 the ballot. I have the union rank
 and file, the seniors, and I could
 use your magazine's endorsement.

DAVID GOODSTEIN

Harvey, we're like the Catholic church. We welcome converts, but we don't make them Pope the same day.

HARVEY MILK

And why haven't you run?

DAVID GOODSTEIN

It's too early for a gay candidate for Supervisor. Especially one from the Castro. It's bad for the community's image.

Scott climbs out of the pool and sits at the table, naked and sopping wet.

SCOTT SMITH

What's wrong with the Castro?

DAVID GOODSTEIN

Nobody works there. It's all sex and drugs and more sex and no one taking responsibility for their own problems.

HARVEY MILK

The cops come into our neighborhood and beat us. They turn a blind eye if one of us is murdered.

RICK STOKES

Then we file a lawsuit against the city. We go to our political allies in City Hall...

HARVEY MILK

There are no real gay allies. Yes, our friends may sense our struggle, but they can't feel it. It's not life or death for them. We need our own in office.

RICK STOKES

You can't demand acceptance overnight.

HARVEY MILK

Why not? How can we ask them to respect us if we don't show ourselves some self respect, David.

DAVID GOODSTEIN

The more "out" you make us, the more you incite them. Step back and quiet down.

HARVEY MILK

Go back into the closet? Is that what you're saying? Because I *know* the closet. I lived in it for more years than I care to remember.

(rising to go)

I don't need your endorsement. I'm not asking anyone for acceptance. I don't have time to ask.

DAVID GOODSTEIN

For you, politics is a game, a lark. Like putting on a rock festival or staging a "love-in." You're too old to be a hippie, Harvey Milk!

Harvey turns around, ready for a fight.

HARVEY MILK

I'm not a candidate, I'm part of a movement. The movement is the candidate. There's a difference. You don't see the difference. But I do.

SCOTT SMITH

(getting Harvey out)

Thanks for the swim. I'm sorry I pissed in your pool.

41 EXT. THE CASTRO - ELECTION DAY

A SLOW MOTION MONTAGE OF: the citizens of the Castro are turning out to vote. Young, old, gay, straight... but a weight hangs over the day.

HARVEY MILK (V.O.)

When the vote came in on election day... out of 32 candidates vying for 6 seats... We came in 10th. Just a handful short of being the first big eared, gay as a three-dollar-bill, cock sucker ever elected to public office.

42 INT. FLASH FORWARD - HARVEY'S KITCHEN - RECORDED WILL - NIGHT

HARVEY MILK

So... I went for it again in '75...
with just a few... minor...
adjustments.

43 INT. SECOND HAND STORE IN THE CASTRO - DAY

CLOSE ON: Harvey looking through a hole in the bottom of a pair of well worn wing-tips. He tries them on anyhow.

JUMP TO: Harvey steps out of a dressing room in a brown suit. His hair is cut short, his face is shaven clean. It's quite a transformation. Scott and the old owner, LILY, size him up.

SCOTT SMITH

No. Not cute. The shoes are hideous
and I hate your hair. You're not
fooling anybody.

HARVEY MILK

I'm not gonna let the Pacific
Heights biddies write me off again
because of a ponytail. I like it.

Scott is horrified. Harvey pulls a pair of movie ticket stubs from its inner pocket.

HARVEY MILK (CONT'D)

Cabaret? For two? Lily, is this
from one of my kind?

LILY

No, no. You won't run into the
owner. He died in that suit.

SCOTT SMITH

This isn't sexy, Harvey.

Harvey grabs Scott, kisses him. Then playful:

HARVEY MILK

Too bad. No more pot, no more bath
houses for me and little poo.

44 INT/EXT. CASTRO CAMERA - DAY

MONTAGE: More ACTIVITY inside and outside the shop. More VOLUNTEERS. The printing press burns through flyers.

HARVEY MILK (V.O.)

We ran and we lost the Supervisors
race a second time in '75, but with
(MORE)

HARVEY MILK (V. O.) (CONT' D)
 more votes than ever. So in 1976,
 against everyone's advice, I really
 pissed off the Democratic political
 power houses, because I ran against
 "their boy"--

A SIGN GOES IN THE SHOP WINDOW "HARVEY MILK VS. THE MACHINE."

HARVEY MILK (V. O.) (CONT' D)
 --Art Agnos, a part of their
 "Political Machine." And this time
 we weren't running for City
 Supervisor. This time it was
 bigger, California State Assembly.

50 INT. HASTINGS COLLEGE OF LAW / CANDIDATE DEBATE - NIGHT

It's a firestorm of words as Harvey debates Art Agnos.

HARVEY MILK
 It's a racket. It's 1976 and you
 still have to be straight, white,
 Catholic and male to get into the
 San Francisco police force. It's
 Racist. Homophobic.

ART AGNOS
 How many people do you consider
 enemies, Harvey? I've counted five
 already.

Art smiles. Chuckles flutter through the audience.

HARVEY MILK
 You're right, Art. And many are
 your closest friends. You see, I
 don't think State Assembly seats
 should be awarded on the basis of
 service to the Democrat Machine.
 Machines operate on oil and grease.
 They're dirty, dehumanizing, and
 too often unresponsive to any needs
 but those of the operator.

ART AGNOS
 Mr. Milk, I've worked for years as
 a social worker in this city. I
 know Sacramento. I know how to get
 done what we all need done there.

HARVEY MILK
 Tell me Mr. Agnos... right here in
 the Castro, Robert Hillsborough
 was murdered for walking home with
 his long time partner. Stabbed,
 (MORE)

HARVEY MILK (CONT'D)
 fifteen times. The last words he
 heard were "Faggot, Faggot,
 Faggot..." And you say you're
 outraged, but why won't your
 liberal establishment return our
 calls? Why won't they bring these
 murderers to justice?

51 EXT. HASTINGS COLLEGE OF LAW - LATER

Art Agnos puts his arm around Harvey as they walk out.

ART AGNOS
 You know Harv', your whole rap's a
 real downer.

HARVEY MILK
 My God, you're handsome up close. I
 can't tell you how much I'm looking
 forward to licking you... in the
 polls.

ART AGNOS
 (Laughs)
 You talk a lot about what you're
 against. What are you for? In this
 town, you gotta give em' a reason
 for optimism or you're cooked.

Art gets into his car and goes. Harvey has no car. He stops
 and PONDER'S ART'S WORDS... They stick with him.

51A INT. HARVEY'S AND SCOTT'S APARTMENT - EVENING

Scott tries to make a simple meal of pasta, struggling to
 operate in the kitchen that is filled with Harvey's POLITICAL
 ENTOURAGE and VOLUNTEERS.

He finds Harvey, Jim, and Dick having an impromptu strategy
 meeting in the adjoining bedroom.

SCOTT SMITH
 Harvey. Dinner.

HARVEY
 ... get some union boys in the
 audience, they love me...

JIM RIVALDO
 I can't control who's in the
 audience...

SCOTT SMITH
 Harvey, you need to eat something.
 Now.

Scott steps back into the kitchen.

SCOTT SMITH (CONT' D)
Ladies and Gentlemen. Our apartment
is officially off limits.

CHASES the VOLUNTEERS out of the kitchen, out of his
bedroom.. down the stairs...

SCOTT SMITH (CONT' D)
Downstairs. Time to go. Go. OUT!

Harvey emerges, about to intervene.

SCOTT SMITH (CONT' D)
Don't say anything.

For once, Harvey keeps his mouth shut. Jim and Dick sneak
past Scott, sheepishly. When Scott and Harvey are alone...

SCOTT SMITH (CONT' D)
Sit down and eat.

Harvey and Scott eat dinner in tense silence.

HARVEY
Scottie--

SCOTT
If you say one thing about politics
or your campaign or where you're
speaking tonight or whose
endorsement you need... I'll stab
you with my fork I swear to God.

HARVEY
I just wanted to say... This is
the most delicious meal I've ever
eaten in my entire life.

Harvey gives a warm smile. Scott gives a laugh, but he looks
like he's about to lose it.

HARVEY MILK
If we lose this one, it'll be just
me and you again. I promise.

Scott nods. That's exactly what he needed to hear.

52

EXT. THE CASTRO - NIGHT

Harvey walks Castro's streets alone, toward his apartment.

A CAR PULLS UP BEHIND HARVEY. A MAN jumps out of the car, and the driver speeds around the block. Harvey turns a corner. The man follows. Harvey picks up his pace. He searches his pockets for a whistle, a weapon, and beelines it to his shop, his nerves are failing him.

He gets to the doorway of his camera store, and runs face first into: CLEVE JONES. He's not the feisty young kid he met on the street earlier. He's been sitting on Harvey's steps, waiting with wet eyes.

HARVEY MILK

Phoenix?
(off Cleve's smile)
We should go inside.

They do. Harvey locks the door behind them.

53 INT. CASTRO CAMERA - LATER

Harvey pours two cups of coffee, and delivers one to Cleve who is pulled away on the big red couch.

CLEVE JONES

You staying up with me?

HARVEY MILK

The election's tomorrow. I won't sleep... Was he good looking?

CLEVE JONES

No. He was hideous.

HARVEY MILK

Hard to tell what's worse. With me, my boyfriends usually find better looking ones to cheat with.

CLEVE JONES

I thought we were gonna spend the rest of our lives together.

HARVEY MILK

Guess what, Cleve Jones.

CLEVE JONES

What?

HARVEY MILK

You're going to meet the most extraordinary men, the sexiest, brightest, funniest men, and you're going to fall in love with so many of them, and you won't know until
(MORE)

HARVEY MILK (CONT' D)
 the end of your life who your
 greatest friends were or your
 greatest love was.

CLEVE JONES
 Is that supposed to help?

HARVEY MILK
 Maybe a little. Or not.

CLEVE JONES
 I went to Spain last month... long
 story. In Barcelona, there was this
 memorial march for gay people who
 died under Franco. The police tried
 to break it up. It started a riot.
 A bullet ripped through a drag
 queens scalp, his wig flew off, but
 he kept fighting. There was blood
 literally running in the gutter.

HARVEY MILK
 We could have a revolution here
 too. But you can't just use the
 Castro to cruise. You gotta fight.

CLEVE JONES
 You think you'll win?

HARVEY MILK
 Winning isn't my strong suit.

CLEVE JONES
 (bravado)
 Well, I don't "do" losing. Ever.
 Maybe I should run for office, and
 you can work for me.
 (off Harvey's laugh)
 If *you* can do it, I can do it.

HARVEY MILK
 Can you assemble a thousand people
 in an hour?

CLEVE JONES
 Yeah, sure.

HARVEY MILK
 All right, if I run again, you're
 my man.

CLEVE JONES
 If...?

HARVEY MILK

Polls open in 3 hours. Lets hit the bus stops.

54 EXT. SAN FRANCISCO - DAY

Harvey is on the back of a motorcycle. The driver heads up Market Street. Folks stand in voting lines, flags outside of polling places. City Hall's tall dome grows nearer.

HARVEY MILK (V. O.)

And we lost that Assembly Race too, which made me a bona fide three-time, political loser.

55 INT. CASTRO CAMERA - NIGHT

CLOSE ON THE TV SET PLAYING A 1970's ORANGE JUICE COMMERCIAL featuring runner up to Miss America, ANITA BRYANT.

ANITA BRYANT (SINGING ON TV)

"Come to the Florida sunshine tree, great tasting orange juice naturally, orange juice with lots of vitamin c, from the Florida sunshine tree."

Harvey is alone in the shop, surrounded by remnants of a celebration party that never happened.

Jim Rivaldo lets himself into the store. Jim has his maps rolled up under his arm.

JIM RIVALDO

(trying to cheer up Harvey)
We lost, but we lost by less! More votes than ever...

(Harvey fake grins)
I remember when that used to work. I want to show you something. This is remarkable.

Jim starts laying out his trusty MAPS, color coded with precinct results from that night.

JIM RIVALDO (CONT' D)

The red is where you did best tonight. If we can get the initiative on district elections to pass, and we can -- we can -- our new Supervisor's District will go right up Market. Right around the Castro.

The district Jim outlines is ALL BRIGHT RED.

JIM RIVALDO (CONT' D)

If you run for Supervisor with this new district, it's a potential landslide. You'll be the first up-front gay man elected to major office in the U.S.

HARVEY MILK

I don't know if I have another one in me. Or Scott.

But Harvey's gaze deceives his words. HOLD ON HARVEY - contemplating a FOURTH run for office.

56 INT. CASTRO CAMERA - EVENING

The GROUP gathers around the TV WHICH SHOWS NATIONWIDE NEWS CLIPS OF ANITA BRYANT celebrating her election victory in Florida (overturning a pro-gay statute).

A CHYRON READS: "Landslide defeat for Florida Gay Rights Law."

ANITA BRYANT (ON TV)

Tonight the laws of God and the cultural values of man have been vindicated. The people of Dade county, the normal majority, have said enough, enough, enough.

57 INT. HARVEY'S APARTMENT - THE SAME NIGHT

ON THE TV: A REPORT ABOUT ANITA BRYANT'S VICTORY IN FLORIDA.

TV REPORTER

Gays in Florida can now be removed from their jobs and prosecuted if their "deviant" lifestyles are uncovered.

HARVEY'S POV OUT A WINDOW: FURIOUS GAYS pour out of the bars BLOWING WHISTLES, raising TRASH CANS... It might turn into a RIOT.

ANITA BRYANT (ON TV)

Gays can't reproduce, so they must recruit young people into their lifestyle...

TV REPORTER

Bryant, a spokeswoman for the orange juice industry, vowed to
(MORE)

TV REPORTER (CONT'D)
bring her campaign to the rest of
the country...

Harvey's PHONE RINGS. He snatches it up.

HARVEY MILK
Scottie?

BOY'S VOICE
I'm sorry sir. I um... I read about
you in the paper.

HARVEY MILK
I'm sorry. I can't talk right--

BOY'S VOICE
Sir, I think I want to kill myself.

HARVEY MILK
No. You don't want to do that.
(beat)
Where do you live?

BOY'S VOICE
In Minnesota.

HARVEY MILK
You saw me in a paper in Minnesota?
How'd I look?

BOY'S VOICE
My folks are taking me to this place
tomorrow. A hospital. To fix me.

HARVEY MILK
There's nothing wrong with you.
Listen to me. You don't have to
hurt yourself, okay? Are you there?
(only breathing from the
other end)
Here's what you have to do. Are you
listening?

BOY'S VOICE
Yes.

HARVEY MILK
Get on a bus. Go to the next
biggest city. New York, San
Francisco, LA, or even Minneapolis.
It doesn't matter. Just leave.
(off the boy's tears)
You won't be alone. There are
people out here just like you who
will welcome you and love you.

(MORE)

HARVEY MILK (CONT' D)
 You're not sick. You're not wrong.
 God does not hate you. Just leave.

BOY' S VOICE
 I can' t.

HARVEY MILK
 Yes. You can. Just get on a bus.

BOY' S VOICE
 I can' t... I can' t walk, sir. I' m
 in a wheelchair... Sir. Are you
 there?

Harvey FORCES HIMSELF TO SOUND CALM ..

HARVEY MILK
 That' s okay. It' s going to be okay.

Over the phone, Harvey hears the SOUND OF AN ADULT VOICE,
 someone finding the BOY on the phone, then...

The LINE goes DEAD. It' s all too much for Harvey. There' s
 nothing a speech or a pep talk can do to fix this. Harvey is
 overwhelmed. Dick comes upstairs.

DICK PABICH
 Harvey, you better come down.
 There' s gonna be a riot.

Moving in a daze, stunned by the call, Harvey digs out A
 BULLHORN and heads out.

58 INT. CASTRO CAMERA - SAME

From inside, SCOTT WATCHES HIS LOVER JUMPING BACK IN THE
 FREY. A weight hangs. He doesn' t follow...

58B INT. CASTRO STREET BAR - NIGHT

Cleve RUSHES into the bar (ON FIRE WITH RIGHTEOUS FURY) and
 BLOWS A POLICE WHISTLE to get everyone' s attention.

CLEVE JONES
 Out of the bar and into the
 streets! Anita Bryant is coming
 after you!

59 EXT. CASTRO AND MARKET STREET - NIGHT

Angry young men mill around the streets, their rage building.
 Someone TOSSES a trash can and it ROLLS.

A POLICEMAN in riot gear comes up to Harvey.

POLICEMAN
If you can't control em', we will.

HARVEY MILK
Give me permission to march them.

POLICEMAN
Where?

HARVEY MILK
Anywhere.

60 EXT. CASTRO AND MARKET STREET - MOMENTS LATER

Surrounded by the massive crowd, HARVEY CLIMBS THE LARGE BOX that covers the subway construction at Market and Castro. It's a stage of sorts. Harvey lifts his bullhorn to his lips.

HARVEY MILK
I know you are angry. I am angry.
Follow me through the streets of
San Francisco to share our anger!

Harvey jumps down and begins walking, not sure if the mob will follow. Finally, they do. Cleve catches up.

HARVEY MILK (CONT' D)
Are they following in back?

CLEVE JONES
Yes. Where are we going?

HARVEY MILK
I don't know.
(off Cleve's concern)
We have to keep them moving.
Exhaust them. March them till they
drop. We can't have a riot tonight.

Harvey LIFTS THE BULLHORN. He starts a marching chant. The crowd starts following along.

JUMP TO: Gays glare at cops. Cops beat their nightsticks against their chests and power poles. Anger burns as Harvey marches the mob toward City Hall. Dick and Jim catch up.

DICK PABICH
They're still too hot in back.
They'll burn the joint down.

HARVEY MILK
Help me turn them up Van Ness.
We'll go all the way to Broadway.

Dick heads back to try and wrangle the crowd. Harvey continues marching.

61 EXT. CITY HALL - LATER THAT NIGHT

Harvey arrives, the crowd still hot. Cops beat their nightsticks against their shields. Some jab protesters, trying to incite a fight. Anger burns.

Harvey climbs the steps, his stage. He lifts his bullhorn.

HARVEY MILK

My name is Harvey Milk... And I want to recruit you.

The CROWD ROARS APPROVAL.

HARVEY MILK (CONT' D)

I am here tonight to say, we will no longer sit quietly in our closets. We must fight. Not just in the Castro, or San Francisco, but everywhere the Anitas go. Anita Bryant did not win tonight. Anita Bryant has brought us together... She is going to create a national gay force!

(The crowd ROARS)

And the young people in Richmond, Minnesota, or Jackson, Mississippi, or Woodmere, New York... Who are coming out and hearing Anita Bryant on television telling them that they're wrong, they're sick, that there is no place for them in this great country, in this world... They're looking to us for something tonight...

(his big moment, realizing his true mission)

And I say, we have to give them hope!

The CROWD goes WILD. HARVEY'S SPEECH CROSSES THE CUT TO...

63 INT. COMMUNITY CENTER - NIGHT

Harvey speaks to the "PARENT-TEACHERS UNITED FOR BETTER SCHOOLS" group.

HARVEY MILK (V. O.)

-- Hope for a better world... Hope for a better tomorrow... Hope for a
(MORE)

HARVEY MILK (V. O.) (CONT' D)
 better place to come to if the
 pressures at home are too great...

64 INT. UNION HALL - NIGHT

Harvey speaks to a hall filled with TEAMSTERS.

HARVEY MILK
 Hope for the worker who awakens
 from the American dream to find
 that all the jobs have left the
 country... We gotta give em' HOPE!

PAN FACES OF TEAMSTERS - Several MINORITY FACES. CLOSE ON
 ALLAN BAIRD (UNION LEADER OF THE COORS BEER BOYCOTT). HE
 STARTS TO APPLAUD. OTHERS JOIN IN.

HARVEY MILK (V. O.) (CONT' D)
 (pre-lap, an intimate tone)
 When San Francisco changed the
 voting rules--

65 INT. FLASH FORWARD - HARVEY'S KITCHEN - RECORDED WILL - NIGHT

Harvey is still speaking into the tape recorder...

HARVEY MILK
 --they allowed people to elect
 Supervisors directly from their own
 neighborhoods. A black
 neighborhood could elect an African-
 American. Chinatown could elect a
 Chinese Supervisor... And the
 Castro could choose me or Rick
 Stokes. But decent art begs for
 balance, right? So little district
 8, two miles south of The Castro--

66 EXT. DISTRICT 8 - DAN WHITE'S NEIGHBORHOOD - DAY

CAMERA MOVES ALONG THE STREET catching glimpses of churches,
 shops and tidy houses.

HARVEY MILK (V. O.)
 --promised to stay the same as
 ever. Conservative, Irish, Catholic
 and with just the right touch of
 poetry, they found themselves a
 handsome ex-cop.

67 INT. S. F. FIRE STATION 1977 - DAY

DAN WHITE holds a small press conference. His words are
 fiery, but his delivery and stage presence are lacking.

DAN WHITE

I'm not going to be forced out of San Francisco by splinter groups of social radicals, social deviants, and incorrigibles. You must realize there are thousands upon thousands of frustrated, angry people such as yourselves waiting to unleash a fury that will eradicate the malignancies which blight our beautiful city.

68 INT. HARVEY MILK'S APARTMENT - DAY

Harvey's suit is laid out. A record turns. Wagner blasts from the windows. Scott is folding his clothes into a box.

HARVEY MILK

Evelyn Lear's in town, at the Opera house in Tannhauser.

SCOTT SMITH

Clearly.

HARVEY MILK

What if she strolls into the Castro for a cocktail?

(Scott keeps packing)

Just one more. We can't let Rick Stokes take it.

SCOTT SMITH

Let Rick have it. Nobody thinks you're a fraud here, Harvey. You're not in New York, you're not a closet case asshole anymore. People respect you here. Relax for a year. Get us back on our feet.

HARVEY MILK

If people are ever going to take me seriously, I have to win this one.

SCOTT SMITH

Since when did you care if anyone took you seriously?

HARVEY MILK

Anita wants to put us all back in concentration camps. Rick Stokes is too weak to beat her back if she gets to California. I have to be in office to protect us from them.

SCOTT SMITH
 I can't do another one.
 (Harvey says nothing)
 I'll be back for my sheets. If
 you're not here, I'll see you in
 the shop next week.

Scott picks up his box of clothes and starts out of the apartment. Harvey, not meaning a word:

HARVEY MILK
 If you leave me right now... I can
 find someone new.

SCOTT SMITH
 I know. You're a catch.

Scott leaves. Harvey is in shock, unable to comprehend the loss. Unable/unwilling to reverse the choice he's made.

69 INT. CASTRO CAMERA - DAY

The ENTOURAGE is completely caught up in the new campaign (Cleve, Jim, Dick, and newcomer MICHAEL WONG, 23, asexual and devoutly political). Harvey is RANTING, ripping down an Assembly campaign poster.

HARVEY MILK
 --Ring out the old, ring in the
 new. This is over. Done. I don't
 want to see anything that say's
 fucking Assembly. This three-time
 loser faggot is running for
 Supervisor goddamn it!

ANNE KRONENBERG, 23, parks her motorcycle outside, WALKS INTO THE CAMERA SHOP, and plants herself behind HARVEY'S DESK. Cleve, Mike, Jim and Dick are STARING at Anne.

JIM RIVALDO
 Who the heck is she?

HARVEY MILK
 (suddenly cool)
 Our new campaign manager. She
 called last week to volunteer and I
 asked her to help.

DICK PABICH
 Help or take over? What about Scott?

HARVEY MILK
 We need new blood.
 (introducing them)
 (MORE)

HARVEY MILK (CONT' D)

Guys... Anne Kronenberg.
(Off their puzzled looks)
She's a woman... A woman who likes
women. Odd, isn't it?

ANNE KRONENBERG

Hi guys. Mr. Milk... Rick Stokes
isn't pulling out. He's officially
filed to run against you. My friend
at The Advocate says David
Goodstein is backing him.

MICHAEL WONG

A gay candidate against a gay
candidate. It's unfortunate.

JIM RIVALDO

They'll split the gay vote. The
straights will divide and conquer.

HARVEY MILK

Try to find out when they're going
to announce.

DICK PABICH

You replaced Scott with a lesbian?

HARVEY MILK

Anne worked on a recycling campaign
up North. She's very organized.

JIM RIVALDO

How do you know she's not a plant
from Rick Stokes' campaign?

ANNE KRONENBERG

Are you guys always this paranoid?

MICHAEL WONG

Yes. They take after Harvey.

HARVEY MILK

Shouldn't you be doing someone's
laundry?

MICHAEL WONG

Right after you redecorate my house.

ANNE KRONENBERG

(pointed at Jim Rivaldo)
Sir, my girlfriends say you guys
don't like women. Just asking, is
there a place for us in all this,
or are you scared of girls?

HARVEY MILK

Gentleman, we already have a tinker bell, a lotus-blossom, Jim and Dick in your three-piece suits. We need someone to manage things. A woman this time. She's the right price, and she has bigger balls than any of you.

ANNE KRONENBERG

Just give me whatever's left over in the register at the end of the day. So should I call the *Chronicle* about getting US an endorsement? No?

OFF the group of misfits, considering the addition.

69B INT. HALLWAY OUTSIDE A LECTURE HALL - NIGHT

PAN OFF: a large "RICK STOKES, SUPERVISOR DISTRICT 5" poster to reveal Anne Kronenberg outside the hall handing "MILK" signs to a long line of gathering women and lesbians who are filing in.

Flanked by a PEEVED AID, Rick Stokes rushes out of the lecture hall and confronts Anne.

RICK STOKES

Young lady, you must be confused. This is my night, not Mr. Milk's.

ANNE KRONENBERG

(as pleasant as can be)

No, sir. I'm Harvey's new campaign manager. Anne Kronenberg.

RICK STOKES

Then you should know this race is for District 5, the Castro, not for all of your lesbian... compadres--

A tough lesbian kisses Anne and stares Rick down as she heads in. Rick looks uncomfortable around all these women.

ANNE KRONENBERG

I'm sorry. Are we distracting you, Mr. Stokes? I'd hate to screw you up on your big night.

Dick runs up looking for more fliers. Taking Rick even more off his game, Dick is flirtatious.

DICK PABICH

Hi Rick, handsome suit. Annie, do you have any more hand cards?

RICK STOKES

These people are not from this area. They need to leave. Now.

DICK PABICH

Not true. Guess where we found them all, Rick? A slew of them. Way up on Valencia Street. Living right there in our district. And you see, as it turns out, Annie here is very, very popular with the ladies.

Dick puts his arm around Anne. Rick is stupefied.

70 EXT. SF STREET - DAY

Dozens of supporters hold "MILK for Supervisor" signs in a long line along Market St. waving to commuters. Anne walks the long line, handing out new signs to arriving volunteers.

Harvey is handing out FLYERS. He is exhausted, his throat is RAW. The campaign is nearly over.

A WEIRD MOMENT: A BOY walks up to Harvey and hands him a flier. ALL SOUND GOES DEAD ON THE SOUNDTRACK as HARVEY'S EYES lock into the BOY'S EYES.

Harvey reads the FLIER: "Unite and Fight for Dan White."

Harvey looks back to pat the BOY'S head, but he's gone. He looks to the sidewalk for the kid... a parent... nothing...

71 INT. CASTRO CAMERA - NIGHT

Harvey is still looking at the flier. Anne is leaving with a stack of SF Chronicles. Cleve comes in, pulls one off her stack, and looks for "the article."

HARVEY MILK

They've accused me of many things, but never as blatant a lie as this.

ANNE KRONENBERG

First ever newspaper endorsement.

CLEVE JONES

(reading the article)

They endorsed you for being a good businessman? Has Scott read this? He'll piss himself.

HARVEY MILK

Yeah? Go show him

(Cleve starts to go)

(MORE)

HARVEY MILK (CONT' D)

Cleve, maybe you should go find a boy to celebrate with. Just in case.

CLEVE JONES

I'm going to The Stud. Meet me out.

Cleve goes. His energy is boundless. Harvey sits alone watching the bargoers return home through his front window. A bitter-sweetness lingers. A couple waves, one shouts out:

GAY MAN

Gonna win this time, Milk?

They walk on, not waiting for an answer.

Then, a drunk, cute, Latino, JACK LIRA, 25, stops. He stares in at the political ads in the window. Harvey watches him sway drunk out of his mind, waiting for him to fall. The two make eye contact. Harvey smiles. Jack tries to. Harvey picks up a folding chair and walks it out to him.

JACK LIRA

(re: poster in the window)

You're more handsome in the posters.

HARVEY MILK

Thank you. Where do you live?

JACK LIRA

(too drunk to hear, flirting)

...Palomino's are my favorite horse. They're smart. They're fast and compact. Do you think I'm more like a Palomino or a Stallion?

Jack smiles, out of his mind. Then he sits/falls down into the chair, and slides off. Harvey stands above the passed out young man. A newcomer. A wounded bird. Perfect.

72 INT. HARVEY'S APARTMENT - NIGHT

Completely nude, Jack plays a tantalizing game of seduction, allowing Harvey to hold him, then wriggling away... Dancing against Harvey then BITING his shoulder... LYING on the bed, then ROLLING away when Harvey tries to hold him..

No TALK. No POLITICS. Just SEX. A perfect RELEASE for Harvey.

73 INT. HARVEY'S APARTMENT - LATER THAT NIGHT

Harvey holds Jack after lovemaking.

JACK LIRA
 My father beat me when he found
 out... So I came here. I stay in this
 man's house. But I don't like him.

HARVEY
 Shh, it's okay, now. No one's ever
 going to beat you again.

A long, comforting beat between them.

JACK LIRA
 I love you.

HARVEY
 (smiles, playful)
 Do you even remember my name?
 (a beat, Jack shakes his
 head, he can't remember)
 Harvey.

JACK LIRA
 I love you, Harvey.

74 INT. VOTING BOOTH - DAY

HARVEY stands in a voting booth. He goes down the list of names. He finally punches the one next to "HARVEY MILK" District 5, and pulls the lever. The chads fall.

HARVEY MILK (V.O.)
 And for the first time in my life,
 it all came together... the union
 boys, the women, the seniors, the
 minorities... All of the us's
 showed up...

75 EXT. CASTRO CAMERA - ELECTION NIGHT

TV lights blast Castro Camera. A raucous crowd pours into the streets to greet the roar of motorcycles. Anne pulls up with the Sheriff on back. Harvey is passenger on a second bike. HARVEY IS VICTORIOUS! He is instantly swarmed.

76 INT. CASTRO CAMERA - LATER

The Shop is packed. It's a giant celebration party. Anne and Cleve are working the door. SCOTT SMITH WATCHES FROM THE CROWD OUTSIDE THE SHOP as Rick Stokes and David Goodstein try to get in.

RICK STOKES
 We just want to congratulate him.

CLEVE JONES
I'm sorry. We're all full.

DAVID GOODSTEIN
(seeing Harvey inside)
Harvey! Harvey!

HARVEY MILK
It's too crowded. Sorry!

JACK LIRA shoves his way toward the door...

JACK LIRA
Harvey!

Harvey PULLS JACK INSIDE, right past Goodstein and Stokes.
Harvey CATCHES A GLIMPSE OF SCOTT OUTSIDE...

HARVEY MILK
Scottie--?

But Scott fades into the CROWD. Harvey (with Jack at his side) is pulled back into the party.

CLEVE JONES
(eyeing Jack skeptically)
The new Mrs. Milk. I give it a week.

JACK LIRA
(the crowd)
Harvey, is this all for you? Are you this famous?

HARVEY MILK
No, darling. We do this all the time. Do you like it?

Jim is calling out NAMES of the OTHER WINNERS.

JIM RIVALDO
Carol Ruth Silver... Gordon Lau...
It's the most liberal Board in years!

HARVEY MILK
What about Dan White? Did he win?

JIM RIVALDO
(yes)
We'll deal with him tomorrow.

Harvey is DOUSED with champagne.

JUMP TO: Harvey is interviewed by a TV REPORTER. Jack squeezes his way under Harvey's arm and into the picture.

CHANNEL 5 REPORTER

Does this mean, as many straights are concerned, maybe the gays are taking over San Francisco? Are you going to be a Supervisor for all the people?

HARVEY MILK

I have to be. That's what I was elected for. I have to be there to open up the dialogue for the sensitivities of all people, all their problems, the problems that effect this city effect all of us.

(toasts the camera)

Thank you San Francisco! Thank you!

77 EXT. MARKET STREET MONTAGE - DAY - JAN 1978

SET TO MUSIC: In his old brown suit, Harvey walks to City Hall with a crowd of supporters. The familiar faces now include Jack Lira.

78 EXT. CITY HALL - DAY

On City Hall's steps, Mayor Moscone swears in HARVEY.

HARVEY MILK

I, Harvey Milk, do solemnly swear that I will support and defend the Constitution of the United States and the Constitution of the State of California against all enemies, foreign and domestic; and that I will well and faithfully discharge the duties upon which I am about to enter and during such time as I hold the office of Supervisor, City and County of San Francisco.

Bulbs FLASH. A light rain begins to fall. Umbrellas go up.

HARVEY MILK (CONT' D)

Anita Bryant said gay people brought the drought to California. Looks to me like it's finally started raining!

Cheers. Harvey is emboldened.

79 INT. SCOTT'S APARTMENT / TV SET - MORNING

Off a TV in Scott's NEW APARTMENT, we see a S.F. Morning show featuring new Supervisors, Harvey Milk and Dan White.

HOST (ON TV)

This will be the first time in many years that we've seen so many new faces on the Board of Supervisors. Do you think such diversity will cripple the Board?

HARVEY MILK (ON TV)

The name of the game on the Board is six votes to get anything passed. So, like it or not, Dan and I are now in bed together... politically speaking.

THE CAMERA REVEALS SCOTT watching the program. He's been up all night.

DAN WHITE (ON TV)

I've assured Harvey here that my brochure's comments about "social deviants" referred more to junkies than to his people. See, I'm about to have my first child. I have to make sure this city remains a decent place to raise him.

80 INT. TELEVISION STATION - MOMENTS LATER

The segment over, sound assistants help Harvey and Dan remove their microphones. Harvey tries to draw Dan in:

HARVEY MILK

How long were you a fireman, Dan?

DAN WHITE

A couple of years.

HARVEY MILK

And before that... You were a police officer?

Dan studies Harvey suspiciously... What's his point?

DAN WHITE

You have something against cops?

HARVEY MILK

No. They tend to have something against me.

(MORE)

HARVEY MILK (CONT' D)
 (seeing Dan react uncomfortably)
 But firefighters. Now those are true
 heroes... They supported me in the
 last campaign. I support them fully.

DAN WHITE
 I appreciate it.

HARVEY MILK
 I meant what I said. I'd like to
 work together.

Dan hesitantly accepts Harvey's handshake. It's a step.

DAN WHITE
 (cracking a smile)
 I'll see you at the office, Mr.
 Milk.

81 INT. CITY HALL - DAY

Harvey goes through the metal detectors at the entrance and
 finds Cleve in a NEW SUIT waiting for the elevator.

HARVEY MILK
 What do you think of my new
 theater?

CLEVE JONES
 A bit over the top.

HARVEY MILK
 What's with the suit?

CLEVE JONES
 I got it from a friend.

Harvey leads Cleve from the elevator to the grand staircase.

HARVEY MILK
 When you come here, I want you to
 wear the tightest jeans possible.
 Never blend in. And no elevators.
 Ever. Always take the stairs, you
 can make such a grand entrance
 going up the stairs.

82 INT. CITY HALL / SUPERVISORS' OFFICES - MOMENTS LATER

Harvey leads Cleve down the hall of Supervisors' offices,
 passing Dianne Feinstein's open door.

HARVEY MILK
 And street talk only around
 Feinstein. Shit, goddamn, fuck,
 (MORE)

HARVEY MILK (CONT' D)
all that. It bugs the hell out of
her.

They arrive at his Lead Aide's desk: it's Anne Kronenberg.

HARVEY MILK (CONT' D)
Morning Annie, let's set Cleve up
on mail.

ANNE KRONENBERG
Will do.

HARVEY MILK
Come into my office...

83 INT. CITY HALL / HARVEY'S OFFICE - CONTINUOUS

Harvey walks in. Michael and Jim are in a strategy session.

HARVEY MILK
The first order of business that
will come out of this office is a
city wide Gay Rights Ordinance.
Just like the one Anita shot down
in Dade County. What do you think,
Lotus Blossom?

MICHAEL WONG
I think it's good. Not great.

HARVEY MILK
Then make it brilliant. I want
Anita's attention here. In San
Francisco. I want her to bring her
fight to US... This Bill needs a
unanimous vote. We need headlines.

JIM RIVALDO
Dan White won't vote for this.

Harvey puts his fingers to his lips and points down the hall,
indicating Dan is down there. Harvey whispers:

HARVEY MILK
Dan's fine. He's just uneducated.
We can teach him.

Dan pops his head into Harvey's office.

DAN WHITE
Harvey, committee meets at 9:30.
Oh, hi Michael, Jim
(to Harvey)
Hey, did you get the invitation to
(MORE)

DAN WHITE (CONT' D)
my son's christening? I invited a
few of the other supes as well.

HARVEY MILK
I'll be there.

DAN WHITE
Great!

All smiles, Dan leaves. Cleve mocks him. OFF Mike Wong's
expression: THAT WAS BIZARRE.

ANNE KRONENBERG
Are you going?

HARVEY MILK
Hey. I'll let him christen me, if
he'll vote for my Gay Rights
Ordinance. We need allies. We need
everyone.

84 EXT. THE CASTRO - TWILIGHT

The neighborhood is booming. Storefronts and sidewalks
filled. This is not the rundown Castro that Harvey moved
into 3 years ago.

Harvey heads home, greeted by his PROUD CONSTITUENTS.

He stops at the CAMERA SHOP when he notices a BROKEN WINDOW
near the side entrance to his apartment.

85 INT. HARVEY'S APARTMENT - TWILIGHT

Harvey RUSHES UP THE STAIRS into his apartment and finds:
JACK LIRA - Lighting a candle on the table which has been set
for a lovely, romantic dinner.

HARVEY
Jack?

JACK LIRA
Welcome home, Harvey! I hope you're
hungry. I only know how to cook one
thing, but I make it good.

HARVEY
Did you... break in?

JACK LIRA
I asked the boy downstairs to let
me in...

HARVEY
Danny?

JACK LIRA

He wouldn't let me in. So I came in this way. Your friends aren't very nice to me.

HARVEY

(avoiding the fight)

I have a Town Hall meeting tonight, Jack.

JACK LIRA

You work too hard. I'm sorry about your window. I'll fix it tomorrow.

(turning on the charm)

Are you surprised?!

HARVEY MILK

Jack, I have to go. I have an invitation to a party tomorrow. Lots of rich people, politicians. We could get all dressed up...

Jack turns up the music, takes Harvey's hands and guides him through a simple dance.

JACK LIRA

So I could be the first lady?

HARVEY MILK

Uh-huh.

JACK LIRA

I watched TV here today. All day. I saw All My Children. They killed Margo. I knew it was going to happen. They try and trick you but it never works.

HARVEY MILK

(enjoying this)

You always see it coming?

JACK LIRA

What? Killing the blonde? Every time. I'm good with that.

(gets slow, sensual)

I think now the old lady is going to have an affair. Then she'll get killed or married. Always one or the other. Dead or married.

Jack starts dancing with Harvey again. It's sweet, intimate.

HARVEY MILK

If I make you a key, you won't
break my windows again, right?

JACK LIRA

That's right.

The dance lesson is a lovely distraction. Harvey won't be
going back to work tonight.

86 INT. CATHOLIC CHURCH - DAY

Harvey watches water pour over an INFANT BOY. He tries hard
to feel comfortable, but he's the only Jew, and likely the
only gay man at Dan's child's baptism.

Dan looks to Harvey, the proud father. Harvey waves.

87 INT. CATHOLIC CHURCH - LATER

Harvey and Dan have pulled themselves away.

HARVEY MILK

I'm proposing a citywide ordinance.
It ensures that a person who
already has a job can't be fired
for their orientation.

DAN WHITE

I'm not sure my constituents would
favor that.

Dan looks over to his WIFE and NEWBORN SON.

HARVEY MILK

Is anyone else here from the Board?

DAN WHITE

You're the only one who showed up I
think.

HARVEY MILK

Were you christened here?

DAN WHITE

Yes. Right here. Same Parish. My
grandma immigrated here when this
was an Irish Catholic city. The
City of St. Francis... A lot's
changed here since then.

HARVEY MILK

You're more like one of us now...
an outsider.

DAN WHITE

You're not like most homosexuals,
are you, Harvey?

HARVEY MILK

Do you know a lot of "homosexuals?"

DAN WHITE

(smiles, then)

Say, where do you stand on the
Psychiatric Center the City's been
pushing into my district?

HARVEY MILK

Well, I'd have to study it...

DAN WHITE

Getting it out of my district was a
key piece of my platform. It only
attracts arsonist, rapists, all
that, you know.

HARVEY MILK

Sure, sure. A campaign promise.

DAN WHITE

A big one.

(quiet)

What do you say we watch out for each
other's interests? I'd like that.

HARVEY MILK

I'd like that, too, Dan.

Mary Ann White approaches with their child. It's awkward, as
if she's walked in on something intimate.

DAN WHITE

I'm sorry. Slipped into some shop
talk.

HARVEY MILK

The Gay Rights Ordinance. My fault.

MARY ANN WHITE

Seems an inappropriate subject in
here don't you think?

HARVEY MILK

Hey, don't knock it till you've
tried it.

His attempt to break the tension goes down in flames. She
cracks a polite smile. They're from very different worlds.

88 INT. HARVEY'S CITY HALL OFFICE - DAY

Harvey is under pressure from his own advisors (Michael, Dick, Cleve) to vote against Dan's bill.

DICK PABICH

Supervisors Silver and Lau are asking you to vote to keep this Psychiatric Center in Dan's district. It'll go down 6 to 5 if you vote to get rid of it.

MICHAEL WONG

It's a Youth Campus, Harvey. These are kids that would be displaced from their families if it's moved.

HARVEY MILK

I can't just dump Dan. The guy's got nothing going for him. No friends...

CLEVE JONES

Here we go, Harvey to the rescue. Isn't it enough we have to put up with Jack?

HARVEY MILK

Lay off. He registered 120 voters last week.

CLEVE JONES

So do any of your volunteers, but you don't make them all first lady.

MICHAEL WONG

What does Dan White do for you? Really? Politically?

HARVEY MILK

He intrigues me... I think he may be one of us.

Everyone groans. Cleve camps it up:

CLEVE JONES

Dear God, say it ain't so!

HARVEY MILK

It's just a theory...

DICK PABICH

You just think he's cute.

HARVEY MILK

No... I know what it's like to live that life. That lie. You can see it in Dan's eyes... The fear, the pressure...

Anne Kronenberg walks in. She's got that look in her eyes. Something's up.

HARVEY MILK (CONT'D)

Good or Bad?

ANNE KRONENBERG

Not great. State Senator John Briggs is Anita Bryant's go-to guy in California for sure. He's filed his petition for a statewide referendum to fire all gay teachers and anyone who supports them.

A pall falls over the room. This is worse than expected.

HARVEY MILK

How many signatures will he need to qualify for the ballot?

CLEVE JONES

Whatever. He can get them in two Sundays at church in Orange County.

HARVEY MILK

(instead of fear,
excitement bubbles up)

This means the fight's coming *here*, where we can do something about it! Wichita's one thing, Kansas City. But Anita's heading for San Francisco! She's not going to know what hit her. Smile, children! This is the fight we've been waiting for.

89 EXT. S. F. CITY HALL STEPS - DAY

CA State Senator, JOHN BRIGGS, 47, delivers his message to the PRESS, THE TV CREWS, AND A MASS OF PROTESTERS.

HARVEY AND HIS GROUP are amongst the crowd.

JOHN BRIGGS

My proposition promises to protect our children from these gay perverts and pedophiles who recruit our children to their deviant lifestyles, including the ones who
(MORE)

JOHN BRIGGS (CONT'D)
do it in our public schools. It's
time to root them out.

In the crowd is teacher TOM AMMIANO, 36, colorful, worked up:

TOM AMMIANO
And how are you going to determine
who's a homosexual?

JOHN BRIGGS
Sir, my bill outlines procedures
for identifying homosexuals.

ANOTHER PROTESTER
How? Will you be sucking them off?

JOHN BRIGGS
Sir, you can argue with me, but you
cannot argue with God.

It's getting ugly fast. Briggs is whisked away by TWO
OFFICERS. He trips off the curb and is quickly scooped up.

90 INT. DAN WHITE'S HOME - DAY

Dan's house is filled with RELATIVES for a birthday
celebration. Dan is glued to the NEWS, watching BRIGGS.

Dan's RELATIVES gather around the TV. Mary Ann puts their
BABY into Dan's arms and returns to wrangling kids.

THE COVERAGE CUTS TO HARVEY BEING INTERVIEWED:

HARVEY MILK (ON TV)
Look what happened in Germany. Now
Anita Bryant already says that Jews
and Muslims are going to hell, you
know she's got a shopping list. We
are not going to let John Briggs or
Anita Bryant legislate bigotry in
this city...

Hold on Dan watching Harvey on TV.

90B INT. UPSCALE SF HOUSE - NIGHT

Cleve and Anne sit in the entry way, Cleve in his tight jeans
and shirt. He's very out of place amongst all the suits.

Harvey walks in. Cleve and Anne rush to his side. David
Goodstein and Rick Stokes turn to greet Milk.

DAVID GOODSTEIN
Hello, Harvey. Running late?
(Harvey doesn't stop)
(MORE)

DAVID GOODSTEIN (CONT' D)
Oh Harvey... your boyfriend is in
the closet.

HARVEY MILK
Excuse me, David?

RICK STOKES
(quietly)
The Latino, he's locked himself in
the coat room.. Mr. Milk, Phil
Burton is here. He's likely the
next Speaker of the House and a
much needed ally against Prop Six.
We don't need a scene.

90C INT. UPSCALE S. F. HOUSE / COAT ROOM DOOR - MOMENTS LATER

Harvey is at the door. Jack is locked inside the room

HARVEY MILK
You're right, I know, I was late by
twenty minutes. I'm sorry, Jack.

JACK LIRA (O. S.)
Who were you with? Scott? Some boy?

HARVEY MILK
I was at work. Come out, sugar pea.

JACK LIRA (O. S.)
No. You embarrassed me. I didn't
know anyone. These are not good
people. I don't want to be here.

HARVEY MILK
Then go home, Jack.

JACK LIRA (O. S.)
No. I'll wait for you. Go away.

A tight smile from Harvey as he looks up to Cleve.

91 INT. UPSCALE S. F. HOUSE / STUDY - LATER

Harvey, Cleve and a dozen others are scattered about the room
for a meeting with the DEMOCRATIC PARTY ESTABLISHMENT. U. S.
Congressman PHIL BURTON, 51, leans on a desk, listening.

DAVID GOODSTEIN
The Briggs initiative is polling at
75 percent for approval statewide.

CLEVE JONES
80 percent in other polls. Some
even have us losing San Francisco.

DAVID GOODSTEIN

(condescending to Cleve)

So it's important we not deceive people into thinking we can beat this, or we'll have riots and only increase this backlash.

HARVEY JONES

Good point, David. Let's just roll right over. Make it easier for Briggs to fuck us up the ass.

Rick and David are horrified. Phil Burton rises above it, passing out copies of his new Anti-Briggs Initiative flier.

PHIL BURTON

We're taking this very seriously in my office. We want to send one of these to every home in California. We'll need money to do that.

HARVEY MILK

(reading the flier)

"Proposition Six is an affront to Human Rights. An invasion of the State into the private lives of California citizens."

(points to the pictures)

Does it even say the word gay on this thing? Anywhere?

DAVID GOODSTEIN

No Harvey, purposefully not.

PHIL BURTON

With the heat bearing down on your movement right now, we think it's best to dodge the "gay" bullet. Go for the human rights angle.

HARVEY MILK

People need to know who's affected. This flier needs at least one old queen on it.

(a dig, to Goodstein)

Why don't you volunteer for that, David?

RICK STOKES

(an olive branch)

Corey Wares is an out gay--

DAVID GOODSTEIN
 (cutting Rick him off)
 Rick--

HARVEY MILK
 This is shit. Shit and
 masturbation. It's a coward's
 response to a dangerous threat.

DAVID GOODSTEIN
 (a beat, then)
 I think you should leave.

In the face of Phil Burton, most the others seem to agree.

HARVEY PUTS PHIL BURTON'S FLYER IN THE FIREPLACE on his way
 out of the room.

91B INT. UPSCALE SF HOUSE - MOMENTS LATER

Harvey knocks on the coat check door.

HARVEY MILK
 Jack, it's time to go.
 (to Cleve)
 Get everyone together. I want young
 people, women, fresh heads.
 Fighters and organizers, not
 politicians.

CLEVE JONES
 (as if Jack can't spell)
 What about, S-C-O-T-T?

OFF HARVEY, knowing Scott would be an asset. Jack opens the
 door and grabs Harvey's hand. They go.

92 INT. CLEVE'S APARTMENT - NIGHT

Harvey's clan is assembled (Jim, Dick, Mike, Cleve, Anne,
 Jack, Denis) along with fiery teacher Tom Amiano and MANY
 OTHER YOUNG ACTIVISTS.

A HANDSOME PIZZA DELIVERY GUY is setting down boxes of
 pizzas. They're in for the night. The atmosphere is 180
 degrees different from the previous stuffy meeting.

CLEVE JONES
 We're not interested in working
 with those old Democratic Party
 shits.

THE DOOR OPENS and someone new enters. He's HOLDING THE HAND
 OF... SCOTT SMITH. They are obviously a new couple.

Scott and his BOYFRIEND find a place on the floor. Harvey's and Scott's EYES MEET across the room.

JIM RIVALDO

But we can't afford infighting anymore, Cleve. We have to bring together every group. Even the old school Democrats.

HARVEY MILK

(taking over)

Is anybody gonna pay the pizza guy, or are we just gonna stare?

People start chipping in for the HANDSOME PIZZA GUY.

HARVEY MILK (CONT' D)

If we're gonna convince the 90% to give a shit about us 10%... We have to let 'em know who we are.

(his big new idea)

Everybody's coming out. The entire state. No matter where they live.

DICK PABICH

"Come out, come out, wherever you are!"

HARVEY MILK

I'm serious.

(beat, the room gets quiet)

We're going to tell everyone in the state to come out. Every gay doctor, lawyer, teacher, dog catcher... We have to leave the ghetto, let all those people out there know that they do know one of us. And if people won't step out of the closet, we open the door for them.

ANNE KRONENBERG

Jesus.

SCOTT SMITH

The whole state is not San Francisco.

HARVEY MILK

Clearly, Scott.

JIM RIVALDO

It could be dangerous. There is such a thing as a right to privacy.

HARVEY MILK

Privacy's our enemy. You want real political power? Let's tell the truth for a change. Starting here. If there's anybody in this room, right now, who hasn't told their families, their friends, their employers... Do it. Now.

ANNE KRONENBERG

My folks know already.

A beat. The room is silent. Dick looks ill.

DICK PABICH

I haven't told my father yet...

HARVEY MILK

(a beat, then)

People vote two to one for us if they know just one of us.

(beat)

Cleve, show Dick where you keep your phone.

CLEVE JONES

It's in the bedroom

After a moment, Dick RISES and follows Cleve out of the room

People are stunned by Harvey's outrageous demand. Harvey sees Scott GLARING at him

93

EXT. CLEVE'S APARTMENT / STAIRCASE - LATER

The meeting is breaking up, and Scott lets his NEW BOYFRIEND go ahead. Harvey ducks away from Jack and intercepts Scott.

HARVEY MILK

I thought you were done with politics.

SCOTT SMITH

Politics. Not the movement. What the hell was that in there?

HARVEY MILK

The movement needs people to be up-front. Why were you fighting me?

SCOTT SMITH

You were the biggest closet case alive in New York. You told me and all your boyfriends to keep our

(MORE)

SCOTT SMITH (CONT' D)
traps shut. You were the hypocrite
in there.

HARVEY MILK
My parents are gone. My brother
knows. I'm sure they knew.

SCOTT SMITH
I had to listen to your phone calls
home to Mom. Hear you deny that I
existed. You want to be "normal" as
bad as any of us. More than any of
us... Those are kids in there.
You're asking them to lose their
families.

HARVEY MILK
If their families won't love them
for who they are, who they *really*
are, then they *should* lose them.

SCOTT SMITH
That's fucking insane.

HARVEY MILK
(re: Scott's new Boyfriend)
Who's he? Do you live together?

SCOTT SMITH
Someone I'm seeing. He's good for
me. He makes me stay home at
nights, out of the bars...

HARVEY MILK
(quietly, so Jack doesn't hear)
I miss you.

SCOTT SMITH
Oh, Harvey, don't...
(eyeing Jack down the street)
What's *that* about?

JACK LIRA
(calling out)
Har-veyyyyy!

HARVEY MILK
He needs me.

Scott nods. THAT'S ALWAYS BEEN HARVEY'S ACHILLES HEAL.

He walks away from Harvey, leaving him alone.

94 INT. CITY HALL / SUPERVISORS' CHAMBERS - DAY

Dianne bangs her gavel like a mad woman. Harvey's adamant.

<p>HARVEY MILK I have told no lies here today or to Supervisor White in the past--</p>	<p>DIANNE FEINSTEIN Supervisor Milk, you <u>will</u> come to order.</p>
--	---

HARVEY MILK
--I want it noted that I never
promised to back moving any Mental
Health Centers. I greatly respect
Supervisor White, but I would like
his remarks stricken.

DIANNE FEINSTEIN
Duly noted. We will take a recess
before recording the vote.

Fellow Supervisor, CAROL RUTH SILVER, leans over to Harvey.

CAROL RUTH SILVER
Thank you, Harvey.

Harvey is preoccupied with Dan approaching. He leans back.

DAN WHITE
Can I have a moment with Harvey?
Alone, please, Carol?

She politely recognizes the tension and gets up.

DAN WHITE (CONT' D)
Why are you turning on me like this
at the last minute? What did I do?

HARVEY MILK
I didn't have all the details. I'll
help you craft a different version
that doesn't displace any kids.

DAN WHITE
Harvey, I can't go back to my family
and to my folks and to my district
without this. Don't do this.

HARVEY MILK
I'm getting a lot of pressure, Dan.

DAN WHITE
You strung me along. And now you're
throwing me to the wolves.

HARVEY MILK

You only need one more vote, Dan.
There are 5 other Supervisors you
could convince besides me.

Dan grabs Harvey. It's threatening. A new side of Dan.

DAN WHITE

I'll vote against your Queer Law.
I'll get Quentin against it.

HARVEY MILK

It'll still pass. You can't keep
alienating yourself here, Dan.

DAN WHITE

I gave you a chance, Harvey. I
really did. You blew it. You really
blew it.

Dan goes, the rage of a scorned adolescent under his suit.

94A INT. FLASH FORWARD - HARVEY'S KITCHEN - RECORDED WILL - NIGHT

Harvey's mood has darkened as he talks into his recorder...

HARVEY MILK

Across the country, a handful of
city councils had passed the very
first ordinances protecting gay
people against discrimination. But
Anita Bryant and her right wing
Christian fundamentalists were
creating and exploiting and fanning
a backlash. Now she had referenda
to repeal all of these gay rights
ordinances. While we were preparing
for the battle against Briggs and
Prop Six, Anita Bryant was taking
her show on the road... sweeping
the country. Her next stop was
Wichita, Kansas.

95 INT. TV NEWS REPORTS - NIGHT

CHYRON: "Landslide: Wichita says NO to Gays." Anita talks to
a REPORTER. BRIGGS is among the supporters at her side.

ANITA BRYANT

I give thanks for all of our foot
soldiers of God here in Wichita.
But we must push on. Look what
happened to Sodom and to the world
of Noah. Onward Christian soldiers!
(MORE)

ANITA BRYANT (CONT' D)
 (lifting her hand with
 Briggs' s)
 On to California!

96 I/E. TELEPHONE TREE MONTAGE / EFFECT - DAY

A telephone tree MONTAGE starts with Cleve on a PAY PHONE on Castro Street:

CLEVE JONES
 Hi. We're losing Wichita. Rally
 tonight. Sundown. Market and Castro.

A MULTIPLYING FRAME EFFECT: the person he called calls two others, they call four, then more and more as the tree grows.

98 INT. HARVEY'S APARTMENT - THAT NIGHT

HARVEY'S POV ON: The VIOLENT DEATH THREAT LETTER AND DRAWING that is still tacked up to his refrigerator.

OUTSIDE: The SOUNDS of a RIOT in the making.

Harvey rips down the threatening LETTER and throws it away.

99 INT. CAMERA SHOP - CONTINUOUS

Harvey BOUNDS down the stairs and into the shop. Cleve RUSHES into the store, breathless.

CLEVE JONES
 They're moving. I don't know
 where, but...

HARVEY MILK
 Did Jim call the press?
 (shouting at Danny)
 Get out there with your camera!

DANNY NICCOLETTA
 I'm going!

CLEVE JONES
 Press is covered. But we don't have
 a permit to march.

HARVEY MILK
 (digs for his bullhorn)
 When I got Coors out of the bars,
 the Union gave me this. I want you
 to have it.

CLEVE JONES
 What do I do with this?

HARVEY MILK

You're an activist. Take it. March them.

(off Cleve, unsure)

March those people up to the front doors of City Hall. When it looks really bad, the city's first gay Supervisor will come out and play peacemaker. We save the city from a riot. We can turn this night into more political power for the cause.

CLEVE JONES

I can't do it like you do it.

HARVEY MILK

I won't always be here. Somebody else will have to take over.

(looking him in the eye)

I need you to be the scary one now.

100 EXT. CASTRO AND MARKET STREET - NIGHT

A massive, angry crowd has gathered. Baby-faced Cleve takes a makeshift stage. He lifts the bullhorn and with nerves, reads a speech. Its pages blow about.

CLEVE'S POV: Harvey watches from afar. Encouraging him

CLEVE JONES

Forty years ago tonight, the gay citizens of Germany found out they no longer had civil rights. Tomorrow morning, the gay citizens of Wichita will also awaken to find that they too have lost their civil rights. You have whistles. You use them when we have been attacked. Tonight we have been attacked.

Initially Cleve is successful, but then the crowd turns, marching toward City Hall without him

CLEVE JONES (CONT' D)

Fuck. Shit. Harvey!

Cleve runs as fast as he can to cut through the crowd, to get to the front. He gets on his walkie-talkie.

CLEVE JONES (CONT' D)

Get the press to the overpass!

ON HARVEY: Ducking through EMPTY STREETS, trying to get AHEAD OF THE CROWD and beat them to City Hall.

Cleve gets to the head of the crowd.

CLEVE JONES (CONT' D)
Move... Left... Move... Left...

JIM RIVALDO
(charging up)
What are you doing? Where's Harvey?

CLEVE JONES
We're shutting down traffic, both
directions.

Cleve looks up at the press that's arrived on the overpass above, and turns to two HIPPIE KIDS near the front.

CLEVE JONES (CONT' D)
Disconnect the power arms!

The boys climb up a trolley and knock down the power arms. Sparks fly. Brakes squeal. The press snaps photos.

100B INT. CASTRO STREET BAR - NIGHT

The angry protesters march past the large glass windows of TWIN PEAKS bar. Unlike the Dade County march, the bar is empty. The patrons are already in the streets.

101 INT. CITY HALL - LATER

Harvey RACES to his office. He stops at a mirror to straighten his tie and collect himself.

OUTSIDE: The SOUND of the ANGRY MDB on City Hall's front steps. "Civil Rights or Civil War!" Someone THROWS A ROCK at the City Hall doors.

Harvey rushes out the front doors, pushing past the police to greet THE MDB on City Hall's front steps. Through the glass doors we see Cleve rush up and hand Harvey his bullhorn:

HARVEY MILK
Hello. My name is Harvey Milk, and
I want to recruit you.
(AN ENORMOUS CHEER rises)
I want to recruit you for the fight
to preserve our democracy against
the Anita Bryants and John Briggs
who are trying to legalize bigotry!
We have a choice to make. The fight
is at our doors. We must either go
back in the closet and shut it
tight, or fight... History shows
(MORE)

HARVEY MILK (CONT' D)
 that if we continue to fight, we...
 will... win.

101B INT. CITY HALL / HARVEY'S OFFICE - DAY

Jim, Dick, Anne, Michael, Frank and Cleve are all in the office. The FRONT PAGE of the Examiner features a PICTURE OF CLEVE AND HARVEY ARM IN ARM on City Hall's steps. Cleve is jazzed. Harvey stews.

CLEVE JONES
 They're calling it a "successful mediation." You're a God damn hero. Fuck. It came this close to a riot.

HARVEY
 Lose the note cards next time. Your job is just to say into that bullhorn what they're all feeling.

CLEVE JONES
 You're just jealous it wasn't you out there.

HARVEY MILK
 We're losing Prop Six by 60% and you're over there celebrating a riot. I need more visibility...
 (the real problem)
 If we're going to beat this thing, we have to get Briggs to acknowledge us.

Harvey steps away, hot, pensive. Anne gets quiet.

ANNE KRONENBERG
 Every paper's calling Prop Six the main event now. We lose this, we'll have anti-gay laws in all fifty states, and Briggs won't return our calls for a public debate.

DICK PABICH
 He's ignoring us to death.

HARVEY MILK
 (steaming back in)
 We need something populist. What's the number one complaint about city life?

CLEVE JONES
 The piss smell in the Tenderloin.

HARVEY MILK

Close.

FRANK ROBINSON

Dog shit.

JIM RIVALDO

If you cleaned up all the dog shit
in the city, you could be elected
Mayor.

CLEVE JONES

"Mayor Milk."

HARVEY MILK

I like it.

104 EXT. SF SIDEWALKS - DAY

Cleve searches frantically for something... He SEES a pile of
DOG POOP. He scoops it up and runs it back to City Hall's
front lawn and plants it in the grass.

105 EXT. CITY HALL / FRONT LAWN - MOMENTS LATER

IN THE VERY SAME SPOT CLEVE JUST WAS: Harvey with a clump of
REPORTERS, a red and white "No on 6" button pinned to his
lapel (HENCEFORTH, IT'S A FIXTURE).

HARVEY MILK

Dog mess is a hazard, and on top of
that, it's disgusting. Under the
ordinance, dog owners that don't
clean up can be fined. This really
is the bottom line!

He smiles at his own joke, punctuating it by "accidentally"
stepping in Cleve's well-placed dog shit. A BIG grin. BULBS
FLASH. These flashes transition into:

106 INT. CITY HALL / SUPERVISORS' CHAMBERS - DAY

HARVEY STUDIES HIS OWN PHOTO on the FRONT PAGE of the
Chronicle, making his announcement about dog poop.

The SUPERVISORS are assembled for a vote. The CLERK, 60,
wraps up his roll call

CLERK

Supervisor Lau?

GORDON LAU

Aye.

CLERK

Lau, Aye. Supervisor Silver?

CAROL RUTH SILVER

Aye.

CLERK

Silver, Aye. Supervisor White?

DAN WHITE

No.

CLERK

White, No. Madam President, I have ten ayes and one no.

Dianne Feinstein BANGS HER GAVEL down hard.

DIANNE FEINSTEIN

The San Francisco Gay Rights Ordinance sponsored by Supervisors Milk and Silver is passed.

CAMERA'S FLASH! THE PACKED CHAMBERS ROAR!

Harvey locks onto Dan White. Dan makes eye contact. Harvey turns his attention to the chamber audience's applause.

107 INT. CITY HALL / MAYOR MOSCONE'S OFFICE - DAY

A gaggle of press has congregated. Mayor Moscone and Harvey walk into the office keeping their conversation private.

MAYOR MOSCONE

I can't get my stories on page ten, you're getting page one?

HARVEY MILK

Doggy-doo's a real problem, George.

With a shit eating grin, Harvey offers up a powder blue pen.

HARVEY MILK (CONT'D)

Powder blue to sign they city's first Gay Rights law... George, we need your help with Briggs... The gay community will have your back from now on. On all issues. I hope you'll have ours.

A beat between them. An alliance is forming. The Mayor sits behind his desk and turns to the press with Harvey's pen.

MAYOR MOSCONE

Good morning, everyone... I don't do this enough, taking swift and unambiguous action on a substantive move for civil rights.

Mosccone signs the law with the powder blue pen. Harvey leans over him. THE PRESS CAPTURES THE MOMENT.

107A INT. DAN WHITE'S OFFICE - DAY

Dan sits at his desk, agitated. DAN'S POV: The FRONT PAGE of the Examiner featuring MOSCONE AND HARVEY.

Harvey comes to the door.

HARVEY MILK

What are you working on, Dan?

DAN WHITE

If you have something to discuss, you can have your aide make an appointment with my aide.

HARVEY MILK

Listen, I know you're disappointed about the Psychiatric Center... What else do you have coming up?

DAN WHITE

Now you need something from me. You want my me to join in with the Queers on this Prop Six business?

HARVEY MILK

We prefer the word "gay," Dan. Just as I'm sure you prefer the word, "Irish-American" to "Mick."

DAN WHITE

Harvey, our society can't exist without the family, without the church.

HARVEY MILK

We're not against those things.

DAN WHITE

You're not? Can two men reproduce?

HARVEY MILK

(a smile)
No. But, we keep trying!
(seriously)
(MORE)

HARVEY MILK (CONT' D)
 C' mon, Dan. You're channeling Anita
 and Briggs... we can work together.
 On something...

DAN WHITE
 Okay. You introduce an initiative
 for Supervisor pay raises.

HARVEY MILK
 (anything but that)
 It's a bad time politically. I have
 an election next year.

DAN WHITE
 You asked for something. Introduce
 pay raises. I can't take care of
 my family on our salaries. You
 don't have that problem, do you?

Dan's AIDE steps into the doorway. She seems surprised to see
 Harvey in Dan's office.

DAN WHITE (CONT' D)
 Mr. Milk, You'll excuse me, I have
 a development meeting.

Dan goes.

108 INT. A SAN FRANCISCO HALL - NIGHT

A crowd sings "Happy Birthday." One after another, Harvey's
 guests throw CREAM PIES in his face. RICK AND DAVID GOODSTEIN
 INCLUDED. A PEACE OFFERING. Harvey wipes pie from his eyes.

In the B.G. the black drag queen sensation, SYLVESTER, breaks
 into his top 10 anthem, "You Make Me Feel." It's a who's who
 of San Francisco's political elite. Jack scoots up to Harvey.

HARVEY MILK
 What's wrong, Taco Bell?

JACK LIRA
 Anne and Cleve tried to cut me out of
 your table. You should fire them.

HARVEY MILK
 I'll take it under consideration.
 Why don't you get us a drink?

A kiss and Jack heads to the bar. Scott approaches.

SCOTT SMITH
 Don't let Cezar Chavez hear you
 calling him Taco Bell.

HARVEY MILK
He's getting better. He's enrolling
in classes on Monday.

Scott wipes PIE CREAM from Harvey's jacket.

SCOTT SMITH
I remember when your birthdays were
a bit less... lavish. More
intimate.

HARVEY MILK
Who invited you? Anne?

SCOTT SMITH
My boyfriend got an invitation. I
was his "plus one."

HARVEY MILK
Congratulations. It was a tough
ticket to get.

SCOTT SMITH
Congratulations to you. Looks like
you're part of the Machine now.
(Harvey looks away, toward Jack)
You can do better.

HARVEY MILK
When I come home to Jack, I don't
have to talk politics or talk
intelligently. Or even talk.
(self-deprecating)
And where's an old man like me
going to get such a good looking
young man, right?

SCOTT SMITH
You're not so old. You look
handsome... Happy 48th. Looks like
you're gonna make it to fifty after-
all, Mr. Milk.

Scott gives Harvey a BIRTHDAY KISS.

109 INT. A SAN FRANCISCO HALL - LATER THAT NIGHT

Harvey, still wearing cream pie remnants on his jacket, waits
for Jack to come out of the rest room. Harvey's one of the
last guests to leave. WAITERS are clearing tables.

HARVEY'S POV DOWN A DIMLY LIT CORRIDOR: A MALE FIGURE
APPROACHES, footsteps ECHOING on the marble floor. Harvey
braces himself.

Emerging from the shadows: DAN WHITE. He approaches Harvey with a bottle of Chivas.

Dan is SUPER-FRIENDLY, as if nothing unpleasant has ever happened between them.

DAN WHITE

Sorry I missed the party, Harv...

HARVEY MILK

No problem, Dan. Good to see you.

DAN WHITE

Dog poop?

HARVEY MILK

Yeah.

DAN WHITE

It's good! It's a good one.

HARVEY MILK

Thanks. But it's a real problem.

DAN WHITE

Oh, yeah. I mean, God knows how many problems it causes. All kinds of diseases, birth defects probably, I mean, stuff you can't even...

(drifting off, drunkenly)

Hey, I got you a little something.

HARVEY MILK

You didn't have to--

DAN WHITE

(at the same time)

You didn't have to--

(laughing)

Why do people always say that? "You didn't have to?" I mean, of course, right? But, that's what they always say. They always say things like that...

Dan's attempts to be witty and erudite (like Harvey) only leave him confused and tongue tied.

Harvey HAS NO IDEA why Dan is here.

HARVEY MILK

Are you okay, Dan?

DAN WHITE

Oh, what? Yeah, sure. Harvey, I just... I just want to say... Happy Birthday.

Dan PUTS HIS ARMS AROUND HARVEY for a sort-of macho but really weird birthday hug. Harvey stiffens, it's such a peculiar moment. Dan steps back, looks him over.

DAN WHITE (CONT' D)

I've really learned a lot from watching you, Harvey.

HARVEY MILK

I doubt that.

DAN WHITE

No, I have. You gotta get out there. Get noticed. That's how it works. But, you have an issue. That's your advantage.

HARVEY MILK

It's more than an issue, Dan.

(a beat, one last try to get through to him)

Dan. I've had four relationships in my life. Three of those four tried to kill themselves. I know it was my fault they did it. I told them to stay quiet. To hide. Most of my life I've been closeted. That's what living this life is like for most of us. The way things are... This isn't just about our jobs, or any issue, it's our lives we're fighting for.

Jack emerges from the bathroom, barely together and leans on Harvey. Dan steps back from Harvey and Jack, his moment alone stolen away.

DAN WHITE

I've learned a lot from you, Harvey. I'm going to get my picture in the papers, too. You'll see. I've got my own issue. That's right. Dan White's Got An Issue!

110 EXT. GAY FREEDOM DAY PARADE - DAY

STOCK FOOTAGE: Along Market street: 375,000 people have shown up for the parade, many holding signs naming their hometowns: Newark, San Antonio, Lincoln.

A MONTAGE: of the various marchers, floats, "Parents and Friends Of", high-camp drag queens, etc.

Harvey sits on top of a car with a pink lei around his neck, a fistful of white flowers in one hand, and in the other, a hand written sign: "I'm from Woodmere, NY." To a news camera:

HARVEY MILK

Come out! Just come on out!

DRIVING THE CAR: Anne keeps a close eye on the parade watchers. Any one of them could be an assassin.

111 ON A STREET CORNER - DAN WHITE IS WITH A REPORTER:

DAN WHITE

I see naked men walking around, naked women walking around, which doesn't bother me as far as my personal standards of nudity, but it's not proper. We wouldn't allow it for any other parade in San Francisco, and it should not be allowed for the gay parade.

112 EXT. GAY FREEDOM DAY PARADE / STAGE - LATER

Just off stage. Anne hands him a typed postcard.

ANNE KRONENBERG

It came in the mail today.

HARVEY MILK

"You get the first bullet the minute you stand at the microphone."

(looking for a silver lining)
Looks like the publicity's working.

ANNE KRONENBERG

You don't have to go up there.

HARVEY MILK

It could happen any day, any night, any time...

(off the ROARING CROWD that's waiting for him)
The nation's eye is on us. I have to do this.

JUMP TO: POV shots of cops and loners amongst the massive audience hint at Harvey's paranoia.

Like diving off a cliff, Harvey launches up to the microphone. The deafening cheers surely would have drowned

out gunfire, but when it fades, He's standing. He delivers his impassioned call to action:

HARVEY MILK (CONT' D)

My name is Harvey Milk, and I want to recruit you. I want to recruit you for the fight to preserve your democracy. Brothers and sisters, you must come out. Come out to your parents. I know that it is hard and will hurt them but think about how they will hurt you in the voting booth! Come out to your friends, if they indeed are your friends. Come out to your neighbors, to your fellow workers. Once and for all, break down the myths, destroy the lies and distortions. For your sake. For their sake. For the sake of the youngsters who are becoming scared by the votes from Dade to Eugene. On the Statue of Liberty it says "Give me your tired, your poor, your huddled masses yearning to be free." In the Declaration of Independence it is written "All men are created equal and are endowed with certain inalienable rights." For Mr. Briggs and Mrs. Bryant and all the bigots out there, no matter how hard you try, you cannot erase those words from the Declaration of Independence. No matter how hard you try, you cannot chip those words from off the base of the Statue of Liberty. That is what America is. Love it or leave it.

Wild applause. He scans the crowd as he steps off stage. A bit surprised to still be alive. Cleve grabs him

CLEVE JONES

The Mayor says Briggs is on his way here. He could intercept him for us. We could get him face to face. He couldn't ignore us anymore.

HARVEY MILK

Get the press.

113 INT. LIMOUSINE / 5 BLOCKS FROM THE FREEDOM DAY PARADE - SAME

John Briggs rides in a limo watching the "freaks" outside. As he nears the Parade Stages his POLICE ESCORTS take an unplanned turn. He leans forward.

JOHN BRIGGS

The parade is the other direction.

DRIVER

They're taking us another way, Sir.

114 INT. WAREHOUSE ON THE PIER - MOMENTS LATER

The limo pulls in. Briggs cautiously steps out. Greeting him are Moscone, the POLICE CHIEF, 25 SFPD officers, a gaggle of press, and Harvey Milk.

It's a showdown... HIGH NOON.

JOHN BRIGGS

I have a right to be here, Mr. Mayor.

MAYOR MOSCONE

I'm afraid it's not in the interest of your safety, or my public's safety to let you into that parade grounds.

Finally face to face, Harvey extends his hand. It's a show for the FLASHING CAMERAS. Briggs is clearly uncomfortable.

HARVEY MILK

Hi, I'm Harvey Milk. It's quite an honor to meet you, Mr. Briggs.

JOHN BRIGGS

I'm aware. Sad you're too afraid to fight this out in public, Mr. Milk.

HARVEY MILK

No sir. I would love to have a public debate. I'm very interested in the details of your argument.

JOHN BRIGGS

You know the details. As do the people. Look at the votes across this nation. The "public" is with me.

HARVEY MILK

Yes sir, today they are. But with my City's Mayor and the San Francisco press as my witnesses, I'm challenging you to a public debate.

John nods, stiff. He can no longer avoid Harvey Milk. He gets back in his limo.

115 INT. SCHOOL GYMNASIUM - NIGHT - (ON TV)

Harvey sits with John Briggs at a table facing forward. We hear the cheers and jeers of the packed audience.

HARVEY MILK

Senator, as a Christian it's interesting that you don't seem to understand what Christ was about. He was about accepting people and giving love, not carrying a Bible in one hand and hatred in the other...

(cheers from the audience)

...Now all the gay myths have been shattered, all the fears, all the--

JOHN BRIGGS

Not in my mind they haven't--

HARVEY MILK

That's it. In your mind they haven't, and I'm wondering why--

JOHN BRIGGS

Mr. Milk, we don't allow people who believe in practicing bestiality to teach our children, and the reason we don't is because it is illegal. But it's not illegal to be a homosexual in California.

HARVEY MILK

And your law goes even further. Any school employee who even supports a gay person will be fired--

JOHN BRIGGS

True. But, gay people don't have children of their own. If they don't recruit our children, they'd all die away. That's why they want to be teachers, to encourage our children to join them.

HARVEY MILK (ON TV)

How do you teach homosexuality? Like French? I was born of heterosexual parents, I was taught by heterosexual teachers in a fiercely heterosexual society. So then why am I homosexual? And no offense meant, but if it were true that children mimicked their

(MORE)

HARVEY MILK (ON TV) (CONT' D)
 teachers, you'd sure have a helluva
 lot more nuns running around.

The audience eats it up. It feel like "The Harvey Milk Show."

116 EXT. CITY HALL - DAY

Briggs makes a STATEMENT to the press.

JOHN BRIGGS

If they're going to lead such an
 open life of homosexuality that
 they want a 21-gun salute every
 time somebody goes by them, those
 people are going to be in danger of
 being removed their job.

116B INT. FLASH FORWARD - HARVEY'S KITCHEN - RECORDED WILL - NIGHT

Continuing on with his recorded will...

HARVEY MILK

We were really genuinely frightened
 by Proposition Six, and with the
 backlash gaining strength, we were
 very pessimistic. We didn't think
 there was any chance we could beat
 it. What we hoped to do was to
 organize to the point that when we
 did lose, there would be a
 revolt... That all hell would break
 lose.

117 INT. CITY HALL / HARVEY'S OFFICE - DAY

Harvey, pacing, decisive.

DICK PABICH

People are coming out, though. We
 met with groups in Bakersfield,
 Redding, a dozen people showed up
 in a library basement in Fresno
 asking for our support if they came
 out. Last Sunday, the Reverend of
 St. Mary's came out to his entire
 congregation...

HARVEY MILK

We're still losing, 60 to 30. We
 have to take the show on the road.
 Call Briggs's office. Do a press
 release. Tell them he can pick the
 town, the audience, and I'll ask
 our supporters not to attend.

DICK PABICH
Their audiences are insanely
devout. We'll get killed.

HARVEY MILK
Get me Orange County.

118 INT. HARVEY'S APARTMENT - NIGHT

Jack is FLIPPING OUT, storming around the place.

JACK LIRA
You just have to go down to LA and
guess the right things on TV and
they'll pay us... You have to use
your fame now while you have it. We
could have nice things.

HARVEY MILK
I don't have time to do game shows
right now...

This stops Jack cold.

JACK LIRA
You are horrible! I have worked on
this surprise for you for weeks!

HARVEY MILK
Are you drunk right now?

JACK LIRA
You are an ungrateful asshole!

HARVEY MILK
Jack, I'll have more time soon.

JACK LIRA
You're ashamed of me!

HARVEY MILK
That's not true. I think you're
smart. You're capable. No matter
what your family or your father
said. I believe in you... We
should figure out something for you
to do. I could get you a job.

JACK LIRA
I'll never be good enough for you!

Jack THROWS A PIECE OF POTTERY AT HARVEY. It misses, CRASHING
THROUGH THE WINDOW onto the street below.

HARVEY MILK
I'll get a broom.

Harvey goes. Jack collapses into a chair.

119 INT. AUDITORIUM IN ORANGE COUNTY - NIGHT

TV CAMERAS ROLL. They've gotten their ORANGE COUNTY DEBATE!

BRIGGS' S SUPPORTERS jeer Harvey as he rips into their State Senator. Their vehemence frightens Dick in the audience. Harvey lifts a Briggs flier.

HARVEY MILK
If in your statements here you say that child molestation is not an issue, why do you put out literature that hammers it home, why do you play on that myth and fear?

JOHN BRIGGS
Same thing with VD Harvey, we put out publications about VD so you can avoid it.

HARVEY MILK
(with a grin)
But you've even admitted that there's more molestation in the heterosexual group! So why not get rid of the heterosexual teachers?

Boos from the conservative audience.

JOHN BRIGGS
We are not talking about homos... child molestation, the fact is, at least 95 percent of the people are heterosexual. If we took heterosexuals out AND homosexuals out, you know what--

JOHN BRIGGS (CONT' D)
--we'd have no teachers

HARVEY MILK
We'd have no teachers--

HARVEY MILK
--No child molestation... So you're saying the percentage of population is equal to the percentage of child molestation?

JOHN BRIGGS
(getting more lost)
No, no, I'm not saying that at all--

HARVEY MILK

That's what you just said.

JOHN BRIGGS

No. I'm saying that we cannot prevent child molestation so let's cut our odds down and take out the homosexual group and keep in the heterosexual group--

Harvey laughs in disbelief at the asinine argument. Briggs looks down to his notes, lost. Harvey takes the opportunity to rip into the State Senator:

HARVEY MILK

(directly to Briggs)

--Sir, in your own drive for personal power, how many careers are you willing to see destroyed? How many lives will you destroy in your lust for power, and when will you stop?

The crowd boos, rails. This isn't San Francisco, it's Orange County. In the audience, Dick Pabich sweats, taken aback by the level of hatred. Harvey tries to maintain his composure.

120 EXT. CASTRO STREET - NIGHT

Harvey heads home from work. He starts into his store.

He sees JACK LIRA'S SHADOW through the curtains upstairs, and turns instead to the cafe next door.

121 INT. CASTRO CAFE - NIGHT

Harvey sits down at the bar. The WAITER pours a coffee for him. Harvey looks up to the TV.

HARVEY'S POV: DAN WHITE ON TV talking to a news reporter. It feels as if Dan is talking directly to Harvey.

DAN WHITE

All I'm really saying is, if we don't protect ourselves with this kind of legislation, a transvestite can show up at a public school with all the qualifications for teaching and they can't refuse to hire him.

122 INT. CITY HALL / HARVEY'S OFFICE - DAY

Harvey rushes from a packed session in the Supervisors' Chambers to his office. Anne is behind him. He picks up the phone. It seems urgent.

HARVEY MILK
Hey Jack, what's wrong?

123 INT. HARVEY'S APARTMENT - INTERCUT

JACK LIRA
Nothing. I just want to know when you'll be home.

HARVEY MILK
You just had them pull me out of my big vote on the dog shit ordinance. Did you do this on purpose, Jack?

JACK LIRA
It's poop, Harvey. Aren't I more important than poop?

HARVEY MILK
Yes, but... I don't know when I'll be home. Maybe 6. 6:15.

JACK LIRA
Fine. 6:15.

Harvey hangs up. His patience is slipping. He looks up in time to see Dan heading down the hall with his briefcase.

124 INT. CITY HALL / SUPERVISORS' CHAMBERS HALLWAY - DAY

Harvey catches up to Dan who is on his way out.

HARVEY MILK
Dan? How's the baby?

DAN WHITE
You didn't bring up Supervisor pay raises. In fact, I heard you plan to publicly oppose them.

HARVEY MILK
I heard you planned to vote against them too, Dan. Were you trying to set me up?

DAN WHITE
(parrotting Harvey
earlier)
(MORE)

DAN WHITE (CONT' D)
It's not a good time for me to
bring it up. Politically.

HARVEY MILK
Dan, there's a vote to approve the
police desegregation settlement,
give me that and I'll consider
backing pay raises.

DAN WHITE
(suddenly very dark)
I don't trade votes... unlike you,
the way I was raised, we believe in
right and wrong. Moral and immoral.

HARVEY MILK
Black skin and White in your police
department?
(Dan steams)
Dan, even Ronald Reagan's come out
against Proposition Six. You're
looking more and more out of touch.

DAN WHITE
If I come out against Prop Six,
it's only for the invasion of
State's rights issue.

HARVEY MILK
(smiles, trying to lighten)
And the potential witch hunts
against you "straight people,"
right?

Dan tries hard to come up with a cogent response. He can't.
His behavior is alarming. He sets down his briefcase.

DAN WHITE
You underestimate me, Milk. You're
very, very wrong about me.

HARVEY MILK
I don't know what you mean.

A moment. Dan is on the verge of tears, hot angry tears.

HARVEY MILK (CONT' D)
What is it, Dan? You can tell me.

DAN WHITE
You don't... You can't humiliate
me. And you will not demean me.

Anne appears down the hall. Dan has more on his mind, but the moment has passed. He picks up his briefcase and walks out of the building. Off Harvey, concerned.

125 EXT. CITY HALL - LATER

Harvey walks home. A PASSERBY shouts:

PASSERBY

You're the asshole that just passed that dog shit thing aren't you? What the hell do you have against dogs?

HARVEY MILK

(with his trademark charm)

Sir, blind people can't see "shit." What the heck do you have against blind people?

The young folks surrounding the PASSERBY laugh and hoot at Harvey's joke. Even the harassing PASSERBY can't help but crack a grin. Harvey beams.

126 INT. HARVEY'S APARTMENT - MOMENTS LATER

Opening the door, Harvey finds a trail of voter registration cards, anti-Briggs literature, and Coors beer cans. Pushing through his fear, he carefully follows the cans and flyers up the stairs and through his apartment.

Odd notes are taped to the walls. They all lead to a black velvet curtain with a note attached: "YOU'VE ALWAYS LOVED THE CIRCUS, HARVEY, WHAT DO YOU THINK OF MY LAST ACT?"

Harvey pulls back the curtain to find Jack's body, cold and discolored, hanging from a beam by a noose.

HARVEY CAN'T MOVE. He is mesmerized... horrified.

He grabs a knife and frantically tries cutting Jack down. He cuts through the rope and FALLS TO THE FLOOR with the HEAVY BODY.

127 INT. HARVEY'S APARTMENT - LATER

Scott arrives. Sitting very still, Harvey is being consoled by Cleve and Anne. Tears in his eyes, Harvey won't look up.

SCOTT SMITH

Harvey. Look at me. Look at me. You did everything you could.

HARVEY

No, I didn't. Not everything...

SCOTT SMITH
What else could you have done?

HARVEY
I could have come home at six
o'clock, not six-fifteen.

Scott puts his arm around Harvey. Harvey buries his head. Anne helps Cleve take down Jack's many hidden notes. Cleve quietly reads a prominently placed one:

CLEVE JONES
"Beware. The ides. Of November."

127A INT. FLASH FORWARD - HARVEY'S KITCHEN - RECORDED WILL - NIGHT
Into the recorder as if re-living the event over again...

HARVEY MILK
Jack was gone. I didn't have time
to mourn... There was no choice but
to keep on... to keep fighting.

128 INT. BARNUM AND BAILEY CIRCUS / MAKE UP ROOM / S. F. - DAY

Harvey sits in a make-up chair. A MAKE-UP artist is painting him up to look like a clown. Several other CITY OFFICIALS are in chairs beyond him. Harvey turns to the make-up artist. With sincere enthusiasm

HARVEY MILK
Thank you for this great honor. But
do you think once the magazine is
done snapping pictures, maybe I
could keep the suit for a while?

129 EXT. SAN FRANCISCO - DAY

Still made up from head to toe as a clown, Harvey walks the streets of San Francisco. He waves, smiles, poses for photos with tourists. It's a rare moment of grace. He jumps on a trolley headed toward Castro. He instantly captures the imagination of a small GIRL wearing a knit hat.

HARVEY MILK
(re: their hats)
Would you like to trade with me?

GIRL
No. What the heck are you?

HARVEY MILK
Oh, me? I'm an elected official. I
run this city.

He makes a show of it. She smiles. He hands her the flower he's been holding onto all afternoon.

130 INT. "NO ON SIX" CENTER / MARKET STREET - NIGHT

THIS IS THE MOMENT. Harvey watches aides on the phones comb districts for voting results. Jim fills up a map on the wall.

DICK PABICH

San Bernadino is coming in. Not good.

HARVEY MILK

Of course not. How not good?

MICHAEL WONG

60% for Briggs. Same in Fresno.

HARVEY MILK

Dear God, little Lotus Blossom

Harvey is stunned. Other districts follow with similar results. They go up in red on the map.

JIM RIVALDO

Imperial is 69% "for" so far.

HARVEY MILK

Put it up on the board.

Harvey tries to stomach this major defeat, loss after loss. He starts reflexively tying his tie in a knot. Cleve comes up to Harvey, concerned.

HARVEY MILK (CONT' D)

The whole world is watching this. This is San Francisco we're about to lose. Are you ready?

CLEVE JONES

I can have 15,000 people in an hour. But there's gonna be riots if this thing passes.

HARVEY MILK

(darkens, pointed)
There goddamn better be.

CLEVE JONES

(stops, a beat, then:)
What are you telling me?

HARVEY MILK

I can't say it because I'm a public official, but for God's sake, if this thing passes, fight back.

Cleve is stunned, holding the weight of Harvey's words.

Harvey's focus is interrupted when Anne brings him the phone.

ANNE KRONENBERG

Don Amador down in LA.

HARVEY

(reluctantly answers)
Kind of a bad time, Don.

YOUNG TEEN (V. O.)

No sir, this is Paul. Don just gave me the phone.

HARVEY MILK

Paul who?

YOUNG TEEN (V. O.)

You talked to me on the phone a year or so ago. I'm from Minnesota... I'm in a wheelchair.

REVEAL: The boy in his wheelchair on the other end.

HARVEY MILK

(a beat to take it in, then:)
I thought you were a goner, Paul.

YOUNG TEEN

I'm sorry. I should have called. When I read in the paper that you won the Supervisor seat, I got a friend to put me on a bus to LA.

HARVEY MILK

Who did you know in Los Angeles?

YOUNG TEEN

Nobody. That's the uh... I just didn't want to die anymore, sir.
(Harvey's at a loss for words)
I met your friend Don down here. I turned 18. I voted today against Prop Six... Thank you, Mr. Milk.

HARVEY MILK

No. You did this all by yourself.

YOUNG TEEN

I don't think I'd be alive right now without you, sir. You were right about LA. It's like gay Disney World.

HARVEY MILK

Then you have to see San Francisco!

YOUNG TEEN

Okay. I will. Don wanted me to um... congratulate you on what he says looks like a big win for us tonight. Congratulations Mr. Milk.

Harvey turns back to the map. Jim Rivaldo is now coloring in LA county with green. On the other end of the phone, Harvey's friend in LA, Don Amador, is back on the line.

DON AMADOR (V. O.)

It looks like we've taken LA County, Harvey. By 65%. It's huge.

HARVEY MILK

I gotta go, Don. Thank you.
(frantic, to the room)
LA by 65% put it up! Put it up!

The tone in the room is changing. Jim storms up.

JIM RIVALDO

The polls were off. Briggs is going down by more than 2 to 1. The only district where it's leading in San Francisco is Dan White's.

Harvey takes a moment to absorb the map. Anne, Dick & Jim, all the volunteers. What this apparent win means to him, to his people. To Cleve:

HARVEY MILK

Well crap Cleve, now what are we going to do tonight?!
(re: a giant, jock strap wearing, Lady Liberty)
Cover up Lady Liberty. The cameras will be coming our way.

131 INT. "NO ON SIX" CENTER / MARKET STREET - LATER

TV cameras roll. Lady liberty is covered with a "No on Six" poster. A brass band marches dramatically into the hall. Balloons fall. Harvey MOUNTS the stage to INCREDIBLE CHEERS.

HARVEY MILK

To the gay community all over this state... my message to you is... so far a lot of people joined us and rejected Proposition Six, and now we owe them something... We must destroy the myths once and for all, shatter them. We must continue to speak out... and most importantly, most importantly, every gay person must come out.

(cheers)

Tonight... Tonight it is clear that everyone out there does know one of us. And now that they do, they see we are not sick... they can feel we are not wrong... and they know we should have a place in this great country and in this world... A message of hope has been to sent to all the young people out there... to all those afraid of this wave of hate... to all those who have lost their homes and their hometowns... tonight we know there is a place for us! My brothers and sisters... we can come home again!

The crowd goes WILD. Harvey BEAMS. Moscone walks up onto stage and lifts Harvey's hand. Harvey is now a member of the S.F. political elite. Cleve watches from afar as Harvey steps off and disappears into the crowd.

132 INT. DAN WHITE'S HOME - NIGHT

Dan watches HARVEY'S VICTORY SPEECH on the local news.

133 EXT. THE CASTRO - MOMENTS LATER

The party behind him, Harvey scans the block. Cleve catches up, looking at Harvey, probing:

CLEVE JONES

What's the matter?

HARVEY MILK

You ever heard of sore losers? Well, I'm a sore winner... I thought we were goners.

(half-joking)

I'd started looking forward to the riots.

CLEVE JONES

I told you, I don't "do" losing.

HARVEY MILK

I think maybe we're best with our backs to the wall. It's too quiet.

(a new idea, what's next)

I think we should march on Washington D.C. next year.

CLEVE JONES

Milk, you're a decent politician, a mediocre businessman, but you're a lousy gay man.

(Harvey knows what he's getting at)

Take some time off. Fifty's right around the corner.

(a devilish grin)

Nobody will want you after that... I can handle D.C.

HARVEY MILK

(smiles, incredulous)

The people voted for us, Cleve Jones.

CLEVE JONES

They did. There's nowhere to march tonight, Mr. Harvey Milk. Lets go back inside.

Turning back, they savor the moment, like father and son walking to Castro Camera, growing ever smaller in the frame.

134 INT. CITY HALL / SUPERVISORS' OFFICES - DAY

Dan White slides a sealed letter across a desk to an Aide. It's addressed to Moscone. He seems oddly calm.

DAN WHITE

Could you give this to the Mayor for me? As soon as possible.

135 INT. CITY HALL / SUPERVISORS' OFFICES - DAY

Harvey walks down the hallway to his office, a spring in his step. There are nods, hellos if not outright deference from most passersby. His newfound political muscle is evident.

He comes face to face with Dan White.

HARVEY MILK

Morning, Dan.

DAN WHITE
I just resigned. Congratulations.
I'm sure you're pleased.

Harvey doesn't know what to say. Dan's right, it does make him happy. But it's not that simple.

DAN WHITE (CONT'D)
You'll be the next President of the Board.

HARVEY MILK
I'm sure we could work together--

Dan walks away from Harvey. He doesn't want to hear anything Harvey has to say.

Harvey watches as Dan is met in the hallway by an OFFICER from the POLICE OFFICERS ASSOCIATION.

OFFICER
Hey, Dan. Just got word. Can we talk to you for a minute?

DAN WHITE
Sure...

Dan heads for his office.

OFFICER
Downstairs. The Association meeting room..

Harvey watches as Dan follows the officer down the stairs to an ASSOCIATION MEETING ROOM on the next floor. When the DOOR OPENS, Harvey sees SEVERAL REPRESENTATIVES from the Police Department wearing somber expressions.

It looks as if Dan is about to get REAMED OUT.

136 INT. TV NEWS REPORT - DAY

ACTUAL FOOTAGE: Channel 5 reporting from Dan White's street:

DAVID FOWLER (ON TV)
Most people were surprised when Dan White quit last Friday citing financial difficulties. Now we've heard that White is asking for his Supervisor job back. But many say--

137 INT. CITY HALL / HARVEY'S OFFICE - DAY

Harvey, watching on the small TV set in his office.

DAVID FOWLER (ON TV)
 --White gave up all of his
 political chits when he resigned
 without making any arrangements.

The news story transitions in the B.G. as Harvey gets up.

NEWS ANCHOR (ON TV/BG)
 The city of San Francisco is in
 disbelief. Four-hundred bodies have
 been found thus far in Jonestown,
 Guyana. Leader of the People's
 Temple, Jim Jones...

138 INT. CITY HALL / DAN WHITE'S OFFICE - MOMENTS LATER

Harvey heads to Dan's office. He toys with the nameplate.
 Something bittersweet lingers. He walks in.

HARVEY'S POV: On City Hall's lawn, Dan is with the press. He
 looks up, seeing Harvey in his office window.

They make eye contact. It bears all the awkwardness of a
 relationship lost.

139 EXT. CITY HALL - MOMENTS LATER

Something's snapped. With adolescent frustration in evidence,
 Dan is with his wife, the press and a few supporters.

DAN WHITE
 It was a major decision on Friday
 that I had to come... to arrive at.
 But since that time, people unknown
 to me, plus my family and friends,
 have come to me and stated that
 they want me to stay in office,
 that they support me... So I'm
 asking the Mayor to let me stay in
 office to serve the people...

140 INT. CITY HALL / MAYOR MOSCONE'S OFFICE - DAY

Harvey is firm, his hands planted on the Mayor's desk.

HARVEY MILK
 He gets dragged into a closed door
 meeting with the Police Officers
 Association, and comes out
 demanding his job back? What do you
 think they promised him? Or worse,
 how did they threaten him?

MAYOR MOSCONE

A man has the right to change his mind. Give me some peace.

HARVEY MILK

How many of our propositions has Dan shut down? We could finally settle this police desegregation nonsense. Cement rent control. It's his vote on this Board that stands in our way.

MAYOR MOSCONE

I get it, Harvey. I've been lobbied all week. Enough.

HARVEY MILK

Let me just remind you that you're up for re-election. If you re-appoint Dan, you lose the gay vote. They listen to me. You won't get elected dog catcher.

MAYOR MOSCONE

(stern, silent, a beat, then:)
I'll make my decision on Monday.
(as Harvey's on his way out,
with a wry grin)
You know what you sounded like just now? Boss Tweed or Mayor Daly.

HARVEY MILK

(returns the smile)
A "homosexual" with a bit of power... rather scary isn't it, Mr. Mayor?

OFF Harvey. He's come a long way.

OPERA MUSIC CROSSES THE CUT TO:

141 INT. SAN FRANCISCO OPERA HOUSE - NIGHT

Harvey sits in a balcony seat of the filled, darkened opera house next to Brazilian opera star BIDU SAYAO, 76. He's enraptured by a production of TOSCA.

ON STAGE IT'S "O Scarpia, we shall meet before God!" Refusing to be taken prisoner, Tosca jumps from the walls of the castle set to her death.

142 INT. DAN WHITE'S HOME / LIVING ROOM - NIGHT

Mary Ann offers the phone to Dan. Dan takes it.

DAN WHITE
 (into the phone)
 Yes. This is Dan White.

KCBS REPORTER (V. O.)
 I'm Barbra Taylor from KCBS. I'm
 interested in your reaction. I've
 received information from the
 Mayor's office that you won't be
 getting your job back.

DAN WHITE
 I'm sorry. I don't know anything
 about that.

Dan hangs up on her.

143 INT. HARVEY'S APARTMENT - LATE NIGHT

Harvey can't sleep. He dials the phone. He lets it ring and
 ring. Finally, a voice picks up on the other line.

SCOTT SMITH
 Hello?

REVEAL: Scott, half asleep.

HARVEY MILK
 Sorry to wake you up.

SCOTT SMITH
 What's wrong?

HARVEY MILK
 I went to the opera tonight. Guess
 who my date was.

SCOTT SMITH
 Who?

HARVEY MILK
 Bidu Sayao herself. She was in the
 first Puccini I ever saw. The crowd
 went wild. It was like I was young
 again, seeing my first live opera...

SCOTT SMITH
 If you go to the opera again, you
 should call me.

HARVEY MILK
 Really?

Scott gets out of bed, considers his words. It's intimate.

SCOTT SMITH
Yes. I'd go with you.

HARVEY MILK
I'd like that.

Harvey is quiet, a rare moment of reflection. An unexpected tear rolls down his cheek.

SCOTT SMITH
Harvey?

HARVEY MILK
Look out the window, the sun's coming up.

SCOTT SMITH
It's late. You should get some sleep.

HARVEY MILK
I don't want to miss it.

SCOTT SMITH
Miss what?

HARVEY MILK
This.

Harvey's single word answer means, "Life."

OFF Harvey: Neither wants to hang up the phone.

144 INT. DAN WHITE'S HOME / LIVING ROOM - MORNING

The sun rising in his own living room, Dan White has been up all night, too. The coffee table is covered with coke cans and junk food wrappers.

145 INT. CITY HALL - DAY

Waiting for a MAN inside to turn away, Dan sneaks in through a side window at City Hall. The man calls after him:

MAN
Hey, wait a minute, Mr. --

DAN WHITE
My aide was supposed to come down here and let me in the side door, but she never showed up.

MAN
And you are?

DAN WHITE
I'm Dan White. City Supervisor.

We follow Dan down the hall and into the grand entry-way.

146 INT. CITY HALL / METAL DETECTORS - SAME

Harvey walks through City Hall's METAL DETECTORS. He picks up his keys from the dish and heads up the grand staircase. Like ships in the night, Harvey just misses Dan exiting the elevator. Dan heads into Mayor Moscone's office.

147 INT. CITY HALL / SUPERVISORS' CHAMBERS - MOMENTS LATER

With Dianne, Harvey is thrilled, rubbing it in.

HARVEY MILK
Who's it gonna be? Is he replacing
Dan with that God Damed liberal
lefty Don Horanzy? That'll really
shake up the Board, huh?

DIANNE FEINSTEIN
All I know is that we're getting a
new Supervisor today. If Dan shows
up, just avoid him. We don't need
a scene today, right Harvey?

HARVEY MILK
(grins ear to ear)
Heaven forbid, Dianne.

148 INT. CITY HALL / MAYOR MOSCONE'S WAITING ROOM - SAME

The MAYOR'S SECRETARY sits at her desk. Shouting can be heard from inside his office.

149 INT. CITY HALL / MAYOR MOSCONE'S OFFICE - SAME

Moscone leads Dan White to the bar beside his office. Dan is enraged. Moscone lights a cigarette.

DAN WHITE
You can't take this away from me!

Moscone has his back turned, pouring them cocktails.

MAYOR MOSCONE
The issue is what's fair, for the
people of your district. Take some
time off. Spend it with your
family.

Moscone finishes pouring two cocktails, and turns to see Dan White brandishing his revolver.

150 INT. CITY HALL / MAYOR MOSCONE'S WAITING ROOM - SAME

Moscone's Secretary, and a WAITING MAN note the THREE DULL THUDS, not so different than a backfire. The secretary looks out the window, concerned. The waiting man checks his watch.

151 INT. CITY HALL / MAYOR MOSCONE'S OFFICE - SAME

Still gripped in his hand, Moscone's cigarette burns a hole in his tie.

152 INT. CITY HALL / SUPERVISORS' OFFICES - MOMENTS LATER

Dan walks past Dick Pabich, past Dianne's office. Harvey's voice can be heard down the hall. He sounds up-beat, optimistic:

HARVEY MILK (V. O.)

This time next year we're marching on Washington D.C. It'll look like Market and Castro, but with a million people. Write that down. Tell President Carter we're coming after him next. I'm going to deposit this. I'll be back in 20 minutes.

Dan arrives at Harvey's office door. Harvey is with a FRIEND, preparing to leave, surprised to see Dan in his doorway.

DAN WHITE

Say, Harve, can I see you for a minute?

HARVEY MILK

Sure.

Dan walks Harvey down the hall to his old office.

153 INT. CITY HALL / DAN WHITE'S OFFICE - CONTINUOUS

Harvey walks in first. Dan stays between Harvey and the door. Dan closes it. Harvey smiles, sensing something is off.

Dan draws his revolver. Harvey raises his hand. Dan Fires. The bullet rips through Harvey's hand and down his arm.

HARVEY MILK

Oh no... N--

Dan Fires again, silencing Harvey's cry for help.

Harvey turns away. Another bullet rips into his chest, and he falls to his knees, now facing the window. He staggers toward it. The moment is extended as we see Harvey's POV of the Opera House outside the window, and the Castro beyond it.

HOLD ON HARVEY, gazing out at his beloved city.

Dan puts his revolver to the back of Harvey's head. HE FIRES. And just like that, Harvey falls.

HARVEY MILK (V.O.) (CONT'D)
Last week I got a phone call--

156 INT. FLASH BACK - HARVEY'S KITCHEN - RECORDED WILL

Harvey is still speaking into the tape recorder...

HARVEY
--from Altoona, Pennsylvania, and
the voice was quite young, and the
person said... "Thanks." You've got
to elect gay people so that that
young child and the thousands upon
thousand like him know there's
hope... hope for a better world...

157 INT. MEMORIAL SERVICE / SAN FRANCISCO - EARLY EVENING

Scott and Anne enter a sparsely attended memorial service. Most of the seats are empty. The speaker is unfamiliar, some appointed CITY OFFICIAL.

SCOTT SMITH
(finally crumbling, tears roll)
Where is everybody? Didn't anyone
give a damn?

158 INT. FLASH BACK - HARVEY'S KITCHEN - RECORDED WILL

Harvey speaking into the tape recorder.

HARVEY MILK
I ask this... If there should be an
assassination, I would hope that
five, ten, one hundred, a thousand
would rise. I would like to see
every gay lawyer, every gay
architect come out--

159 EXT. MEMORIAL SERVICE 1978 - CONTINUOUS

Walking back out onto the street, Anne and Scott turn to look down Market Street, the camera pans and drifts to reveal:

A MASSIVE CANDLELIGHT MARCH. CLEVE JONES LEADS TENS OF THOUSANDS of San Franciscans of every religion, nationality, sexuality, all of the familiar faces and many new ones...

THEY ALL MARCH SILENTLY up Market Street to the palace Harvey dreamed could be his own: City Hall.

HARVEY MILK (V. O.)

--If a bullet should enter my brain, let that bullet destroy every closet door... And that's all. I ask for the movement to continue. Because it's not about personal gain, not about ego, not about power... it's about the "us's" out there. Not only gays, but the Blacks, the Asians, the disabled, the seniors, the us's. Without hope, the us's give up--

As the thousands of mourners arrive at City Hall, they place their candles around the statue of Lincoln.

HARVEY MILK (V. O.) (CONT' D)

--I know you cannot live on hope alone, but without it, life is not worth living. So you, and you, and you...

159B INT. FLASHBACK - HARVEY'S KITCHEN - RECORDED WILL - NIGHT

HARVEY MILK

You gotta give em' hope... you gotta give em' hope.

Harvey closes his note pad, puts down his pencil, and pushes stop on his recorder.

160 EXT. CASTRO CAMERA - NIGHT

Push in on Castro Camera. The sign still in the window, "We're Very Open."

FADE TO BLACK.

161 END TITLES:

TITLE CARD: A JURY OF DAN WHITE'S PEERS FOUND HIM GUILTY OF MANSLAUGHTER, THE MINIMUM CHARGE FOR BOTH MURDERS. THE DEFENSE ARGUED DAN WHITE'S DIET OF JUNK FOOD CREATED A CHEMICAL IMBALANCE THAT CAUSED THE KILLINGS.

TITLE CARD: THE VERDICT SET OFF "THE WHITE NIGHT RIOTS," THE MOST VIOLENT UPRISING IN THE GAY MOVEMENT'S HISTORY.

TITLE CARD: IN 1984, AFTER SERVING ONLY 5 YEARS, DAN WHITE WAS RELEASED FROM PRISON. LESS THAN TWO YEARS LATER, HE RETURNED TO SAN FRANCISCO AND COMMITTED SUICIDE.

AS CREDITS ROLL: The following updates are accompanied by images of the actual people from 1977 to current day:

TITLE CARD: SCOTT WORKED TO PRESERVE HARVEY'S LEGACY. HE DIED OF AIDS RELATED COMPLICATIONS IN 1995.

TITLE CARD: ANNE KRONENBERG IS A MOTHER OF THREE AND DEPUTY DIRECTOR OF THE DEPARTMENT OF PUBLIC HEALTH IN SAN FRANCISCO.

TITLE CARD: JIM RIVALDO AND DICK PABICH WENT ON TO RUN THEIR OWN POLITICAL PR COMPANY OUT OF THE CASTRO. DICK PABICH PASSED AWAY FROM AIDS RELATED COMPLICATIONS IN JANUARY 2000. JIM RIVALDO PASSED AWAY IN 2007.

TITLE CARD: CLEVE CONTINUES HIS POLITICAL ACTIVISM TODAY. IN 1987, HE CREATED "THE NAMES PROJECT" AIDS MEMORIAL QUILT WHICH REMAINS AN INTERNATIONALLY RECOGNIZED SYMBOL FOR THE AIDS CRISIS.