

THERE WILL BE BLOOD

by

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OVER EXTERIOR SHOT OF HUGE MOUNTAINS IN THE B.G., PURE DESERT IN THE F.G. MUSIC BUILDS FROM SMALL TO LOUD, VIOLENT CRESCENDO, THEN OUT.

TITLE: There Will Be Blood

EXT. NEW MEXICO DESERT - DAY - 1898

CAMERA looks up a steep trail. Half the frame filled with a hill in close distance, the other half is sky. over the top of the hill we see a prospector's pick come up and then down. up and then down. up and then down.

ANGLE. BEHIND THE MAN WITH THE PICK.

DANIEL C. PLAINVIEW (late 30's here) is, with pick and ax, in the middle of the day, in 110 degree heat in New Mexico, searching for SILVER.

He has a shaft about twenty feet deep at this point. Nearby is a MULE and a CART. He digs and digs and digs.

FRONT ANGLE. CU. DANIEL'S FACE.
He continues.

CUT TO:

EXT. DESERT - EVENING.

The MULE is pulling a cart filled with his prospector's supplies. He walks beside, across the very rough desert terrain. HOLD.

CUT TO:

EXT. MINE SHAFT - ANOTHER DAY.

He's back at it again. The SHAFT IS NOW FIFTY FEET DEEP.

He hears something outside the SHAFT in between swings of the pick.

He listens...waits...continues with the work...but turns back and climbs up out of the SHAFT.

ANGLE, MOUTH OF THE SHAFT.
He climbs out and looks;

His MULE has dropped dead in the heat. It is out like a light, turned over on it's side, the CART has fallen over with it.

He walks over, inspects, wipes his sweat off, takes a break for a minute and then goes back in the shaft.

CUT TO:

INT. SHAFT. LATER.

CU. PICK into earth once again.

CU. DANIEL. He sees something in the earth here.

HIS POV - IN THE ROCK. The clear tracing, glistening vein of a SILVER ORE CHAMBER.

HOLD ON HIS FACE. AND THE CAMERA EXAMINES CLOSELY THESE MINERALS IN THE ROCK. PLAY OUT FULL.

OUTSIDE THE SHAFT, LATER.

He unleashes the dead mule from the CART. and begins to LOAD IN MASSIVE CHUNKS OF ROCK, LEADED WITH SILVER ORE INTO THE CART.

He catches his breath. He wipes his face and he goes back into the SHAFT - but as he starts back down - somewhere between passing out and tripping -- he plunges - losing all his balance, twists around and HEADS FEET FIRST STRAIGHT DOWN THE SHAFT WITH NO HOLD -- AND LANDS AT THE BOTTOM --

BOTH HIS ANKLES SNAP TOWARDS EACH OTHER AND CRACK.

HOLD. He passes out.

CU. DANIEL.

maybe a few moments later and he has come to...he looks up to the top of SHAFT and sees the light -

So...over the course of however long it takes, he pulls himself up and out of the MINE SHAFT.

ANGLE, MOUTH OF THE SHAFT.

he arrives at the opening...He puts himself on his back and rests...HOLD.

As he opens his eyes, he notices that the CART - from the weight of SILVER ORE - it has tipped forward...and in doing so, has dropped his CANTEN OF WATER that had been strapped safely to the cart -

water dribbles out in a pool of mud where the canteen sits.

CUT TO:

EXT. DESERT. DAY

DANIEL is pushing the cart with the upper half of his body...then he drags himself to catch up with the cart -- he does this over and over and over and over again across the desert floor --

CAMERA BEHIND HIM. Way off, in the distance, about a mile, is the trace of a small town --

CUT TO:

INT. SILVER ASSAY OFFICE/LEASE OFFICE - DAY.

place-holder for scene in which Daniel sells the silver, sells the lease to the land and moves on -- (see details of turning the rock to silver to get the price)

CUT TO:

EXT. SOMEWHERE IN CALIFORNIA. DAY -- A FEW YEARS LATER - 1902

DANIEL is working again in a large field. There is friend/partner: C.C. CAMBURY (30s) another older MAN (50s) and a YOUNG MAN (around 15) and a mining acquaintance: H.B. AILMAN (30s) and nearby, kept in the shade in a small basinet, is a ONE YEAR OLD BABY, Ailman's son (H.W.)

They are again, with pick and ax, digging a well.

They have a rope to a Horse and have connected the rope to a pulley to raise and lower buckets into and out of the muck.

They shovel the muddy dirt into buckets, load the contents onto a cart, which they take by a MULE to another area and dump.

CAMERA LOOKS DOWN INSIDE THE WELL.

They are at SIXTY FEET. Inside the well is DANIEL and AILMAN. Under their feet is oil soaked SHALE...it is emitting considerable quantities of gas and crackling like heated popcorn.

The FUMES are CHOKING. They have RAGS TO THEIR FACES.

After a few moments, DANIEL PASSES STRAIGHT OUT. AILMAN SMACKS HIM, SMACKS HIM. WAKES HIM.

CUT TO:

INT. WELL. ANOTHER TIME.

THE OLDER MAN is now at it with the FIFTEEN YEAR OLD BOY.
They are now at 100 feet.

ANGLE, DANIEL.
up above. He looks down.

DOWN IN THE WELL.
The OLDER MAN slumps over, passes out. The BOY SLAPS
HIM AGAIN AND AGAIN. He's dead. They pull him up and out --

CUT TO:

CU. NEWSPAPER CLIPPING.

It shows the picture of an old, very curde derrick in
Pennsylvania.

WIDER, THAT MOMENT.
DANIEL, AILMAN, CANBURY all stand over the picture, pointing to
it, getting to the bottom of how it works. quick scene
discussing exactly what would be needed to build such a rig.

CUT TO:

EXT. DRILLING SITE -- DAY

This crew of men has erected a very CRUDE TWENTY FOOT TALL
DERRICK. They have fashioned a drill by attaching a cross
shaped bit to a three inch rod. They've got a pump, driven
by horsepower.

DANIEL operates the drill that's essentially a 60ft eucalyptus
tree. The large apparatus drives deep into the ground -- the
first hit is very successful.

He brings the drill back up for a second attempt.

WIDE ANGLE.
DANIEL drives the 300 pound apparatus down -- it breaks loose
from his hands -- SLIPS COMPLETELY FROM HIS GRASP -- AND PLUMMETS
-- He is left holding nothing--

he just watches it fall down the hole.

INT. HOLE. - THAT MOMENT

THE DRILL/LOG COMES FALLING DOWN, STRAIGHT AT CAMERA. IT FALLS, 155 FEET STRAIGHT DOWN THE HOLE AND SPLINTERS APART.

HOLD.

ANGLE, DANIEL, UP AT THE TOP.

looking down after it, then back up at the rig they've built. He looks to Ailman.

CUT TO:

INT. HOLE.

AILMAN has DESCENDED INTO THE DARK HOLE. DANIEL and the rest are up top. AILMAN wears a RUBBER RAIN SLICKER. MUD EVERYWHERE.

DANIEL COACHES FROM ABOVE.

IN THE WELL, AILMAN, HALF PASSING OUT, AND HANGING FROM A PULLEY DEVICE, WRESTLES THE DRILL FREE BY KICKING IT WITH HIS FEET OVER AND OVER AND OVER AGAIN - IT EVENTUALLY BREAKS FREE AND CAN BE BROUGHT UP.

MOMENTS LATER, AT THE TOP.

AILMAN AND THE DRILL PIECE ARE PULLED TO THE TOP.

CUT TO:

EXT. HOLE. DAY.

with DANIEL. It's all been re-constructed. They are drilling. drilling. ON ONE BLOW -- they HIT SOMETHING VERY HARD. SOLID.

THEY CAN'T BUDGE THE DRILL FOR A MINUTE. THEN THEY GET IT.

THEY PULL THE RIG UP AND OUT.

CU. THE DRILL LOG.

it lands on the ground. It's ABSOLUTELY SOAKED in OIL measuring up about 10ft on the large WOOD DRILL PIECE. DANIEL enters FRAME, on his side gets down and looks at it.

His breathing gets heavier and heavier and a little crazy. HOLD.

CUT TO:

EXT. DRILLING SITE. DAYS LATER.

This scene shows how they are taking the oil, dumping it into a reservoir they've built, then taking that and putting it into whatever they've got: cans, containers, barrels, bottles, etc. etc.

AILMAN works while holding the one-year-old HW in his arms.

CUT TO:

INT. SHAFT.

DANIEL and AILMAN are in the shaft, working something. They are moving in and out of consciousness, but are somehow driving forward, fixing a part of the drill. OIL and MUD are pooled underneath them.

DANIEL hears something. looks up.

ANGLE, THE TIMBER SUPPORTS THAT SURROUND THE WELL. something has come loose.

CU. DANIEL.
he looks at AILMAN.

CU. TIMBER
a very large, sharp piece, like an icicle, cracks in the support and comes flying STRAIGHT AT CAMERA.

DANIEL AND AILMAN. TWO SHOT.
THE PIECE COMES FLYING DOWN LIKE A DAGGER AND GOES STRAIGHT INTO THE TOP OF AILMAN'S HEAD, BLOOD PUSHES FROM HIS MOUTH AND EYES AND SPRAYS DANIEL.

HOLD, CU. ON DANIEL. in a state of shock.

CUT TO:

EXT. DRILLING SITE. DAY

DANIEL looks at the BABY in the basket...HOLD.

LONG DISSOLVE TO:

CU. DANIEL CALDECOT PLAINVIEW. (D.C. PLAINVIEW) -- 1908

A few (six) years later. He is dressed well now. slight show of his new wealth. overcoat, haircut, clean shaven, etc. He speaks;

DANIEL

Ladies and Gentlemen, I've traveled over half our state to get here this evening. I couldn't get away sooner because my new well was coming in at Coyote Hill and I had to see about it. That well is now flowing at four thousand barrels and it's paying me an income of five thousand dollars a day. I have two others drilling and I have sixteen producing at Antelope. So - Ladies and Gentlemen - if I say I'm an oil man, you will agree.

(beat)

You have a great chance here - but bear in mind: you can loose it all if you're not careful. Out of all men that beg for a chance to drill your land, maybe one in twenty will be oil men; the rest will be speculators - men trying to get between you and the oil men - to get some of the money that ought by rights come to you. Even if you find one that has money, and means to drill, he'll maybe know nothing about drilling and he'll have to hire out the job on contract - and then you're depending on a contractor that's tryin' to rush the job through - so he can get another contract just as quick as he can. This is way that this works.

An OC VOICE INTERRUPTS, LOUDLY; Daniel holds his composure.

OC MALE VOICE

WHAT IS YOUR OFFER? WE'RE WASTING TIME.

DANIEL

I do my own drilling and the men that work for me, work for me and they are men I know. I make it my bussiness to be there and see to their work. I don't lose my tools in the hole and spend months fishing for them; I don't botch the cementing off and let water in the hole and ruin the whole lease.

DANIEL (contd.)

Right now, I'm fixed like no other man or company in this field. And that's only because my Coyote Hill well has just come in -- so I have a string of tools all ready to put to work. I can load a rig onto trucks and have them here in a week. I have bussiness connections so I can get the lumber for the derrick -- such things go by friendship in a rush like this. And this is why I can guarantee to start drilling and put up the cash to back my word. I assure you, whatever the others promise to do, when it comes to the showdown, they won't be there.

REVERSE, THE ROOM, THAT MOMENT

About TEN FAMILIES have packed themselves into a very small BUNGALOW HOME in Signal Hill near Long Beach, Calif. They are a hungry group;

MAN

THAT'S FINE. THAT'S JUST FINE, BUT HOW DO YOU PROPOSE TO SPLIT UP THE LOTS?

WOMAN

WHAT ARE YOU SAYING, MR. PLAINVIEW?

MARRIED MAN

WE DON'T HAVE TIME FOR THIS IF YOU CAN'T TELL US HOW YOU PLAN TO PAY EACH AND EVERY PERSON THAT IS IN THIS ROOM.

ANOTHER MAN

LET HIM FINISH. LET HIM FINISH.

MAN

IF SOMEONE HAS A MARKED BOUNDARY AND A SMALL LOT, THAT INFRINGES --

ANOTHER MAN

LET HIM FINISH!

MAN

INFRINGING ON MY LOT AND TAKING MY MONEY.

ANOTHER MAN

LET HIM FINISH. Please, Mr. Plainview --

BEAT.

DANIEL

It's not up to me to say how you're going to divide the royalty. But let me say this; whatever you give up so you can get together - it will be smart compared to what you may lose by delay. The crooks and the gamblers are near and the wolf is scratching the door. Ladies and Gentlemen, take it from me as an oil man - humbly - there aren't going to be many gushers here at Signal Hill. The pressure under the ground will soon let up and it'll be those that get their wells down first that get the oil. A field plays out very quick. In two or three years, these wells will be dry - even this discovery well that's gushing down the road and has everyone so crazy. My suggestion, with respect, is don't break up the lease: take a smaller share of royalty - and my son and I will see that it's a small share of a big royalty. That, ladies and gentleman, is what I had to say.

HOLD ON THE ROOM. Everyone has taken this in, then: THE ROOM ERUPTS AS EACH FAMILY SCREAMS AND YELLS AND UNLEASHES THEIR WRATH AT EACH OTHER ABOUT HOW THEIR LOTS SHOULD BE DIVIDED AND ROYALTIES SHARED AND MEASUREMENTS OF "SMALL LOTS" "BIG LOTS" "LITTLE BIG LOTS" "LITTLE SMALL LOTS"

We witness human dignity go completely out the window.

Daniel stands, slowly turns and walks out the door, without even being noticed. Standing in the door way is young H.W. (aged 7) He walks out behind Daniel.

CUT TO:

EXT. SIGNAL HILL - THAT MOMENT.

CAMERA leads DANIEL and H.W. out of the bungalow and onto the street, they are followed out of the house by a small man named PRESCOTT (50s) pleading his case, "come back in, please, please, we can work it out..."

DANIEL AND HW keep walking, ignoring and moving on from the man and this house, up the street toward MORE HOUSES..

PRESCOTT

no, please, Mr. Plainview where are you going?

DANIEL

I don't need the lease, thank you.

PRESCOTT

But, no, no, we need you, we'd like for you to begin -

DANIEL

There's too much confusion. Thank you for your time.

PRESCOTT

No confusion, let us just, please come back and we can all settle this -

DANIEL

I wouldn't take the lease if you gave it to me as a gift.

DANIEL and H.W. keep walking, CAMERA BOOMS UP TO REVEAL SIGNAL HILL. It's a mad house. In the b.g., there is the DISCOVERY WELL which is a fully ERECTED OIL DERRICK THAT IS FLOWING THOUSANDS OF BARRELS OF OIL DOWN THE STREETS AND THROUGH THIS SMALL SUBURBAN RETIREMENT VILLAGE ON TOP OF A HILL NEAR LONG BEACH...PEOPLE HAVE COME TO WATCH, SELL, BUY, CHEAT, ETC.

They walk down the center of the street and off up a side road --

INT. BANKSIDE HOME - NIGHT.

DANIEL is now sitting with a nice, mild mannered man: JIM BANKSIDE (50s) his WIFE sits with him and their TWO SONS aged 10 and 12. HW sits beside Daniel and a bit behind;

DANIEL

Mr. Bankside, I'm not going to waste your time and I'd like it if you didn't waste mine. If you want to sign with me we can have a well drilling within ten days. Your lot is further North from the discovery well up here so it means we will probably have to dig deeper. If there's as much oil up here as I think there is, it will be harder to reach but once we find it we can take it right out. But we have to act quickly because very soon these grounds will dry up. I need you to know what you want to do. Because of the distance from the discovery well I'll pay you a smaller royalty than you'd get down there - but I'll give you a thousand dollar bonus on your two and a half acres.

BANKSIDE

Which is what?

DANIEL

A sixth - now that's standard.
And a guarantee to start
drilling within ten days - which isn't.

KIDS

DO IT, DAD. DO IT. DO IT.

BANKSIDE

SHUT UP.

BEAT.

DANIEL

The oil-game is like heaven. Everyone is called but few are chosen.

KIDS

do it, dad, do it.

Bankside just looks at them this time and they shut up.

BANKSIDE
(to Daniel)

ok. let's go.

They stand up and shake hands. The kids cheer.

CUT TO:

CAMERA IS INSIDE THE GROUND. it is dark, and we HEAR THE SOUND OF A DRILL BIT COMING LOUDER AND LOUDER as it moves deeper in the earth --

we dim up and see, in GRAPHIC DETAIL, THE PROCESS WHICH TAKES THE OIL FROM THE EARTH.

CUT TO:

EXT. DERRICK FLOOR -- EVENING -- THAT MOMENT.

DANIEL is guiding the process on the floor of the derrick, Which has been erected ON TOP OF/NEXT TO/IN the BANKSIDE HOME.

HOLD on this process, and introduce the main team of DRILLERS that Daniel works with; BEN BLAUT (40s), MURGINS (50s) JOE GHUNDA (40s) and FOUR OTHER FACES/ROUGHNECKS. We watch them and hear technical details, etc.

INTERCUT:

CU's watching the DRILL FROM ABOVE, MOVE DOWN, DEEP, THROUGH LAYER AFTER LAYER OF EARTH AND SHALE AND SANDSTONE, THROUGH WATER, THROUGH GAS AND EVENTUALLY PERMEATING THE SWEET SPOT AND GRABBING THE OIL, WAKING IT UP, AND WATCHING IT COME.

CUT TO:

EXT. DERRICK FLOOR. CONTINUED.

Daniel still coaching, waiting, waiting--giving direction -- SHOUTS FROM MAN TO MAN, HEAVY LIFTING, MOVING, ETC..

CUT TO:

VARIOUS SHOTS, THE DRILL UNLEASHES AN INCREDIBLE AMOUNT OF POWER. IT'S SIMILAR TO POKING A MONSTER OVER AND OVER AGAIN WITH A THIN METAL POKER UNTIL IT ROARS.

CAMERA INSIDE, MOVING WITH THE OIL/WATER/GAS/MUD AS IT RISES, TOWARDS THE EARTH, COMING A MILLION MILES AN HOUR...UP AND UP, TOWARDS THE LIGHT AT THE END OF THE TUNNEL, AND JUST BEFORE IT BURSTS OUT --

CUT TO:

INT. PLAINVIEW AMERICA DRILLING CO. (BANKSIDE HOUSE) - NIGHT

Inside what was the Bankside home, Daniel and his main partner in business: FLETCHER HAMILTON (40s) have made offices. It's clearly been a few hard weeks of work, the home is now dirty, cramped, with tools, paper, etc. This has become their home base. Just outside the window, we see the BASE OF THE DERRICK, practically invading the living room --

HW sleeps on a cot in the corner, behind Daniel's desk. OUTSIDE we hear the drilling and yelling and all the rest of the circus.

A YOUNG KID (PAUL SUNDAY aged 16) knocks on the screen door, looks inside. He is skinny, dirty, traveled, worn;

PAUL SUNDAY
mr. plainview?

DANIEL
yes?

He steps inside.

PAUL SUNDAY
are you daniel plainview?

DANIEL
yes.

BEAT.

DANIEL
what can I do for you?

PAUL SUNDAY
you look for oil?

DANIEL
yes.

PAUL SUNDAY
what do you pay for a place that has oil?

DANIEL
that depends.

PAUL SUNDAY
what does it depend on?

DANIEL

lots of things.

PAUL SUNDAY

If I told you I knew a place
that had oil, where land could be
bought cheaply -- what do you think
that would be worth?

DANIEL

I think you'd have to let me know
what you know. And we would try
and work something out.

PAUL SUNDAY

Can I sit down?

BEAT. He sits.

PAUL SUNDAY

what church do you belong to?

DANIEL

I...I enjoy all faiths...I don't belong
to one church in particular -- I like
them all -- I like everything.

Where are you from?

PAUL SUNDAY

That would be telling you.
That's what I want to sell you.

BEAT.

DANIEL

what are you doing in Signal Hill?

PAUL SUNDAY

My Aunt lives down here. I'm on my way
somewhere else, I'm not sure where.
But I came to get some money from her.

DANIEL

why are you leaving your home?

PAUL SUNDAY

...we have oil and it seeps through the
ground -- do you want to pay me
to know where it is?

DANIEL

just because there's something on the ground
doesn't mean there's anything beneath it.

PAUL SUNDAY

...why did Standard Oil buy up land?

BEAT. Paul just looks at him;

DANIEL

Is it in California?

PAUL SUNDAY

maybe.

DANIEL

How much land did they buy?

PAUL SUNDAY

I'd like it better if you didn't
think I was stupid.

DANIEL

...why did you come to me?

PAUL SUNDAY

You just brought this well in.

DANIEL

that's right.

PAUL SUNDAY

yeah, so: just give me five hundred dollars
in cash right now and I'll tell you
where it is.

DANIEL

I'll give you one hundred dollars now
and if it looks like a promising lease,
I'll give you a thousand dollar bonus.

PAUL SUNDAY

Six hundred dollars.

DANIEL

tell me one thing to help me decide:
what else do you have up there?
what do you grow?

PAUL SUNDAY

We have a big ranch, but it's mostly rocks.
you plant things, nothing grows but weeds.

FLETCHER

is there sulphur around or alkali deposits?

PAUL SUNDAY

Alkali nearby. I don't know sulphur.

DANIEL

five hundred dollars?

PAUL SUNDAY

It's six now.
I'm leaving my home for good,
so I need this -- I want six
hundred dollars. give it to me
or I'll go somewhere else.

HW wakes up in the b.g., behind Daniel's desk and looks at the
scene, sees the boy, looks around...HOLD.

Daniel reaches into his pocket - he has \$300 - Fletcher gets out
an envelope and gives him another \$300.

PAUL SUNDAY

I come from a town called Little Boston
in Isabella County.

ANGLE, MOMENTS LATER.

They have a map spread out and tacked up on the wall. DANIEL,
FLETCHER, HW and PAUL over it as he points.

PAUL SUNDAY

This is us here. you can't - there's
a train to Paradise and then from there
it's a road west to Little Boston.
The Sunday ranch is what you're looking
for. There's a slide that runs the
water along and it's about three miles
from Little Boston, near the base of the
hills here. follow the slide.

DANIEL

And where did Standard buy up?

PAUL SUNDAY

Here and here.

he points to an area about thirty miles north west.

DANIEL
your family's name is Sunday?

PAUL SUNDAY
that's right.

DANIEL
how many in your family?

PAUL SUNDAY
My father and mother and and my sisters
and my younger brother, Eli.

HW
How many sisters do you have?

PAUL SUNDAY
Two. Mary and Ruth.

DANIEL
What's your name?

PAUL SUNDAY
Paul.

FLETCHER
Does your family know about the oil
that you say is there?

PAUL SUNDAY
I don't know. My Uncle always said
there was oil there — but I don't
know what they heard or what they think.

DANIEL
what do you grow up there?

PAUL SUNDAY
it's goats. a goat farm. there's
nothing grows up there but weeds,
I told you.

FLETCHER
water?

PAUL SUNDAY
it's salty. you drill a well,
it hard not to get salt water.

He looks from Daniel to H.W. then back to Daniel;

PAUL SUNDAY
Is that your son?

DANIEL
yes.

PAUL SUNDAY
Hi.

H.W.
Hi.

PAUL SUNDAY (to Fletcher)
Who are you?

FLETCHER
My name is Fletcher Hamilton.
nice to meet you, Paul.

PAUL SUNDAY
What do you do?

FLETCHER
I work with Mr. Plainview.

BEAT.

PAUL SUNDAY
I wanna go now. so: good luck to you.

DANIEL
you can stay here tonight --

PAUL SUNDAY
No. I wanna go now. I wanna leave.

Daniel stands, walks over to him.

DANIEL
If I travel all the way there and
I find out that you're a liar,
I'll find you and I'll take more than
my money back, is that alright with you?

PAUL SUNDAY
I'm not lying to you about anything.

BEAT.

PAUL SUNDAY
nice luck to you. good bye.

He leaves. HOLD with Daniel, Fletcher and HW.

FLETCHER

you know there was an earthquake up
there a few days ago...I read about.

(beat)

Anything he's seeing on the ground
could just be loose stuff set free.

HOLD.

CUT TO:

EXT. SHEEP ROAD/OUTSIDE LITTLE BOSTON, CALIFORNIA - DUSK.
Sequence "A"

Daniel and HW are walking down a long, bumpy sheep road, surrounded by rolling hills. They are carrying very heavy CAMPING EQUIPMENT.

HW starts to fall a bit, with the camping equipment, Daniel catches him, props him up a bit;

DANIEL

Alright?

HW

yeah.

They walk some more until Daniel sees something coming up ahead in the distance, says to HW;

DANIEL

Come up next to me. Remember your silence..

CAMERA PANS LFT, becomes THEIR POV:

Coming towards them, from the distance is a MAN.
 This is ABEL SUNDAY (50s) He is very frail, small, worn;

ABEL SUNDAY

Good evening.

DANIEL

Good evening.

They gain ground, get closer. THREE SHOT. HOLD.

DANIEL

My name is Daniel Plainview. This is my son HW.

ABEL SUNDAY

Are you hunting?

DANIEL

We're hunting for quail. We were told there might be a good place to camp up here near the Sunday ranch..

ABEL SUNDAY

This is the Sunday ranch. you can camp here.

DANIEL
do you have water?

ABEL SUNDAY
Yes.

They arrive at each other.

ABEL SUNDAY
(extends his hand)
I am Abel Sunday.

DANIEL
Pleasure to meet you.
We heard there was an earthquake here
a few days ago is that right?

ABEL SUNDAY
Yes.

DANIEL
Your family?

ABEL SUNDAY
Yeah, all fine, thank you.
We've got some milk if you'd like,
we get up to the ranch, goat's milk
if that's ok.

DANIEL
That'd be fine.

They continue to chat as they walk up the road. IN the distance
are some minor rolling hills, followed by the LARGE MOUNTAIN
PEAKS.

DISSOLVE TO:

EXT. SUNDAY RANCH/MOMENTS LATER.

The three men come up to the small, very run down HOME. There is no porch, only rocks that function as steps. Standing, waiting outside is the SUNDAY FAMILY:

MOTHER SUNDAY (50s) RUTH SUNDAY (aged 12) MARY SUNDAY (aged 7)

and a very skinny, man/boy, the son: ELI SUNDAY (aged 15)

They make introductions, say hello, etc. About fifty yards from the house is a large oak tree;

DANIEL

Can we set a tent over here?
we'll be out of your way here --

ABEL SUNDAY

that's fine. Eli, help this boy right now
and get them some water.

HW

I've got it.

Eli goes off to get them some water.

ABEL SUNDAY

Mr. Plainview -- would you like that milk now?

DANIEL

That's fine thank you.

ABEL SUNDAY

Go, Mary. Ruth help them with their tent --

DANIEL

No, please. We set ourselves on this camping
trip, we've got to do the camping.

ABEL SUNDAY

The eggs, Ruth.

Ruth goes off to get some eggs. Eli comes back with some water;

DANIEL

Do you have any bread?

ABEL SUNDAY

We have potatoes.

DANIEL

Potatoes would be nice, thank you.

ABEL SUNDAY

I'll have them boil you up
some potatoes.

DANIEL

That's alright, I thought maybe we'd
make a fire. I wanted to work with my
son on making a fire.

ABEL SUNDAY

Get them some wood, Eli.

Eli goes off to get some wood, Daniel walks over to Abel,
extends his hand;

DANIEL

Thank you for your hospitality, Abel.
we'll stay out of your way, just
hunting quail -

ABEL SUNDAY

I'm sorry we don't have any bread.
Corn just doesn't fill out in the hills here.
It's mostly rock and we don't have room
to raise the grain.

They chat a bit more as -- DISSOLVE TO:

INT. SUNDAY RANCH/NIGHT -- LATER.

DANIEL and HW and ABEL SUNDAY sit close to the FIRE. Just back a bit, on stones, sits the rest of the FAMILY. Abel directs the girls to clear and wash their dishes -- they collect the dishes, and then;

ABEL SUNDAY

Brother, may I ask you a personal question?

DANIEL

Yes.

ABEL SUNDAY

Are you saved?

DANIEL

..yes..

ABEL SUNDAY

And you've been washed in Blood?

DANIEL

Yes, brother. We've been washed.

ABEL SUNDAY

What is your church?

DANIEL

Our church is called The Church of the World.

ABEL SUNDAY

I don't know that Church. I don't know what their message is --

DANIEL

Yes.

ABEL SUNDAY

Can you tell me about the message of the Church of the World?

DANIEL

Well, Brother Abel, we are told in the Book not to discuss our faith with strangers. Even if they're so nice and helpful.

ABEL SUNDAY

We're told in our book, "The Lord has called us to preach the Gospel unto them."

DANIEL

Yes, that's right. "And the Gospel must first be published among all nations."

ABEL SUNDAY

That's right!

DANIEL

But according to our faith, we believe that we get to know a man through friendship - and bussiness - and we talk about faith later.

ELI speaks up;

ELI

May I ask a question?

DANIEL

Yes, Eli?

ELI

What does your Church teach about earthquakes?

DANIEL

About the earthquakes? Like the earthquake you had up here?

(beat)

We are taught that it is God's mighty power.

ABEL SUNDAY

My son is a healer and a vessel for the Holy Spirit.

ELI

Our earthquake means that the Holy Spirit has grown weary of fornications and drunkenness and lying in the world.

(beat)

Have you been doing any of these things?

H.W.

No.

DANIEL (to Eli)
No, son. We haven't.

ELI
thank you. '

No one seems to know what to say next, so they stand and say good night and head back to their house. Daniel and HW get inside their tent. (Director's Note: see notes for poss. scene inside tent)

DISSOLVE TO:

EXT. SUNDAY RANCH - DAWN

DANIEL and HW put out their morning fire, collect their HUNTING GEAR and head off -- It is very very foggy through following sequence until noted:

CUT TO:

EXT. HILLS NEARBY/CANYON - MORNING.

CAMERA holds still with DANIEL and HW as they wait, wait. DANIEL raises his gun, shoots a QUAIL.

ANOTHER ANGLE.

The same thing. Waiting, waiting. HW raises the GUN and shoots, hitting another.

SIDE ANGLE, ANOTHER LOCATION.

They sit together, side by side-----waiting-----they both FIRE.

DANIEL
Go get 'em.

H.W. runs off.

ANGLE, H.W.

In running to retrieve the quail he steps in something and stumbles a bit. He stops, turns back -- recognizes something and slowly moves towards it --

CU. H.W

he looks closer. BEAT. He looks down towards his shoes. THEN;

ANGLE, HW.
He runs back to his Father.

HW
Dad.

DANIEL
What?

HW
Look at my shoe.

CUT TO:

EXT. FIELD - MOMENTS LATER.

They stand over a minor PATCH OF TAR/OIL SLICK that bubbles on the surface. DANIEL is kneeling over it, dips a stick into it, moves it about, looks at it against the light -

ANGLE, CU. DANIEL.
He takes out a box of matches and attempts to light the stick on fire. Nothing.

ANGLE. CU. THE OIL.
He moves to another area of the oil slick and dips the stick in again, takes some out, strikes match and it FLAMES. HOLD.

DANIEL
This is earthquake stuff set loose.

CUT TO:

EXT. NEARBY HILL - MOMENTS LATER

CAMERA behind them as they climb up on top of a small hill, CAMERA rises above them and reveals the landscape; rolling hills. rocky and dusty and rough. not pretty. They look over the place. HOLD.

CUT TO:

EXT. ROLLING HILLS - DAY - LATER

They're walking, DANIEL is feeling the ground beneath his feet.
SOUND SEQUENCE. Feel of the footsteps, crunch, etc.

DANIEL

You never know. You never know.

HW

What do you think?

DANIEL

If I say, "yes" I might be wrong.
but if I say, "maybe" I might be right.
So I say, "maybe." That stuff back there is
earthquake oil, set free. There might
be sands down a hundred feet or two but
not enough to mean anything...anything that's
here is deep down.

ANGLE, CREEKBED - LATER (FOG HAS LIFTED/CLEAR SKIES)

They walk along looking at a DRY CREEKBED.

POV - CAMERA studies the SLANT of the ROCK LAYERS.

ANGLE, DANIEL

Walking and looking.

CU. COMPASS.

Daniel moves a bit, studies the arrows, looks around, etc.

OVERHEAD ANGLE, STRAIGHT DOWN.

CAMERA ZOOMS back very slowly, seeing them occupy a dry river
bed in a small canyon, WIDER AND HIGHER UP, REVEAL landscape
they're looking at.

CUT TO:

EXT. ROLLING HILLS/NEARBY RANCH - LATER

They come upon a SMALL, RUNDOWN HOME at the base of some of the MOUNTAINS. Off to the side, in a run down PEN are some PIGS.

They knock on the door. Wait. No answer. Knock again. No answer.

They move over to look at the PIGS. There is a POOL OF FOWL SMELLING SULPHUR WATER surrounding the pen, THEY COVER THEIR FACES, LOOK AROUND;

DANIEL

He puts his pigs here near the sulphur water to kill their fleas and cure the mange.

This is where we drill. This is your pay sand.

ANGLE, HANDY HOUSE.

They move back to the house...and OPEN THE DOOR...

INSIDE, THAT MOMENT.

DANIEL and H.W. peer in -

DANIEL

Hello?

INSIDE, UPON THE WALLS, THERE ARE RELIGIOUS ARTIFACTS. Crucifixions, portraits of MARY, etc. A small ALTAR with CANDLES.

HOLD. DANIEL and HW...they take a good look, then exit quickly.

CUT TO:

EXT. HILLS. LATER/LATE AFTERNOON.

CAMERA moves with them as they walk, quickly, talking, carrying the quail;

DANIEL

SO-

HW

SO-

DANIEL

So-so. So we sell two Coyote Hills leases and we bring those rigs up, We've got one to spare, we bring it up and we go fast...that's the way, you see that right?

HW

Yeah.

DANIEL

You see that?

HW

How much are you gonna give them?

DANIEL

Well: We're gonna give them money
enough to buy bread for one thing.
Don't worry. I'll pay them land and fresh air
and quail prices and make sure he doesn't
just throw the money away --
-- see how much else we can get around here.

CUT TO:

INT. SUNDAY RANCH - DUSK.

CAMERA holds 2-shot on ABEL SUNDAY and DANIEL sitting at a table. Abel verges on tears, Daniel consoles him in a gentle tone; Eli and H.W. sit nearby. The women are outside.

DANIEL

Abel: you have no bread.

No answer.

DANIEL

You have no way of paying the bank the
interest on your mortgage.

ABEL SUNDAY

The Lord will let us know what to do.
Eli will feel his word and we'll know.

BEAT.

DANIEL

I wonder if all of this wasn't just meant
from the Lord..? Do you ever wonder that
my coming here and enjoying such wealth
in quail hunting - how good it is for
my boy. The fresh air for him. He's been
sick and the doctor's have all said
he needs more fresh air....

ABEL SUNDAY

Eli can help with that. Eli can cure that.

DANIEL

yes, yes, well: I wonder if this wasn't all the way it was meant from the Holy Spirit.

(beat)

What would you say is a fair price?

ABEL SUNDAY

you want to buy this...?

DANIEL

You may stay here as long as you like and I will give you my word - you can have all the farming rights - what we can do is develop a lease - I will lease you the land after the purchase for the next ninety-nine years at ten dollars a year.

ABEL SUNDAY

...but I don't have any money.

DANIEL

Well I'm about to give you some --

ABEL SUNDAY grabs hold of Daniel's hands;

ABEL SUNDAY

The Lord has sent you here. The Prophet Daniel.

DANIEL

yes. let me finish telling you -

ABEL SUNDAY

This is according to the revelation of the True Word. This is it.

DANIEL

I think it is, yes. now what would you say is a fair price?

ABEL SUNDAY

Five dollars an acre.

ELI

Six.

DANIEL

Six dollars. thank you, Eli.

ABEL SUNDAY

And with the improvements I've made at
five hundred --

DANIEL

I'll offer to purchase the ranch
for thirty-seven hundred dollars.

(beat)

That's three thousand and seven
hundred dollars.

ABEL SUNDAY raises his HANDS UP AND BEGINS TO SHAKE and CRY,
WAVING HIS HANDS. He gets on his hands and knees, holding
Daniel, who speaks loudly above the hysterics;

DANIEL

Yes, yes, that's right. And the Lord has also
told me to tell you that you should use
the money to feed and clothe and educate your
children. for Mary and Ruth. and Eli.
And he has also told me that,
the equity in your land should not be paid
in cash, but should, in fact, consist of
certificates of deposit in a trust company,
which would pay you fifteen dollars a month --
And That Is A Lot Better Than Paying The Bank
ten dollars a month interest on the mortgage.
We're not gonna get ripped off by the bank, are
we?

ABEL SUNDAY

Yes, yes. no!

DANIEL

Does this seem fair to you?

ABEL SUNDAY

yes, yes. praise him, hallelujah, this
is according to the reveltaion -- !

ELI

And what about the rock oil?

DANIEL

_well, yes, what...?

ELI

And what do you want to do about the rock oil?

DANIEL

what about it?

ELI

We have rock oil here. that's worth something.

DANIEL

do you have someone who can
drill for it?

ELI

--

DANIEL

Do you think there's oil here?

ELI

I know there is.

DANIEL

it's very expensive to drill.
have you ever tried that before?

ELI

how much is it?

DANIEL

I don't know. but if we decide
we want to drill for oil we can
speak about that later, Abel, does
that seem fair to you?

ABEL

It does.

DANIEL

well good. then. good. we can
drill for oil later if we like.

ELI

what would you give us for that?

DANIEL

I don't know.

ELI

SOMETHING YOU DON'T KNOW!

DANIEL

what would you like, Eli?

ELI

I think that you should share
the mineral rights with my Church.
you've given us the farming rights,
now why not share the mineral rights?

BEAT. Eli and Daniel hold a look on each other;

DANIEL

If we decide to drill for oil,
if the well begins to produce
I'll give your Church a five thousand
dollar signing bonus.

ELI

And a sixth royalty?

DANIEL

do you want to find someone else
that's gonna come up here and
drill? Eli? make the investment
and do all the work that goes
into it? I can hunt for quail
on another ranch just as easily
as I can here.

BEAT. Eli is quiet.

DANIEL

I would be happy to be a supporter of
your Church as long as I can.
with the bonus only.

CUT TO:

EXT, SHEEP ROAD. MORNING. (music starts, slow and building)

Daniel and HW are driven on a cart and horse by ELI down the same sheep road that they walked up earlier. They approach, on the side of the road: THEIR PARKED CAR.

DANIEL

Eli you can just leave us here.

ELI

is this your car?

DANIEL

looks like it.

DANIEL hops down, grabs some camping equipment and moves towards the car. As HW moves to climb down, he gets a little stuck --

ELI gives HW a little PUSH, ACCIDENTALY/ON PURPOSE and he goes straight to the ground. Daniel turns and looks --

DANIEL

you alright?

HW

yeah.

They start getting their car packed up.

ELI

That's a very nice car.

DANIEL

Maybe you'll have one just like it someday, Eli.

Daniel goes back to packing the car. Eli turns around the other direction, Daniel drives off -- and honks the horn.

ANGLE, BOTTOM OF THE ROAD, MOMENTS LATER.

DANIEL and HW come driving down. they stop, look back at the sheep trail they just drove down.

Off a few hundred yards to THEIR RIGHT, CAMERA LEFT, is the LITTLE BOSTON CHURCH (aka Eli's Church) --very rundown and small.

DANIEL surveys back at the road and thinks, HOLD, HW speaks up;

HW

We're gonna need a road here for the rigs.

DANIEL

That's right.

CUT TO:

INT. ROSE REAL ESTATE, INSURANCE, LOANS OFFICE -- MORNING.

CAMERA behind them as they enter and greet the real estate man:
AL ROSE (40s)

DANIEL

Bello.

AL ROSE

hello. can I help you?

DANIEL

Well...I'd like to talk to you.
I'm looking for some land, I've
just bought the Sunday ranch, and...
...where's the map?

ANGLE, MOMENTS LATER.

A MAP of the entire area is spread out on the desk in front of them; They look it over. Daniel takes out a small notepad and pencil, works it throughout;

AL ROSE

There's the Bandy tract which is right next door. He has over a thousand acres --

DANIEL

and what about this?

AL ROSE

AC Maude, Blodget, Redlick...Carr...

DANIEL

How much is it?

AL ROSE

It's held at six dollars an acre.

DANIEL

and what about this?

AL ROSE

That's the Belvins and that
could be got, I'm sure.

DANIEL

Can everything around here be got?

AL ROSE

--

BEAT. THEN; Daniel looks up.

AL ROSE

sure.

CU. ON THE MAP. CAMERA scans it. The HUGE MOUNTAIN RANGE on the
LEFT side - small tracts of land at the base and then expanding
into PURE DESERT on ONE SIDE followed by more land on the other
side and then the SEA on the other side of the MOUNTAINS.
This is very detailed. He looks up from the MAP, sits down.

DANIEL

I want you to buy this for me and I want
you to be my man, Al.
But I want it just enough to pay fair
price - and I don't want it any more than that.
People don't need to start boosting prices.
If they do, you can tell them to forget
it and I'll forget it too.
You can collect your commission from the
seller in the usual way and on top of that you
can have five percent commission from me.
And that'll be what makes you a man. You seem
aware enough that this should be done
quickly and quietly so there aren't any
bright ideas and people don't think there's
a boom on - does this make sense?

AL ROSE

Yes. But I'm not sure how quietly
it can be done. This is a pretty small
place and it takes time to put a deal
through --

DANIEL

Son, can you go to the car
and get my bag please?

H.W. exits outside to the car --

DANIEL

What I think you can do is make the buying for an unknown client -- you don't mention me -- and buy the options for cash -- that means if someone is home, you should be able to do the deal right there --

AL ROSE

Do you have this money on you?

DANIEL

I have some...and I have a cashier's check for three thousand that I can turn with the bank. Have the options ready so they can be signed on the spot -- I actually think I have some in my car --

H.W. comes back inside with a leather BAG. Daniel takes out some FORMS.

DANIEL

I carry everything in my car. I have the forms which is -- this will make it very easy. and we can type up an agreement -- we'll list these tracts..

They tend to paper work and type up agreements..

DANIEL.

..if you needed to get a road in Little Boston, who would you talk to?

AL ROSE

I'd talk to Jake Coffey.

DANIEL

What's Jake's bussiness?

AL ROSE

Hay and Feed and Insurance.

CUT TO:

INT. SOMMERVILLE BANK OF LITTLE BOSTON. MOMENTS LATER.

Daniel and HW enter into the bank and introduce themselves to the owner's: HOWARD SOMMERVILLE and his son HOWARD II. They discuss weather, chat, shake hands, all the rest and go about cashing the cashier's check. (director's note: zoom back/zoom in)

HOWARD

I don't see any problems here -

DANIEL

Problems? What problems could there be?

They all stand and begin to exit;

DANIEL

Howard, who's the best man in town to contact for a water well?

HOWARD

Sam Davis.

DANIEL

can you contact him for me and have him meet my son out at the Sunday ranch?

HOWARD

to talk to your son?

DANIEL

To drill a proper well.
My son knows what I'd like done.

They get the cash, shake hands and exit --

CUT TO:

EXT. SUNDAY RANCH. ANOTHER DAY. LATE AFTERNOON.

HW. and the young girl MARY are sitting around, talking. The WATER WELL MAN is at work digging the well, which he supervises from a distance;

MARY
is your dad an oil man?

HW
he's a bussinessman.

MARY
I wanna get really rich.

BEAT.

MARY
My father hits me in the face if I don't
do the shivering stuff on the lord.

HW
what do you do?

MARY
nothing.

HW
does he do it a lot?

MARY
how much money can we make from this?

HW
it depends.

MARY
how much?

HW
I don't know.

MARY
a thousand dollars?

HW
It depends. you can't say.

MARY
ten thousand dollars?

ANGLE, WATER WELL MAN.

CAMERA watches as he goes through the process of digging into the land, down. details of putting in water well at that time.

ANGLE, HW and MARY

MARY
we better make a lot of money.
we have to get a lot of money.

HW
some people have made 100 thousand dollars and then they get monthly royalty payments that keep giving them 20 dollars a month or sometimes a hundred if it's a big well. and some people loose money or get taken. my father doesn't do that. he's really good and really successful. everything will be good.

CUT TO:

INT. JAKE COFFEY'S STORE. DAY.

CAMERA with DANIEL as he enters into "JACOB COFFEY: HAY, FEED, GRAIN, LIME, CEMENT, PLASTER AND INSURANCE."

There is a young man working here named STORCH (20s) Very gaunt, thin, tall. Daniel asks for Jake and STORCH points him to the back room -

INT. BACK ROOM. THAT MOMENT.

JACOB COFFEY (50s) sits with his feet on the desk. DANIEL calls out;

DANIEL
Mr. Coffey?

COFFEY
Who's that?

Daniel enters.

DANIEL
I'm Daniel Plainview.

COFFEY
I've been expecting you'd call soon.

DANIEL
I think you're a man I need to talk to --

COFFEY
Sit down.

He sits. They make small talk, etc, then:

DANIEL
So: I've just bought twelve thousand acres and I want to prospect for oil. If there's any here, I'll put a couple hundred wells on the tracts and employ a thousand men and pay a few million dollars in wages and double real estate values for five to ten miles. Now, I know that across the mountains, Standard Oil Company is buying up land. And of course, they'll fight to keep me or anyone else out. I Am an Independent man so I pay more and I make the big one's pay more too -- Jake: I assume you know what I'm talking about.

COFFEY
you may assume it. What do you want to do?

DANIEL
I need to get a road on the sheep trail...

CUT TO:

EXT. JAKE COFFEY'S STORE. THAT MOMENT

CAMERA is out front of the store with ELI SUNDAY who is lurking around, he looks at Daniel's CAR parked out front then saunters into JAKE'S STORE and WE FOLLOW INSIDE, (HAND HELD) -

ELI sees STORCH, who sees ELI;

STORCH
Hello, Eli.

ELI
Brother Storch...

He starts walking towards the back room --

STORCH

Jake's in a meeting--

ELI

Yes, I'm supposed to join him--

STORCH

He didn't say anything--

ELI

Well it's true...please be quiet--

Storch stays quiet/nervous of Eli...Eli listens at the back room, overhearing JAKE and DANIEL talking about the road and access, etc.

COFFEY (OC)

There's been criticism of the road contracts from our local papers and at council meetings --

DANIEL (OC)

I'm assuming that to pave a new road you'd have to issue bonds and have a special election to vote on them?

COFFEY (OC)

That's right. And using county funds to pave a new road for an independent prospector isn't a good idea right now. And I'm sure that Standard will be watching as well --

CU. ELI, listening. BEAT, THEN:

COFFEY (OC)

But this is a matter of repairs to an old road -- not the paving of a new one. And we do have money for repair funds.

ELI pauses and enters --

INT. BACK ROOM. THAT MOMENT.

--JAKE and DANIEL look up surprised--

ELI

Good afternoon...oh! Daniel...hello.

DANIEL

Hello, Eli.

ELI
Jacob, good afternoon.

COFFEY
Eli.

ELI
Jacob, I'd come to your store
for some supplies and I couldn't
help over-hearing the discussion of
a new road...is that right?

BEAT.

ELI
Is there going to be a new road?

COFFEY
There's talk of it.

ELI
May I have a seat?

He sits down. They all stare at each other. HOLD.

ELI
Where will the road run to?

DANIEL
...along the slide to the base of your
Father's ranch.

ELI
Where will it start?

DANIEL
At the bottom of the sheep trail.

ELI
Oh! With another few hundred yards
It could reach our Church!
(to Coffey)
Isn't that right, Jacob?

BEAT.

HOLD. (poss. play out more. "that would be very helpful," "we'll
be seeing you at dinner tonight daniel?" "of course.")

CUT TO:

EXT. SUNDAY RANCH - DUSK.

DANIEL and HW are checking out the water well. A little tired, commiserating out of ear shot of everyone else; Sotto:

HW.

Mary told me that her father beats her
up and hits her in the face if
she doesn't do all the praying shivering
lord stuff that they do.

DANIEL

How old is Mary?

HW

I don't know.

DANIEL

She's the smaller one?

He nods.

DANIEL

You did a nice job on the water well here,
son. very nice, thank you.

HW.

Your welcome.

DANIEL

I love you.

HW

I love you too.

HOLD CU ON DANIEL. ("Maybe they need a new religion here.")

CUT TO:

INT, SUNDAY HOUSE. NIGHT. DINNER TABLE SCENE.

Everyone is around, eating quail. FLETCHER and FRED ENGLISH are here as well. ELI is speaking to the table, in particular, his father Abel, re-enacting loudly;

ELI

-- and I leaned down and I said,
 "get out of here ghost. get out of this body
 and don't you dare turn around and come
 back. for if you do, all the armies of
 my boot will kick you in the teeth."
 and at that moment it was cast away
 and thrown in the dirt and I thrashed it back
 to perdition and I said as long as I have teeth
 I will bite you, as long as I have fist I will
 bash you; NOW GO GO GET OUT! and it left.
 yes it did.

ABEL SUNDAY

Amen. son. yes, yes. amen.

Everyone else around "amen's" at the story. Abel looks to Daniel, beams proudly;

ABEL SUNDAY

The Lord blesses us in our children.

DANIEL

It's true, that's right.

They eat some more. Daniel to Abel;

DANIEL

Abel: For a long time, the followers of the

True

Word have awaited the fulfillment of
 a new revelation, that's right isn't it?

ABEL SUNDAY

Yes that's right.

DANIEL

Perhaps another one is being readied by the
 Holy Spirit...perhaps one is close at hand...
 a revelation that talks about how to treat
 a child.

ABEL

...what do you mean...?

DANIEL

This new Dispensation would supersede
all others and the new Revelation Would
Direct Us That A Man Should Never Ever
Hurt Or Beat On A Child.

(beat)

And this would truly show us that we
are blessed in our children.
Even if they refuse to obey
instruction or authority..

BEAT. Abel listens; nothing..

DANIEL

It's been reported to me -- Daniel -- that
you might have a child who bear's the true
spirit of this Third Revelation. I think that
Mary Sunday may be the bearer of this word --

He looks to Mary, who looks back. Eli, mouth full of food,
says;

ELI

What is this now?

DANIEL

I'm speaking about the possibility
of a new Revelation, Eli.

With that, ELI SLAMS HIS CHAIR BACK FROM THE TABLE AND STANDS.

ELI

CAN SHE SHOW THE SIGNS!?

Everyone STOPS COLD.

ELI

I ASKED YOU: CAN SHE SHOW SIGNS?! HAS
SHE HEALED THE SICK AND CAST OUT DEVILS?
DO THE LAME RISE UP AND WALK WITH HER?
CAN SHE DELIVER THAT? I AM THE THIRD
REVELATION. I am who the Holy Spirit has
blessed. I am him who the Lord hath chosen to
show signs. Look at me! Look at me and tell me
it's not so. I GIVE THE SIGNS THAT ALL MEN MAY
KNOW.

DANIEL

yes you do.

ELI

yes I do. YES I DO! THAT'S RIGHT!

(to Mary)

She is a sweet young sister of mine,
who is holy but troubled - and she
will have me as her guard. To set
her on the proper path.

DANIEL

good, eli. that's good.

ELI

Yes, I feel the power in me, I feel
the power of the Holy Spirit in me
even stronger. It has gained a strength
in my heart and my hands - it's message
is loud in my mind. This is the time
of the Third Revelation and I am here
for it. I take it in! Thank you, Brother
Plainview. Thank you. Thank you.

They all go back to the food in silence. HOLD.

ELI

Now - there's all this talk - but when are
we going to start drilling, Daniel? Has that
been revealed to you?

DANIEL

Do you think we should?

ELI

Yes I do.

DANIEL

Well maybe we should try it.
Maybe we should. Abel?

ABEL

yes. what Eli says.

DANIEL

Fine. That's fine. Let's try.

CUT TO:

EXT. HILLS/ROAD - DAY.

CAMERA holds a wide angle on the sheep trail and the slide.
HOLD. It's rocky, bumpy, crappy condition...one last look at it before:

JUMP CUT TO:

EXT. SAME ANGLE - DAYS LATER.

It's a REAL ROAD, PAVED and SMOOTH leading up to the Sunday Ranch.

A LARGE TRUCK ROARS PAST CAMERA, DOWN THE ROAD, CARRYING HEAVY PIPE, RIG EQUIPMENT...

CAMERA DOLLIES FORWARD, MOVES AROUND A BEND, TO REVEAL:

THE AREA JUST AROUND THE BEND HAS A DERRICK ERECTED. THERE IS A SMALL BASECAMP. TENTS/HOUSING for about TWENTY WORKERS. THE DERRICK IS ABOUT 200 YARDS FROM THE SUNDAY HOUSE.

STEEL, MACHINERY, PEOPLE, A SMALL VILLAGE OF WORK.

ANGLE, NEARBY ABANDONED RANCH HOUSE.

A bit away from it all...HW and DANIEL have taken over an abandoned ranch house that's been overgrown...It's being cleaned up/furnished/etc.

WE watch as HW seems to be in charge of this...working with the WORKERS and making suggestions, cleaning weeds, etc.

ANGLE, INSIDE THE AREA.

CAMERA leads/follows ELI as he moves around the construction with a few FOLLOWERS from his CHURCH. They are handing out SMALL CLOTH BUTTONS and inviting the new faces down to the Church...Eli is all smiles/charm.

ELI

Hello, Brother. Hello. Good afternoon.
The Church Of the Third Revelation would
Love to welcome you and offer an oasis
of healing from the Holy Spirit...

The WORKERS (some, not all) are receptive and take the BUTTONS.

ELI

You can just follow the new road
right to the Church...the new road will
lead you there.

ANGLE, DANIEL.

nearby, notices Eli moving about glad-handing. He watches him carefully:

ANGLE, BASECAMP.

Eli is speaking with a FEW WIVES of the WORKERS. He gesticulates and blesses them. They smile, say thank you, He's introduced to some of the Children who he blesses - then makes his way towards;

ANGLE, DANIEL'S BASECAMP OFFICE.

The office is small, canvas walls, wood floor. Cluttered w/equipment, papers, etc.

Inside he is with FLETCHER and MURGINS (his foreman.) Eli knocks on the door;

ELI

Daniel, may I have a word?

DANIEL

yes.

ELI

is everything going alright with everything?

DANIEL

Yes it is.

ELI

Good, good. Daniel, I understand that you've asked everyone to come around to watch the well start, is that right?

DANIEL

I did.

ELI

I think that I should bless the well.

DANIEL

-

ELI

Do you think it would
be nice - I think it would
be nice if you introduced
me - I could come up the hill,
and just as I'm coming up the hill
and I arrive at the oil well -

DANIEL

-- the derrick.

ELI

Yes. At that moment, you could
introduce me.

DANIEL

When you walk up?

ELI

That's right.
And maybe you could say,
"The proud son of these hills.."

DANIEL

when?

ELI

When you introduce me.
So you would see me walking up.
and then. as I arrived, you could
say, something, a few words and then
say: "and now: the proud son of these
hills, who tended his father's herds..."
and then you would say my name.

DANIEL

Sounds fine.

ELI

Good. will you remember the words?

DANIEL

Yes.

ELI

Would you like me to write them down?

DANIEL

I'll remember.

ELI

Good. And then we can proceed after
I say a few words to the followers
and the people. what happens then?

DANIEL

We'll start the drill.

ELI

Good. Does this sound good to you?

DANIEL

That's fine.

ELI

Should we rehearse it?

DANIEL

No.

ELI

What time?

DANIEL

What time is good for you, Eli?

ELI

One o'clock.

CUT TO:

EXT. THE ERECTED DERRICK - EVENING. (MAGIC HOUR)

This is a "spudding in" ceremony. Everyone is around. Slowly,
we gather all the pieces of cast so far.

THE SOMMERVILLE BANKERS are here. From around the bend comes
JAKE COFFEY and his sidekick STORCH.

We see AL ROSE lingering about eating some food.

Sooner or later, revealing themselves: MORE OF THE TOWN OF
LITTLE BOSTON, VARIOUS MEMBERS AND RANCH OWNERS WHO HAVE AN
INTEREST OR WHO HAVE HAD THEIR LAND LEASED BY DANIEL, ETC.

H.W. proudly walks near his father. Daniel steps up to make a
speech. As he gathers to get ready, he notices, across the way
ELI's arrival with some FOLLOWERS from his church.

Daniel speaks to the crowd;

DANIEL

It's such a pleasureable evening
to be here and begin this --
One man doesn't prospect from the
ground -- it takes a community of people.
And this is the best way -- we stay together,
we pray together, we work together and we share
in the wealth together. Now before we spud in,
"Mary's Well Number One," named for the lovely
Ms. Mary Sunday who is with us today --

Mary smiles.

DANIEL

I'd like to say:
"God Bless Us All."

Eli waits for his signal. Daniel passes him over and looks to HW.

DANIEL

Go ahead now, son.

H.W. moves a lever, which gives the engine a thump and the CHAIN
gives a PULL and the gears give a RATTLE and the ROTARY TABLE
starts to TURN, and down underneath the derrick -- comes
the sound --- of spudding in. So they've begun.

CU. THE EARTH.

The DRILL BIT MOVES INTO IT.

The NOISE IS VERY VERY LOUD. And it repeats. and repeats.

ELI lifts his head high, ignores that he's been ignored and
starts to leave.

MEN begin to work the DERRICK. STAY and WATCH THIS. HOLD.

CUT TO:

EXT. DERRICK AREA. SUNDAY FARM. NIGHT.

This is later that night. A small celebration and dinner has happened. At a long table, the last of some food. Various Little Boston residents and Jake Coffey are there. H.W. is running around with Mary. Daniel has maybe had a little too much to drink.

Mary comes over and Daniel speaks to her, right in front of Abel:

DANIEL

I like your new dress, Mary.

MARY

Thank you.

DANIEL

Your welcome. I knew you would like it.
Are you happy that I came here?

MARY

Yes.

DANIEL

Daddy doesn't hit you anymore does he?
does he now? he better not, right?
I'll take care of you.

He leans in and holds her shoulder's kindly;

DANIEL

No more hitting, right? no more hitting.
Now go. go play some more and don't
come back!

She runs off. HOLD. Daniel holds a look on Abel, who looks away.

Daniel gets up, walks away...he is approached by AL ROSE...

AL ROSE

Mr. Plainview, could I have a minute just
to talk with you, please?

CUT TO:

INT. MESS HALL. NIGHT. MOMENTS LATER.

DANIEL and AL ROSE and FLETCHER are looking over the MAP OF THE AREA.

AL ROSE

I'm sorry, Daniel. I should have said something earlier but I really thought he was going to sell...I just thought he was trying to boost his price and I kept working him and sitting with him and he just, at this time he doesn't want to sell...

DANIEL

which one here?

CU. MAP.

They look it over. The lot is very large, adjacent to the Sunday Ranch and it's marked, "BANDY." We see everything else that Daniel has bought, and this stands out...

DANIEL

who is he?

AL ROSE

Mr. Bandy. He's...he homesteaded here. He's eighty years old...he lost his wife and his daughter in a fire in Bakersfield years ago and...he said he would like to talk to you...

DANIEL

about what?

AL ROSE

He just said he would like to speak to whoever was doing the buying.

DANIEL (to Fletcher)

This is where the sulphur is.

(to Al Rose)

This is a very good tract.

AL ROSE

It's just the hilly stuff.

DANIEL

Don't tell me if it's good or not,
you wouldn't know, Al. Don't talk
to me like that.

AL ROSE

I'm sorry.

DANIEL

So he is trying to boost his price?

AL ROSE

He just said he would like to
speak to whoever was doing the buying..
I don't think he wants to sell.
I shouldn't have waited to tell you this.
I'm sorry. I thought he was coming around.

Daniel looks at the map.

DANIEL

Well: I don't need to talk to this man
and I don't need his tract to do what
I want...what's important now is protecting
the quail...so you need to put up a thousand
"No Trespassing" signs over all 11,000 acres..

AL ROSE

that should take some time.

DANIEL

You don't have any more surprises do you?
I have all the other tracts,
and they've been registered, is that right?

AL ROSE

Everything. yes.

DANIEL

Fine. You did a good job.

AL ROSE

Congratulations on starting the derrick,
Mr. Plainview.

DANIEL

Thank you.

CUT TO:

INT. PLANVIEW COTTAGE -- NIGHT

DANIEL. He's asleep, so is HW. AN OIL WORKER, BEN BLAUT knocks on the door. no answer. they don't wake up.

Ben enters the house. HW hears him, wakes;

HW

It's ok son, I'm here to talk to
your dad. It's Ben Blaut.

BEN tries to wake up Daniel.

BEN (to Daniel)

Sir. Sir. Sir.

He gently touches him to wake him -- nothing. He talks louder.
He pushes him. he really tries hard to get him to wake up.
His eyes open, but his body doesn't move.

BEN

A man fell into the well.

DANIEL

What man?

BEN

Joe Gundha.

DANIEL

When was it?

BEN

Just ten minutes ago.
We were changing the bit, and this
fellow went down into the cellar
for some reason -- nobody thought
about him for a while. he had
no bussiness being there.

DANIEL

you're sure he went down?

BEN

we got a bit of his shirt when we
went fishing with the hook.

CUT TO:

THE IMAGE.

SHOW how it happened. Watch, in detail as this man JOE GUNDHA is working around the hole, under the main stage of the derrick, this is called, "the cellar" -- he is working around deep, slippery mud and thin sheets of oil -- without slipping a cover over the hole -- the dirt caves in about the edges, so that the top of the hole is a kind of funnel, it's edges slippery with mud. Joe Gundha takes his chances -- and slides around, falls on the edge of the pit, straight down, head FIRST.

FALLING, SLIPPING DOWN FIFTY FEET. THIS IS SHOWN IN DETAIL. VERY GRAPHIC. HIS HEAD LANDS IN THE MUD AND BEGINS TO DROWN. THE HOLE IS VERY VERY THIN -- BUT HIS WEIGHT AND THE SLIDE KEEPS TAKING HIM DOWN WITH ONE ARM EXTENDED AND ONE ARM PINNED TO HIS SIDE.

CUT TO:

INT. PLAINVIEW COTTAGE -- CONTD.

DANIEL
can you hear anything?

HEN
no.

DANIEL
Well: he's drowned in the mud.

CUT TO:

INT. THE WELL.

THE IMAGE AGAIN. CAMERA UNDERNEATH THE MUD. WATCHING THIS MAN DIE INSIDE THIS HORRIBLE DEATH.

CUT TO:

INT. PLAINVIEW COTTAGE -- CONTD.

Daniel is up and getting dressed now, HW stays in bed;

DANIEL
GODDAMMIT! GODDAMNIT! THIS MAKES ME
WANT OUT OF THIS STUPID MISERABLE
BUSSINESS. DAMMIT. DAMMIT.
DAMMIT. GOD. DAMMIT. HOW CAN YOU
HELP PEOPLE IF THEY DON'T HELP
THEMSELVES, THIS MISERABLE
LIFE OF THIS BUSSINESS.

CUT TO:

EXY. DERRICK -- NIGHT.

DANIEL and the WORKERS, including MURGINS are working with a THREE PRONGED GRAB.

It's essentially a CLAW that they are bending to fit down the hole. They get the metal bent and attach it and then start it's descent down the hole. They've ripped up the floor boards on the base of the derrick to make more room ---

ANGLE, INSIDE THE HOLE, WITH THE BODY. LOOKING UP.
Various angles that show the BODY. and the claw coming down towards it -

ANGLE, FROM ABOVE.

As it goes deeper and deeper into the earth - it continues, out of sight.

ANGLE, THE BODY.

The claw rips into the flesh and tears it up, tearing his skull apart, ripping into his back, through his stomach. it's a mess.

CAMERA notices, on the body, is the CLOTH PIN from Eli's church.

ANGLE, ABOVE ON THE DERRICK.

They can feel that they're pushing past the body. They continue to move it about and get the job done. THE BODY IS EVENTUALLY PULLED UP AND OUT OF THE HOLE.

DANIEL (to the Men)
THERE IS A COVER FOR THE HOLE AND
IF ANY MAN GOES DOWN INTO THE CELLAR
YOU SLIP IT INTO PLACE. THAT IS THE
WAY. THAT IS THE WAY WE DO THINGS.

Daniel walks off.

CUT TO:

INT. LIVING QUARTERS. MORNING.

DANIEL and FLETCHER and MURGINS are collecting the dead JOE GHUNDA's belongings. There are some books and clothes, but mainly RELIGIOUS ITEMS. BIBLE, CROSSES, PICTURES OF JESUS, MARY, ETC.

DANIEL packs these things up and looks closely at them, then;

CUT TO:

INT. ELI'S CHURCH. DAY

Eli is going full throttle:

ELI SUNDAY

...AND FROM THAT DAY TO THIS WHEN A MAN
HAS BEEN A SINNER AND HAS COVERED HIMSELF,
IT HAS BEEN BY AND THROUGH FAITH IN THE SHED
BLOOD OF JESUS CHRIST. EVERY JEW COVERED
HIS SINS AND RECEIVED PARDON THROUGH THE
BLOOD OF THE RAMS AND THE DOVES. AN
INFIDEL THAT I MET IN ISABELLA COUNTY
SAID TO ME ONCE, (mimics voice)
"BUT I DON'T BELIEVE IN ATONEMENT
THROUGH BLOOD. IT DOESN'T COME UP
TO MY IDEAS OF WHAT IS RIGHT."
I SAID: "TO HELL WITH YOUR IDEAS OF
WHAT IS RIGHT. DO YOU THINK GOD IS COMING
DOWN HERE TO CONSULT YOU WITH YOUR
GREAT INTELLECT AND WONDERFUL BRAIN
AND FIND OUT WHAT YOU THINK IS RIGHT BEFORE
HE DOES IT? YOU MAKE ME SICK! YOU THINK
THAT BECAUSE YOU DON'T BELIEVE THAT IT
ISN'T TRUE? FOOL!"

He RUNS over to an older woman who is handicapped and very
frail. He throws his hands on her head and she is INSTANTLY UP
AND WALKING. GET THIS UP AND FEVER PITCHED.

ELI SUNDAY

THAT IS WHAT'S RIGHT! THAT IS WHAT'S
RIGHT YOU DUMMIES WHO DON'T BELIEVE!
YOU THINK GOD IS JUST GONNA STAND
BY AND LISTEN TO YOUR SNIVELING AND
CRYING ABOUT WHAT YOU BELIEVE?! DUMMIES!

ANGLE, IN THE BACK OF THE CHURCH.
DANIEL is watching Eli's show...HOLD.

ELI SUNDAY

HALLELUJIAH! IT'S A MIRACLE, LOOK AT HER
WALK! WALK TO ME! WALK TO JESUS! WALK! WALK!

CUT TO:

INT. CHURCH. LATER.

Daniel approaches Eli at the front of the Church. Eli is going over some plans to break the back wall of the church down and add-on...there is some pre-construction work already...FOLLOWERS and a few members of DANIEL'S CREW are there...go about their business as Daniel and Eli speak;

DANIEL

Hello, Eli.

ELI

Daniel.

DANIEL

Eli...we had a tragedy at the well last night.

ELI

Yes I heard...

Eli holds up his hand for silence, and makes a silent prayer to himself, then looks up:

DANIEL

Joe Ghunda was a deeply faithful man and I was hoping you might speak at his burial.

ELI

...Daniel: This accident could have been avoided. It's terrible to think of that drilling well working away up there unblessed --

DANIEL

Yes it could have. These men work in twelve hour shifts and they need their rest. If they don't have it they make stupid mistakes.

ELI

-

DANIEL

They can't have their rest if they're coming here before and after their work to hear your gospel...

HOLD.

DANIEL

And then the well can't produce
and blow gold all over the place.

BEAT.

ELI

...I wish I'd had more time with
Joe Ghunda...more could have been done...

DANIEL

We'd be honored to have you speak at
his burial tomorrow. We can do it at
noon if that's alright with you?

ELI

That would be fine.

DANIEL

Are you planning some renovations?

ELI

I had a vision from the
Holy Spirit that we'd be needing more room...
He explained to me I was to break down this
wall, for his visits would be often -

CUT TO:

INT. THE GROUND. THAT MOMENT

CAMERA is inside the ground where it is VERY QUIET except for
the MUFFLED, SOFT SOUND OF THE DRILL BIT PLUNGING IN THE EARTH,
EATING IT UP AS IT MOVES. (START MUSIC, dense, pedal tones,
suspensful)

WE SEE THE EARTH IN CROSS SECTION. We see the layers of SANDY
CLAY AND SHALE.

The DRILL PIPE eats right through it - moving down -

THE CAMERA takes on a life of it's own and DROPS, REVEALING
LAYER AFTER LAYER OF DIFFERENT TYPES OF ROCK, CLAY, BOULDERS,
GRAVEL, WATER, SALT WATER, AND SHALESTONE THAT LAY AHEAD OF
THE DRILL -

THE CAMERA FINALLY ARRIVES, VERY FAR DOWN, REVEALING THE
OIL WAITING BENEATH ALL THAT DISTANCE.

ANGLE, BACK UP WITH THE DRILL, IN THE MIDDLE OF SHALE.
Something snaps and cracks and breaks and the DRILL IS STUCK.

EXT. DERRICK FLOOR -- THAT MOMENT -- DAY

Daniel and the Workers -- they feel this and there are INSTANT CALLS TO STOP AND HOLD THE WORK --

BEN BLAUT
HOLD! HOLD! WAIT!

Feeling the drill, realizing something has happened down below. HOLD FOR A FEW MOMENTS as this is worked with, then:

BEN BLAUT and DANIEL confer;

BEN BLAUT
We've gotta twist off.

DANIEL
we have to make better time is what we have to do.

BEN BLAUT
we gotta twist off, Daniel.

DANIEL
how far are we?

BEN BLAUT
900 ft.

He nods as if to say, "go ahead."

So begins the process of "twisting off." Which means; THE MEN HAVE TO LIFT EVERY INCH OF THE 900 FT OF PIPE UP AND OUT, UNSCREW IT IN 15 FT. SECTIONS, FOUR JOINTS AT A TIME, "BREAKING OUT," THEY CALL IT, UNTIL YOU FIND OUT WHERE THE "BREAK" IS AND YOU SCREW OFF THE BROKEN PIECE AND THROW IT AWAY, AND YOU GO ABOUT THE REAL HARD PART WHICH IS "FISHING" FOR THE REMAINDER OF YOUR DRILL STEM, DOWN IN THE HOLE.

CUT TO:

EXT. DERRICK - NIGHT.

It's night now and many hours later:

The BROKEN PIECE revealed to the men up top, it FALLS TO THE FLOOR OF THE DERRICK. DANIEL kicks the piece across the floor - and off the derrick -

DANIEL

go fish.

CUT TO:

EXT. DERRICK - NIGHT.

It's a bit later, and the MEN are "fishing" with a device that's like an ice man's tongs, attempting to grab hold of the broken piece and pull it back up..

..the NIGHT CREW comes in to replace the day crew. We have 2 - 12 hour shifts for these workers. The NIGHT FOREMAN is MURGINS and he speaks with DANIEL and BEN who appraise him of the situation.

ANGLE, DANIEL.

He takes a break, off to the side...smokes a cigarette...ABEL comes over, sits down with him;

ABEL

may I sit down, Daniel?

Daniel doesn't say anything...ABEL sits..

ABEL

How much longer will the men be fishing?

DANIEL

You keep fishing until you find the piece.

BEAT.

ABEL

..in your Church of the World,
do you know the word, "backslider?"

DANIEL

ABEL

...sometimes I think if you were to be more honest with the Holy Spirit that some of this misfortune might pass.

Silence.

ABEL

many of the new faces here have joined Eli down at the Church of The Third Revelation - I know you haven't had the time - but I know that to lead a full and fruitful life in His eyes - you must make the time. I know that if Eli were allowed to perform a blessing on this well that it would bear fruit and you wouldn't have to go fishing...but you need to not be a backslider, Daniel. you're on a very bad path.

DANIEL

am I?

ABEL

you don't like the way I raise my children and guide my family - but one day you will see that my faith is stronger than yours.

WITH THAT, ON THE FLOOR OF THE DERRICK, RISING UP AND BEING SUCCESSFULLY FISHED OUT, IS THE BROKEN PIECE.

THE CREW CELEBRATES, SMASHES THE BROKEN PIECE ON THE SIDE OF THE DERRICK, SWEAR IT UP AND DOWN...DANIEL smiles, looks ahead and says:

DANIEL

I think Eli is a lunatic.
And I think you are a weak little man.
And I'm glad to have your land
and to make a living off it where you couldn't. You're lucky the day I showed up here, Abel. So I want you to stay away from me now. go back down to your house and stay there. you'll know when the well comes in.

CUT TO:

EXT. ROAD/NEAR THE BASE CAMP - WEEKS LATER

It's weeks later...

CAMERA holds as MORE TRUCKS with MORE RIGS ROAR past and head around the bend - CAMERA MOVES FORWARD and reveals:

The DERRICK AREA IS NOW TWICE AS POPULATED. MORE MEN have arrived with more equipment, BUILDING THREE NEW DERRICKS UP THE SIDE OF THE HILL...

ANGLE, DANIEL.

CAMERA holds with him. LET THIS PLAY OUT, moving and walking through this HUGE INVESTMENT.

MARY and HW are nearby, playing with each other around the derricks/workers. MARY and HW and DANIEL walk together.

DANIEL

How are my kids? how's my family?

HOLD.

CUT TO:

EXT. SUNDAY DRILLING AREA. AT THE DERRICK.

DANIEL is over-seeing each detail now in the final stretch.

They pull up the drill bit and look at it;

DANIEL and MURGINS and ENGLISH look it over carefully and determine it's time and go about the following very carefully and detailed, this sequence has limited dialogue...just the SOUND OF THE WORK: they have to put down the casing head and "cement" off --

We move from day to night and:

"A JAR," is a tool that strikes HEAVY BLOWS and GETS THE CASING LOOSE, WHICH IS STUCK DOWN BELOW. They're using it to shake the casing loose...

ANGLE, HW, ON THE DERRICK.

Sitting with his legs strapped over the side of the derrick, near the hole -- HW listens to these blows, far down in the earth...watching it very, very carefully...

SUDDENLY AND WITHOUT WARNING;

Out of the earth, like a rocket shoots -- GAS -- with a HIGH SQUEEL AND FORCE, IT IS THIS HIGH SOUND AND INVISIBLE FORCE THAT SMASHES HW'S EAR DRUM and BLOWS HIM TWENTY FIVE FEET IN THE AIR, OFF THE SIDE OF THE DERRICK --

HIS LITTLE BODY RISES IN THE AIR LIKE A RAG DOLL and he can do nothing but fall straight back down to the ground --

SOUND DROPS OUT OF THE ENTIRE SOUNDTRACK. And we watch him watch land, lift his head and look;

STRAY TOOL PIECES AND WOOD SHARDS from the Derrick that have been flung in the air come SLAMMING INTO THE GROUND ALL AROUND HIM, LODGING DEEP INTO THE SURFACE.

THE DERRICK.

It blows WATER FOR A QUICK BLAST, THEN, OIL. IT IS SUDDENLY BLACK EVERYWHERE.

ANGLE, DANIEL. SOUND COMES BACK WHEN WE ARE WITH HIM.

He has not seen what has happened to HW. He is busy trying to deal with the GUSHER. He is now covered in OIL -- THEN:

DANIEL

LIGHTS OUT! LIGHTS OUT! EVERYONE LIGHTS OUT.

But it's too late -- SOMETHING SPARKS THE DERRICK.

In one, two, three: THE DERRICK CATCHES TO FIRE AND ALL THE OIL BECOMES A FLAME. It's as if a FLAME THROWER is coming up from under ground.

This catches to the oil that's spilled all around. BLACK SMOKE FILLS THE AIR.

ANGLE, HW. SOUND DROPS OUT AGAIN. SILENT WITH HIM.

He watches the FIRE coming straight towards him.

He is unable to move. in shock. it comes straight at him --

AT THAT MOMENT, he is SCOOPED up by a WORKER.

ANGLE, DANIEL

is running for dear life, with everyone else away from the FIRE.

THE FOLLOWING IS WHAT HAPPENS AND WILL BE WORKED OUT IN DETAIL;

DANIEL and THE MEN CONGREGATE AT THE BOTTOM, SAFE DISTANCE AT THIS MOMENT FROM THE FIRE. Everyone checks on everyone being OK - everything seems fine.

DANIEL instructs THE MEN that they have to dig a tunnel, as close as possible to the FIRE AND INSERT DYNAMITE TO SNUB OFF THE GUSHER. HE ALSO CALLS FOR WATER TO BE POURED ON THE MEN WHO WILL SET UP BOILERS AND RIG LINES...DETAILS TED. ONCE A PLAN IS SET IN MOTION, WE FOLLOW DANIEL OVER:

ANGLE, HW.

DANIEL comes running over to him, starts to speak;

DANIEL

You alright? You alright?

GODDAMIT TALK TO ME. WHAT'S WRONG?

WHAT HAPPENED? SPEAK. TELL ME.

They boy is crying now and can't seem to make a SOUND. HE LOOKS AT DANIEL, AND WE HEAR NOTHING.

DANIEL scoops him up and carries him down to safety at THE MESS HALL/BASE CAMP...MEN SCRAMBLE TO PREPARE THE BATTLE WITH THE GUSHER.

CUT TO:

INT. MESS HALL. THAT MOMENT

DANIEL brings him in, sets him down, looks over his body to see it's all put together, HW is starting to loose it and go crazy;

HW

I CAN'T HEAR MY VOICE. I CAN'T HEAR MY VOICE.
DADDY, I DON'T WANNA, I CAN'T HEAR MY VOICE.

DANIEL

You're alright. You're alright. Just calm down.

HW

AAAAHHHHHHH. I CAN'T HEAR, PLEASE.
PLEASE. PLEASE.

DANIEL cannot calm him down...He tries to settle him...

DANIEL

STAY HERE. YOU STAY HERE. WAIT FOR ME HERE.

BASE CAMP FAMILIES are coming in here for SAFETY. DANIEL INSTRUCTS THEM TO WATCH AFTER HW AND KEEP HIM.

ANGLE, FROM HW'S POINT OF VIEW. We hear absolutley nothing. DANIEL leaves, HW follows, clinging, screaming. DANIEL pushes him down and goes back outside -- THE FAMILIES HOLD HIM BACK.

CUT TO:

EXT. BASECAMP -- THAT MOMENT

DANIEL exits, CAMERA stays with him and he moves to SPEAK WITH THE MEN AND BATTLE THE FIRE.

WE WATCH, OVER THE COURSE OF MANY HOURS, THE STRUGGLE TO CONTAIN THE FIRE. DETAILS WILL FOLLOW:

THE MEN begin to dig a shaft as close to the fire as they can get. One man will run in, chop a few strokes with a pick, then flee, then another man will do the same as they try to dig closer and closer.

There is a HOSE that BEN is working, hitting the fire/oil and turning it to steam to help cool off near the digging area --

They get down below the surface of the ground with the hole, getting as close as they dare.

DANIEL and MURGINS take DYNAMITE and make their way to the well, very carefully. THEY GET THERE AND SET THE DYNAMITE IN THE HOLE.

ONCE THIS DYNAMITE IS SECURE, EVERYONE READIES AND GATHERS AROUND THE LINE AND DYNAMITE BOX.

Daniel gives the call to blow it.

ANGLE, A WORKER.

He PUSHES DOWN ON A HANDLE -- ON THE BOX -- AND THEN:

THE DYNAMITE EXPLODES. THERE IS A BURST OF FLAME FROM THE SHAFT. AND THE GEYSER OF OIL THAT WAS RUSHING OUT OF THE WELL IS SNUBBED OFF IN AN INSTANT. The tower of oil drops and explodes a little bit more -- then stops completely.

The river of fire is still flowing down the arroyo -- this will burn itself out.

ANGLE, HW. IN THE BASECAMP. SOUND IS STILL OUT.

He is speechless and stunned and in shock. FAMILIES GATHER AROUND HIM, HOLD HIM, ETC.

ANGLE, DANIEL

he's all smiles, he is a Man gone crazy in happiness.
He sees JAKE COFFEY nearby, looking panicked.

DANIEL

WHY DO YOU LOOK SO GREEN, JAKE?

COFFEY

THE WELL IS RUINED.

DANIEL

JAKE:

WE'VE GOT AN OCEAN OF OIL UNDERNEATH
YOUR FEET AND NOT A SOUL CAN GO NEAR
IT BUT ME. LIGHT A CIGAR ON THAT FIRE.
IT'LL BURN ITSELF OUT.

CUT TO:

INT. PLAINVIEW COTTAGE. NIGHT, LATER.

Daniel rocks HW in his arms, back and forth. The boy is crying
and crying, hysterical.

HW

I can't hear my voice. I can't hear
my voice, daddy. daddy, please make
me hear my voice. I don't want this.
I don't wanna.

Daniel whispers in his ear, over and over. HOLD.

DANIEL

I love you, I love you my boy. it's alright.
listen to me if you can: you'll be fine.
a-b-c-d-e-f-g-h-i-j-k-I love you I love you.
1-2-3-4-5-6-7-8-9-10-11-12-13-14.....

FADE OUT as he continues. HOLD IN BLACK, THEN:

CUT TO:

INT. PLAINVIEW COTTAGE. NEXT DAY.

A scene that shows a LOCAL DOCTOR brought in by Daniel, attempting to look HW over. HW is very very angry. He is screaming and crying and kicking the Doctor away. Daniel tries to hold him down and calm him. The Doctor is kicked by HW again and again.

Fletcher nearby. This is a real mess. More details TBD.

FADE OUT, HOLD IN BLACK, FADE IN:

INT. PLAINVIEW COTTAGE. ANOTHER DAY.

HW is asleep. Daniel sits at the breakfast table, tired, worn out. Fletcher and a few others are there and they go over some work details regarding the building of a STORAGE RESERVOIR.

There is a PLAN, ROUGH DRAWING poured across the table. Discussion of hiring local farmers and their ploughs to help grade the land for the reservoir.

They go over the plans for MORE DRILLING to occur up the hill. This is all agreed upon, then:

DANIEL

Who do we know in San Francisco
or in Los Angeles that would
work with - we can - someone
- a teacher? How can you figure
out that - call - what's his name?

FLETCHER

Bob Brodie in San Francisco.

DANIEL

Call Bob Brodie and get someone down here.

DANIEL sits alone after everyone has left.

He walks into the bedroom, where HW is lying awake in bed. DANIEL kneels down in front of him.

DANIEL

can you hear me?

CAN YOU HEAR ME?

He points to his mouth, HW just stares.

DANIEL

I'm going...I have to go and see about the rigs...

Do you understand?

I can't stay here with you all day,
I have to take care of our bussiness.

our work. the wells.

I can't do this all day.

No.2 has it's casing down and I have to
see to it...

Daniel is frustrated...He gets himself a change of clothes,
cleans up and LEAVES.

CUT TO:

INT. DANIEL'S OFFICE/BASECAMP. ANOTHER DAY.

Daniel is sitting with a woman, a TEACHER/SUPERINTENDENT named
FANNIE CLARK (30s) who has been brought down to speak with
Daniel and help with HW.

Through the scene we HEAR ALL THE NOISE FROM OUTSIDE, DRILLING,
MEN, ETC.

TEACHER

Can he read?

DANIEL

...No...

TEACHER

does he know a few words?
to read - are their words that
he can recognize?

DANIEL

I don't know.

TEACHER

did he go to school?

DANIEL

He's smarter than any child
you've ever met.

TEACHER

Our facility -

DANIEL

I don't want him to go anywhere,
I want you to come here.

TEACHER

The school that we have in San Francisco has other children and that would be a very good place for him. He can be with other children and we have six other teachers.

DANIEL

I will build you a school here and you can bring all the children down. I'm offering to build you a school that's anything you want it to be.

TEACHER

Yes, but, these children have families in San Francisco.

DANIEL

We'll bring their families. We can build a school that is the best in this State. In this country. You're the best teacher they say, so why don't you have your own school?

TEACHER

I live in San Francisco.

DANIEL

Not anymore. I'll have a temporary school built in one month and once you're here we can make plans for a larger facility to be built within one year. I'll pay you two thousand dollars a year in salary and build you a home as well. Does this sound fine to you?

TEACHER

No it doesn't. You need to send your son to San Francisco if you want him to learn how to deal with his affliction. He needs to go to school.

DANIEL

yes or no?

TEACHER

No, sir.

DANIEL

I'm only going to ask you once.

TEACHER

You already have. Building a school here may be better for you but it's not better for you boy.

DANIEL

Well then get out of here. get out. I'll have someone get you back to San Francisco.

TEACHER

You don't want me to see him?

DANIEL

No.

TEACHER

I've come a long way because you asked for me personally and Mr. Brodie suggested -

DANIEL

That's all over. Someone will get you back to San Francisco, I'm wasting my time with you right now if you don't take my offer - I have work. I have important work.

CUT TO:

INT. A GIANT RESERVOIR UNDER CONSTRUCTION -- DAY.

Daniel, Fletcher, et al, standing in the middle of A GIANT RESERVOIR that's half built. The ground has been graded and flat in a large, 400 ft. diameter arena. and about 30 ft deep. They have torn into the land as a place to dump the oil.

Daniel looks it all over with Fletcher and the boys.

Across the way, into the reservoir, comes ELI SUNDAY.

...He makes the very, very long walk, comes straight up to Daniel and says:

ELI

When do we get our money, Daniel?

Daniel looks at him. Walks up close and SLAPS ELI STRAIGHT ACROSS THE FACE. Eli is stunned. (reminder: eli is 15 years old)

He SLAPS HIM AGAIN, WITH OPEN HAND, STRAIGHT ACROSS HIS FACE. Eli starts to well with tears from the FORCE OF THIS BRUTAL SLAP.

HOLD. Everything is still for a moment. He SLAPS HIM AGAIN. Eli moves back, goes down to his knees.

DANIEL

aren't you a healer and a vessel
for the holy spirit? When are you
coming over and make my son hear again?
CAN'T YOU DO THAT?

ELI

You should have let me bless the well,
this wouldn't have happened to him -

HE SLAPS ELI AGAIN, STRAIGHT ACROSS THE FACE.

ELI

you shouldn't have done that--

He SLAPS HIM AGAIN. Everyone is standing around. Silenced.

ELI

You owe the Church of the Third
Revelation five thousand dollars
as part of the arrangment that we made.

DANIEL

I'm gonna make you leave here and bury
you under ground, Eli. get away from me.

ELI

you'll learn soon enough --

He SLAPS HIM AGAIN. HOLD.

ELI

You've got something else coming to you.

Eli leaves. HOLD, THEN:

CUT TO:

INT. SUNDAY RANCH. NIGHT.

CAMERA holds a MEDIUM CU. ON ELI. his face is red and bruised from the beating he took from Daniel. OC we hear the sounds of the family eating, small talk. CAMERA sits with Eli and watches his face start to turn and scowl towards ABEL. FINALLY:

ELI

You are such a stupid man, Abel.

REVERSE, THAT MOMENT, ABEL. He looks across the table at his son.

ELI

You've let someone come in here
and walk all over us.
You've let him in and do his work
here and you're a stupid man for
what we could have had. Nothing
but goats and rocks and all the time
we were rich.

ABEL

I followed His word, Eli. I've tried --

ELI

you didn't do anything but sit down.
You're lazy and you're stupid.

(beat)

Do you think God is going to come down
here and save you for being stupid? He doesn't
save stupid people, Abel.

Eli PUSHES THE TABLE IN FRONT OF HIM AND SLAMS IT TOWARDS ABEL,
PUSHING IT BACK AND PINNING HIM AGAINST THE WALL.

ELI JUMPS UP, MOVES TOWARDS HIM, ABEL IS TERRIFIED.

ELI

I WILL TEAR YOU APART FOR WHAT YOU'VE DONE.
YOU STUPID MAN. YOU STUPID, SMALL MAN.

He SLAPS his Father across the face.

ABEL

Son, stop this please. please.

ELI

How did he come here? Do you want to know?
I KNOW. I HAVE SEEN THIS IN A VISION.
It was your stupid son. It was Paul who
told him to come here. I know it. He told
him to come here and he told him what he could
take you for. He went to him and he said,
"My stupid, weak father will give away
his lots - go and take him - " and you let
it happen from your stupid son to his stupid
father.

CUT TO:

INT. BAR/ISABELLA COUNTY. NIGHT

In the midst of a very drunken, loud evening in a BAR in
Isabella County is DANIEL. He is drunk, off to the side a bit,
enjoying things from a slight distance.

There is a LOCAL VIXEN WOMAN who walks over to him and takes
a seat near him. HOLD.

CUT TO:

INT. SUNDAY HOUSE. THAT MOMENT.

HW is being taken care of by MOTHER SUNDAY and MARY and RUTH.
She is feeding all of them.

ANGLE, MOTHER SUNDAY.

She pours a bit of whisky again into a small cup of goat's milk.

She then takes this and sets it in front of HW to drink.
He does. Mary and Ruth try to talk to him.

CUT TO:

INT. BAR/ISABELLA COUNTY. THAT MOMENT.

Daniel is speaking with the VIXEN WOMAN. She is putting her hand on his crotch. He is drinking.

FLETCHER, nearby, keeps half an eye on this.

CUT TO:

INT. SUNDAY HOUSE. THAT MOMENT.

HW has finished drinking the milk and is clearly feeling sleepy - his eyes are getting heavy and dulled...he falls asleep.

ANGLE, BEDROOM.

Mother Sunday carries HW into bed and places him down, covers him with a sheet.

CUT TO:

EXT. ALLEY WAY. ISABELLA COUNTY.

DANIEL is in a safe, dark, quiet place, he is on his knees and has his head buried inside her legs, leaning her up against a wall. HOLD.

He finishes and then he gives her some money.

He fixes his hair, wipes sweat from his face with a rag from his pocket and leaves.

FADE OUT, CUT TO:

EXT. TRAIN DEPOT/NEAR LITTLE BOSTON. ANOTHER DAY.

A TRAIN has just arrived and PEOPLE are pouring out...lots of new people/new atmosphere around...CAMERA stays BEHIND A FIGURE, IN SHILOUETTE as it steps off the train.

CAMERA follows behind this young MALE STRANGER (30s) as he makes his way through the platform -

We WATCH with him as huge BARRELS OF OIL are waiting, ready to be loaded onto the train that has just arrived. They are driven by teams of horses - FLETCHER is here, helping guide this operation and negotiating/arguing with STANDARD OIL MIDDLE MEN about PRICING AND TRANSPORTATION COSTS.

The MALE STRANGER walks, looks, then heads away from the depot, towards Little Boston --

CUT TO:

EXT. DRILLING AREA -- DAY

It's mid-day now and hot. The STRANGER walks through the derricks and the drilling and the activity. He looks around...looks around...

THE RESERVOIR is HALF FULL OF OIL at this point and the THIRD DERRICK IS NOW PRODUCING

FOUR OR FIVE OTHER DERRICKS ARE UNDER CONSTRUCTION AND THE LABOUR HAS DOUBLED. IT IS A CIRCUS.

CUT TO:

EXT. PLAINVIEW COTTAGE. DAY.

CAMERA is behind Daniel as he walks towards his cottage...He gets closer...sitting out front of the house, waiting...is the STRANGER.

Daniel notices him and he stands...

DANIEL

Can I help you?

STRANGER

Daniel?

DANIEL

Who's that?

STRANGER

My name is Henry.

DANIEL

yeah?

HENRY

I'm Henry.

Daniel arrives and they stand with each other.

DANIEL

what can I do for you?

HENRY

I'm Henry Plainview...I'm from Fond du lac.

Daniel is quiet.

HENRY

I'm your brother from another mother.

BEAT.

HENRY

Patrick is my father.

DANIEL

who are you?

HENRY

I'm Henry.

DANIEL

Who's your mother?

HENRY

Marion Brands. I'm from Fond du lac,
Wisconsin. I'm our father...I was born
five years after you...I read about you
in the papers. about your gusher.
I've come a long way to see you.

DANIEL

how do I know this?

He reaches in his napsack and gives Daniel some IDENTIFICATION
PAPERS. Daniel looks it over, looks him over, gets very
emotional. HOLD.

DANIEL

How old are you?

HENRY

I'm thirty eight.

DANIEL

You're coming from there? Where? Where
are you coming from?

HENRY

No - no. I haven't been there in years.
...coming from New Mexico.

DANIEL

Who are my sisters?

HENRY
Annabelle and Eleanor.

DANIEL
And what about my mother, what's my
Mother's name?

HENRY
Willa.

BEAT. Daniel is a bit shaken.

HENRY
Our father kept this secret...but I was
told and many people knew...Daniel...I know
it's strange but I've been waiting my whole
life to see you again...

BEAT.

HENRY
you never knew of me?

DANIEL
Who lived next door to us in Fond du Lac?

HENRY
The Rintoul's.

BEAT. Daniel is stunned and moved.

HENRY
The Siecle family had the other
home near where you lived...I'm Marion
Brands and Patrick Plainview's son.

DANIEL
come inside.

He reaches for Henry's hand and shakes it...then give way to
hugging him...He holds his head and looks at his face and his eyes
and sees something...Henry speaks;

HENRY
Daniel: I'm starving.

CUT TO:

INT. PLAINVIEW COTTAGE. DAY. LATER.

Henry is eating ferociously from a meal set out in front of him at the breakfast table. Daniel sits with HW on his lap.

WE WATCH HENRY SPEAK AND EAT IN SILENCE FROM HW'S POV.

CU. HW. watching him.

BRING SOUND BACK TO HEAR:

HENRY

I've read about you in the papers.
and I came as soon as I could.

DANIEL

Do you know if our Father, if
Patrick is alive or dead?

HENRY

I don't know.

DANIEL

My mother?

HENRY

I don't know.

DANIEL

What about your mother? Marion?
She was the teacher. The school teacher.
I'm not wrong?

HENRY

That's right.

DANIEL

Is she alive or dead?

HENRY

She's dead.

DANIEL

Where are you coming from?

HENRY

From New Mexico.

DANIEL

Yes, I know, but from where?

HENRY

Silver City. I've been there for two years.

CUT BACK TO HW. AND THE SOUND DROPS OUT. WE WATCH HIM WATCH
HENRY EAT AND TALK EAT AND TALK. HOLD, THEN BACK TO CONVERSATION
WITH SOUND:

HENRY

I was trying drilling of my own
for years. wildcatting in texas and
louisiana. I worked at Spindletop.

DANIEL

Anything that produced?

HENRY

No. not like you. not like your
success.

DANIEL

Are you married?

HENRY

no. I spent time in jail. I had a
stretch of very bad time. had
nothing and was picked up in
louisiana. I worked on a chain
gang for six months. building
roads. that was a very hard time.
Are you married?

DANIEL

What were you in jail for?

HENRY

Believe it or not, for all the terrible
things that I'd gotten myself into,
when they picked me up I hadn't
done anything. but I've done my share
of things that shouldn't be talked about.

DANIEL

Have you ever thought about going back home?

HENRY

Yes. have you?

DANIEL

No.

BACK TO HW watching with no sound as DANIEL talks...He looks HARD AT HENRY. HOLD. BACK TO DANIEL with HW on his lap. SOUND BACK;

DANIEL
I have my own family now.
And my own concerns.

CUT TO:

INT. PLAINVIEW COTTAGE. LATER.

HW has fallen asleep in a chair. DANIEL picks him up, puts him in bed, and then quietly slips out of the house with Henry.

CUT TO:

EXT. DERRICK AREA. LATER.

CAMERA is with DANIEL and HENRY, walking among the DERRICKS and the WORKERS on the night shift.

THREE MORE DERRICKS ARE UNDER CONSTRUCTION.

DANIEL introduces him to some of the MEN;

DANIEL
"please say hello to my brother, Henry."

"This is my brother, Henry, from Fond du Lac, Wisconsin."

"My Brother..."

ANGLE, DANIEL AND HENRY. LATER.

HENRY is sitting, DANIEL is walking around DERRICKS PUMP in the B.G. They talk;

DANIEL
What did my Mother know?

HENRY
I don't know.
I don't know if she knew and looked the other way...if she never knew.
I knew before our Father told us.

DANIEL
How?

HENRY

I worked for Winchell Hedrick,
do you remember?

DANIEL

yes.

HENRY

He had always treated me like a son.
And he hated Patrick...
Winchell told me because he probably thought
I would turn on him as a bastard...
but I went and found him and loved him
even more. To know my Father.
...we would meet a lot...in secret...he never
turned me away.

HENRY

Why did you leave?

DANIEL

I worked for Geological Survey and
went to Kansas...I couldn't stay there.
I just couldn't...it's hard to explain
myself.

HOLD ON DANIEL.

DANIEL

are you angry?

HENRY

...about what?

DANIEL

are you envious? do you get envious?

HENRY

I don't think so.

BEAT.

DANIEL

I have a competition in me.
I want no one else to succeed.
I hate most people.

HENRY

That part of me is gone...working and
not succeeding - all my failures has
left me - I don't care as much -

DANIEL

...if it's in me, it's in you...

(beat)

There are times when I look at people
and I see nothing worth liking.

BEAT. HOLD, THEN:

DANIEL

Don't you want to succeed?

HENRY

I used to dream and go after a success
like yours...now I just want to survive.
I don't have the dedication to things
that I once had.

(beat)

...I just don't feel that way...

DANIEL

You're being lazy. that's what it is.
and you don't have to be.

I've worked people over and gotten what
I want from them and it makes me sick;
Because I see that all people are lazy.

They're easy to take...

I've been able to make people think things
that they didn't want to take...but I have...
and it's just gotten me sick of them all.

I want to make enough money that I
can move far away from everyone.

HENRY

What will you do about H.W.?

DANIEL

I don't know. I hope it's temporary.
Does your sound come back to you?
I don't know. Maybe no one knows that.
A doctor might not know that.

BEAT.

DANIEL

I see the worst in people.

I don't need to look past seeing them
to get all I need.

I want to rule and never, ever explain myself.

I've built my hatreds up over the years,
little by little, Henry..

..to have you here gives me a second
breath..I couldn't keep doing this
on my own...

LONG, LONG DISSOLVE TO:

EXT. DERRICKS -- MORNING.

HW is sitting and watching the OIL FIELDS and all the WORK.

He WATCHES as DANIEL and HENRY talk with MURGIN's the foreman,
and do some work on the derrick.

DANIEL exits and leaves HENRY to over-see something.

CU. HW's face.

ANGLE, DERRICK NO.1

HW looks around the CHARCOAL REMAINS of the first derrick,
looking at the massive CHUNK OF EARTH that's missing.

CUT TO:

INT. PLAINVIEW COTTAGE - NIGHT.

Daniel and Henry are asleep in two rooms...

ANGLE, HW.

he is awake...he walks to Henry's room...and TAKES OUT A SMALL SAMPLE BOTTLE OF CRUDE OIL...letting it POUR OUT...making a trail along Henry's room...back into the living room...and kitchen...

CU. HW

in the kitchen...he takes some MATCHES...and he lights it...sets it to the OIL...WHICH TAKES OFF LIKE A ROCKET, ON FIRE.

CU. HW watches the fire.

CU. DANIEL.

SMOKE starts to drift into the close up...across his face...slowly, the FRAME fills with DARKER SMOKE...and the FLICKER of a FLAME is visible on his face.

ANGLE, THE CURTAINS IN THE MAIN ROOM.

CAMERA holds tight on the cloth...FLAMES come in from the bottom of the FRAME...and engulf the curtains.

ANGLE, H.W.

he is sitting on the floor, with matches, setting the curtains and various pieces of FURNITURE ON FIRE.

ANGLE, HENRY.

HE BOLTS out of bed, into the next room --

HE SEES H.W. SITTING IN THE MIDDLE OF THE FIRE, AND KNOCKS THE MATCHES FROM HIS HAND, SCOOPS HIM UP, AND HEADS FOR DANIEL'S ROOM, HOLDING A KICKING AND SCREAMING H.W. UNDER HIS ARM LIKE A DOLL.

IN THE BEDROOM.

HENRY BANGS THE DOOR OPEN, Daniel, is out cold.

HENRY

DANIEL. DANIEL.

Daniel wakes, sees this.

HENRY

COME, COME, WAKE UP AND LEAVE RIGHT NOW.

They all head out, through FLAMES --

CUT TO:

EXT. PLAINVIEW COTTAGE. NIGHT. THAT MOMENT.

They're outside as the cottage RIPS UP IN FLAMES, DANIEL
HOLD H.W. by HIS ARMS AND SHOUTS IN HIS FACE;

DANIEL

WHAT ARE YOU DOING? WHAT ARE YOU DOING TO ME?
SPEAK. SPEAK. I KNOW YOU CAN HEAR ME! SPEAK UP.

GOD DAMMIT. GOD DAMMIT.

WHAT ARE YOU DOING TO US?

WHAT ARE YOU DOING?

The PLAINVIEW COTTAGE BURNS.

CUT TO:

EXT. TRAIN DEPOT. LITTLE BOSTON. DAY.

Daniel and HW are walking together. Both dressed for a trip.
They board the train.

CUT TO:

INT. TRAIN. MOMENTS LATER.

Daniel and HW sit on the train, in a PRIVATE RAIL CAR just
for them...waiting for it to leave. Daniel is clearly hiding
something and fighting back emotions.

He HUGS HW very tight. kisses his head over and over
and over again.

HOLD. HW looks up at him. Daniel says and tries to communicate;

DANIEL

I'll be right back. I'm going
to go to talk to the conductor.
I will be right back. you stay here.
you stay here?

HW nods some sort of approval. Daniel leaves. HOLD with HW.

For a very long CU. we hold on HW's face as he sits. SOUND drops
out slowly...

...the TRAIN starts to move a little. HW gets up and looks out the
window...

HIS POV.
Daniel is walking away from the TRAIN DEPOT.

ANGLE, DANIEL.
CAMERA leads him as he walks away.

ANGLE, HW.
starts to go crazy and scream for his Father and moves to run off the train -

BUT IS GRABBED by FLETCHER, who is there to take hold of him and calm him down.

THE TRAIN STARTS FORWARD.

HW
NO. NO. NO. NO. NO. NO.

FLETCHER holds him as tight as he can as he kicks and screams.

CU. DANIEL.
as the train leaves in the b.g. He keeps walking. HOLD THIS VERY LONG WALK AWAY, as the train leaves.

CUT TO;

INT. TRAIN -- MOVING.

CAMERA holds on FLETCHER and HW travelling in the private rail car. FLETCHER is holding HW and calming him down, petting his head, speaking softly to him.

CU. FLETCHER as he does this.

CUT TO;

INT. MESS HALL. NIGHT.

Daniel and Henry together, drunk. Sitting and talking.
Daniel is nodding off. So drunk he can't keep his eyes open.

DANIEL
He's not my son. He's not even my son.

HENRY
What do you mean?

DANIEL
He's not my son.

He begins to break down, holds his crotch, looks down;

DANIEL

...my cock doesn't even work how'm
I gonna make a kid?

does yours work Henry?

did our Father pass that along?

HOLD.

DANIEL

I asked you a question...

HENRY

...when I'm lucky.

Daniel passes out. Henry picks him up and carries him off.

CUT TO:

INT. MASONIC HALL/ISABELLA COUNTY - DAY.

It's days later. This is a nice meeting room in the county seat of Isabella. There is a table, some chairs in a private meeting place in the local Masonic Hall.

DANIEL and HENRY enter into a meeting room, dressed and clean.

Inside this meeting hall, waiting for them are two MEN (40s) J.J. CARTER and H.M. TILFORD. They are with Standard Oil Company.

They all shake hands, old friends, competitors, say hello, sit down.

TILFORD

how's your boy?

DANIEL

thank you for asking.

TILFORD

is there anything we can do?

DANIEL

Thanks for asking is enough.

TILFORD

So: What are your plans?

DANIEL

is this about buying up my tracts here?

TILFORD

yes.

DANIEL

The cable said it was about my Coyote Hills lease.

TILFORD

We'd like that too.

DANIEL

What's your offer for Coyote Hills?

TILFORD

We'll offer 150,000.

DANIEL

That's a deal...but I keep my rigs.

TILFORD

With 150,000 you can buy as many rigs as you like.

DANIEL

I like my tools best. They're made for me and they work best for me.

TILFORD

We're not going to re-spud and build new derricks and risk ruining the well.

DANIEL

That part I'm not interested in.

TILFORD

then it's 100,000.

DANIEL

fine.

BEAT.

DANIEL

what? what's next?

TILFORD

You have 11,000 acres in Little Boston.
You have one proven well that
was damaged --

DANIEL

it wasn't. and I have three wells proven,
you haven't been paying attention. It's
three proven wells.

TILFORD

We'll make you a millionaire
from one minute to the next while
you're sitting here.

BEAT.

DANIEL

What else would I do with myself?

BEAT.

TILFORD

are you asking me?

DANIEL

what else would I do with myself?

TILFORD

Take care of your son.

DANIEL

-----?

TILFORD

I don't know what you would do.

DANIEL

If you were me and Standard offered
to buy what you had for a million
dollars ---- why? So why?

TILFORD

you know why.

DANIEL

tell me why.

TILFORD

are you gonna enter the refinery bussiness?
Are you gonna build a pipeline, Daniel?

DANIEL

Maybe I will. It's only eighty
six miles over the hills to the ocean
and Union Oil's refinery...so what's to
stop me? The prices that you set on barrels -

TILFORD

-- We don't set the prices --

DANIEL

- of course you do. And your shipping
costs are choking me...you don't set those?

So tell me why...

TILFORD

Because you have to. You've got more
oil underneath your feet than you can
handle. We all know how strong you are,
but it's too big for one outfit.
it's time for us to take over and let
you move on. you're a great wildcatter,
you're not a company man.
let us take it from here and make you rich.

BEAT. There is silence for a very long time...VERY LONG TIME.

DANIEL

Did you tell me how to run my Family?

TILFORD

it might be more important
for you now that you've proven
the field and we're offering to
buy you out.

BEAT_____

DANIEL

One night...I'm gonna come
inside your house, wherever you're
sleeping...and I'm gonna cut your throat.

TILFORD

what? what are you talking about Daniel,
have you gone crazy? --

DANIEL

-- did you hear what I said?

TILFORD

-- yes, I did, why are you saying it?

DANIEL

You Don't Tell Me About My Son.

TILFORD

-- why are acting crazy and saying you're
gonna cut my throat?

CARTER

Daniel, what is this? get ahold of yourself.

TILFORD

We're not telling you anything. I'm sorry
if you're offended. I want you
to be reasonable.

Daniel stands up. Henry does the same.

DANIEL

You'll see what I can do.

Daniel and Henry exit.

CUT TO:

INT. DANIEL'S BASECAMP OFFICE. DAY.

CU. MAP OF THE AREA.

a finger comes into FRAME and moves from the PLAINVIEW AMERICA LAND...traces a path...TO THE NEXT PARCEL WHICH IS MARKED: BANDY...it continues on, through MOUNTAINS, to the next parcel marked: B.L. HARPER AND SONS, then SAN LUIS OBISPO COUNTY, then UNION OIL LAND...and then THE PACIFIC OCEAN.

DANIEL is with AL ROSE and JAKE COFFEY and HENRY discuss a route for a PIPELINE. (more details tbd.) They look at the map and confer;

HENRY

Why is there no lease on this Bandy property?

AL ROSE

We had tried...and he wasn't interested.

DANIEL

...why doesn't an eighty year old man want to lease his land and get rich?

AL ROSE

I can speak with him about right of passage for a pipeline...he might be open to that if it's...

DANIEL

-- If you couldn't do it then, what makes you think you could do it now? Huh? Al?

(to Henry)

We'll have a visit with him.

FLETCHER enters, back from his TRIP. He says hello to the men and sits to join the conversation. DANIEL regards him, they share a look, then;

CUT TO:

INT. FLETCHER'S HOUSING. NIGHT -- DAYS LATER

Daniel is speaking as he packs a bag, in a bit of a trance,
otto scene; Fletcher is back from his trip with H.W.
They commiserate;

FLETCHER

How much did they offer?

BEAT. No answer.

DANIEL

It's the irony of fate that they have
to come knocking isn't it? trying to
buy up what we've done - they should
scratch around in the dirt like the
rest of us - you want to just let them
come in here and buy up what we've worked
so hard for? let them scratch like the rest
of us --- we'll do it this way and
we won't have to grovel.

BEAT. SILENCE. THEN:

DANIEL

That stupid woman should have let us
build a hospital here...how big is his room?

FLETCHER

He shares a room with another boy.

DANIEL

What boy?

FLETCHER

His name was Ballard. he was older,
about twelve - he's been there for a year.

DANIEL

how big is the room?

FLETCHER

small. it's a small place, six by eight.

DANIEL

That woman should have listened to me.
we could have built them something
better..

BEAT.

FLETCHER

Daniel: How much do you know about Henry?

DANIEL

uh-huh.

Daniel's face changes a bit.

FLETCHER

Let me send someone to Fond Du Lac
to see your family and ask --

DANIEL

Do you really think I wouldn't know
my own brother--?

That I would be taken like that?

(beat)

are you envious?

FLETCHER

yes.

DANIEL

We've worked together for a long
time, Fletcher. But you're not my brother.
and that might make you envious.

FLETCHER

This is my bussiness as well and
it's only that...what's best for the work...
for the safety of all our work, there's
no harm in contacting Fond du Lac and your
family --

DANIEL

Don't talk anymore about it or
do that, to talk to them...
He's my brother. That's it.

BEAT.

FLETCHER

What to do about Eli?

DANIEL

Nothing. Eli's a child.

FLETCHER

He's dangerous. Did you know he's raising money --- to find the Arc of the Covenant...? and most of our men are down at his Church.

DANIEL

I hope he finds it.

FLETCHER

I think we should pay him something.

BEAT. Daniel is starting to look a bit more crazy by the moment...

DANIEL

That stupid woman should have taken our offer to build a hospital. Stupid.

Daniel sits down.

DANIEL

I should bring young Mary along on this trip...it might help make a good show for Union and getting right of passage on the pipeline...a stronger show of family is always more succesful...

Fletcher looks at Daniel...

CUT TO:

EXT. BASECAMP. DAY.

THREE HORSES are being SADDLED and OUTFITED with CAMPING SUPPLIES, GEAR and HUNTING WEAPONS by a WORKER...getting ready for Daniel's journey...

ANGLE, CU. CRUDE OIL SAMPLES.

are loaded into jars that are wrapped for safety and loaded into POUCHES on the horses. There are FOUR SAMPLE BOTTLES with markings for the different gravity of the crude.

DANIEL and HENRY get themselves up on the HORSES and prepare for their journey...

ANGLE, DANIEL.
He rides down to the Sunday ranch.

ANGLE, SUNDAY HOUSE.
Out front, with ABEL, MOTHER SUNDAY, MARY and RUTH are working a small garden that has started to grow. Daniel rides up;

DANIEL
Mary, would you like to come for a camping trip? We're riding horses through the mountains and I want you to come with us.

Mary becomes quiet and shy suddenly and moves over closer to Abel.

DANIEL
Mary...we're going over to the ocean.

MARY
I don't want to go with you.

Daniel gets down off the horse and Mary clings behind Abel.

DANIEL
I want Mary to come with me for a few days. I'm riding through the mountains over to the sea and I want her with me.

ABEL
She doesn't want to go. She just told you.

BEAT. Daniel looks to Ruth;

DANIEL
Ruth? would you like to go riding horses with me?

RUTH
yes.

MOTHER SUNDAY
No she won't go.

Daniel steps up close to Abel, Mary behind;

DANIEL
I'll give you an extra three dollars a month in your trust account.

ABEL

DANIEL

This is a one time offer on your allowance, Abel, you should take it and let Mary come with me for a few days.

MARY

go away.

DANIEL

Mary - who gave you that dress? who brought in money and good food for you? do you know that it was me? I want to take you to see the ocean and you can help me with my work.

MARY

go away, devil.

DANIEL

no, no. Not Devil. did Eli tell you that? Eli is the devil. I am good and I've helped you be happy--so come with me now Mary. I have important bussiness and you can help me. you can be my partner.

HOLD this very uncomfortable, tense moment--DANIEL gets back on his HORSE. HE HEADS BACK TOWARDS THE BASE CAMP, JOINS UP WITH HENRY--

...AND THEY HEAD FOR THE HILLS.

CUT TO:

EXT. BANDY'S LAND. DAY.

DANIEL and HENRY ride along a ridge that survey's down onto BANDY'S TRACT. This is the place with the PIGS and the SULPHUR that they came to earlier.

ANGLE, DANIEL.

He looks it over as he rides--continues on, DRIVING WOOD STAKES WITH MARKERS INTO THE GROUND AS THEY GO, SIGNALING A ROUTE FOR THE PIPELINE.

CUT TO:

ANGLE, MOUNTAIN TOP/PASS. DAY.

CAMERA BOOMS UP ABOVE THEM, looks over a large VALLEY that is FERTILE and GREEN.

CUT TO:

ANGLE, SLIGHTLY ABOVE, BEHIND THEM.

CAMERA moves with them, surveying the land, looking at potential locations for pipeline. PROCESS OF MARKING THE LAND/PATH CONTINUED. THEY DRIVE STEAKS INTO THE GROUND...

CUT TO:

EXT. MOUNTAINS. DAY.

They ride over, CAMERA rises above again to reveal: THE PACIFIC OCEAN AND A HILLSIDE FULL OF PUMPING DERRICKS that lays out ahead of them...

They come riding down through the DERRICKS. There are probably TWENTY or THIRTY scattered around, slanting down towards the sea...

CUT TO:

INT. WHARF/UNION REFINERY PLANT. DAY

A WHARF REFINERY PLANT where the land meets the ocean.

INSIDE this plant it's METAL AND TANKS AND MACHINERY involved in the refining of the oil. BOILERS SMOKE, ETC. MEN WORKING. It's very very LOUD.

Daniel and Henry walk along...THROUGH THE MACHINERY AND STEAM AND SMELL AND SOUND...TOWARDS THE OFFICES;

CUT TO:

INT. UNION OIL OFFICES. THAT MOMENT.

DANIEL and HENRY walk in and look around these nice offices.
There are TEN MEN at desks with adding machines, phones, etc.

Appearing, well dressed/clean, and happy to see them:
L.P. ST. CLAIR (40s) of Union Oil.

L.P.

Daniel...

DANIEL

L.P.-

L.P.

great to see you.

DANIEL

L.P. this is my brother Henry.

L.P.

Nice to meet you, Henry.
You look exhausted.

DANIEL

No. It's great to see you.

L.P.

do you want to get cleaned up
or do you want to talk now?
let me get you a drink...

DANIEL

Let's have a drink and do our
bussiness...we'll get cleaned up later...

L.P.

Come inside.

They all head for a back office...smiles, etc. They close the
door. HOLD ON THE CLOSED DOOR. THEN:

CUT TO:

INT. PACIFIC OCEAN. DUSK.

SPLASH. CAMERA is IN THE WATER WITH DANIEL AND HENRY. They JUMP IN AND FLOAT AROUND OUT AT SEA, LOOKING BACK AT THE SHORE LINE;

They're happy and celebratory;

DANIEL

There was that house in Fond Du Lac
that Maurice LaConte built - do you
remember?

HENRY

mmm.

DANIEL

I thought, when I was a boy, that
was the most beautiful house I'd
ever seen and I wanted it. I wanted
to live in it and eat in it and clean
it and even as a child, I wanted to
have children...to run around it.

HENRY

You can have anything you like
now Daniel. and you should.
where are you gonna build it?

DANIEL

Here. maybe. near the ocean.

HENRY

Would you make it look like that house?

DANIEL

Which house?

HENRY

The house in Fond Du lac.

DANIEL

No. I'm sure if I saw that house
now it would make me sick. I need
something better.

BEAT.

HENRY

We can eat and get some women.

DANIEL

...take them to the Peachtree dance.

BEAT.

HENRY

...?

DANIEL

Get liquored up and go to the Peachtree dance?

HENRY

yes, yes.

HOLD. CU. DANIEL he looks at Henry from the corner of his eye.

Something has triggered in Daniel...the Peachtree" reference has gotten past Henry...Henry dunks his head under water, DISSAPPEARS for a moment...Daniel waits and watches for him...he finally resurfaces...

WIDE SHOT. They float around in the ocean. HOLD.

DANIEL

you ready?

HENRY

yeah.

They start to swim back. CAMERA is with DANIEL in CU. as they swim back - as he breaths for air, he opens his eyes, watching HENRY swim alongside him...then it goes black as he turns his head

to the water...then back up for air, turning his head to keep an eye on Henry...who swims back alongside him...SOUND DROPS IN/OUT/IN/OUT/BREATHING/WATER/BREATHING/GASPING...looking at Henry..

...the paranoia has started in Daniel.

CUT TO:

INT. SANTA PAULA RESTAURANT/BAR -- NIGHT.LATER.

CAMERA is with DANIEL in the midst of a loud dinner with the UNION OIL MEN and many others.

DANIEL watches, across the room as HENRY flirts with a WOMAN.

HOLD. Henry leaves her and walks over, sits next to Daniel. Henry, very drunk, starts to laugh, so does Daniel.

HENRY

Daniel. Can I ask you for some money until we get back to Little Boston? I'll re-pay you when we get back home.

He reaches in his pocket and gives him some money and hands him a bunch.

HENRY

No, I don't need all this. just a few dollars.

DANIEL

Take it.

HENRY

Daniel...

DANIEL

Take it all. please. Hold on to it.

HENRY

Alright. I'll see you in the morning.

He nods. HOLD ON DANIEL.

CUT TO:

INT. SANTA PAULA HOTEL ROOM. NIGHT.

DANIEL is wide awake in bed, looking at the ceiling and looking a bit nuts...OC we hear the SOUNDS from the next room of HENRY and the WOMAN. HOLD. THEN:

CUT TO:

INT. B.L. HARPER FARM LAND -- DAYS LATER - DUSK.

DANIEL and HENRY are meeting with BL HARPER (50s) and his TWO SONS and a FARMING SUPERINTENDENT and they are in the mapping through the details, logistics of what they want regarding the pipeline as they stand in the middle of a field.

They all look around, talk tech. details about length, price per mile, etc. etc. There is an agreement...and HARPER invites DANIEL and HENRY to stay the night...leading us to:

CUT TO:

INT. HARPER FARM MANSION. DUSK.

DANIEL and HENRY are sitting down at a large DINNER TABLE in a very nice, wealthy VICTORIAN FARMING MANSION.

The HARPER FAMILY with MOTHER and a beautiful, young, very flirtatious DAUGHTER (early 20s) They eat, casual conversation, then:

BL HARPER
are you a religious man?

DANIEL
I belong to the Church of the World.

BL HARPER
I've never heard of that Church.

DANIEL
do you belong?

BL HARPER
No.

A CHINESE servant enters with some more food to lay out on the table...and the following happens;

DANIEL watches the CHINESE MAN and HENRY look at each other.
THERE IS A STRANGE BEAT OF RECOGNITION BETWEEN THE TWO OF THEM.

DANIEL checks himself, wondering if he's just noticed something or if he's loosing his mind.

The CHINESE MAN quickly sets out the food, HENRY looks down, becomes occupied with his meal.

DAUGHTER (very flirtatious)
Henry...are you married?

HENRY
No. I'm not.

DAUGHTER
Daniel?

DANIEL
No.

DAUGHTER
Why? you're very handsome.

DANIEL
Because I'm a businessman.

HOLD. They eat some more. HOLD. She stares at him...and Henry.

CUT TO:

EXT. HARPER ESTATE. NIGHT.

It's the middle of the night. DANIEL walks quietly out of the house, and across to the SERVANTS HOUSE, a small ONE ROOM STAND ALONE SHED.

CUT TO:

INT. SERVANTS QUARTERS. NIGHT.

The CHINESE SERVANT is asleep. DANIEL enters...sits on the bed...and HOLDS HIS HAND OVER HIS MOUTH...HE WAKES:

DANIEL
I want you to stay still...and I want you to answer my questions.

He nods, "yes."

DANIEL
Do you know my brother?

HOLD. He doesn't answer. DANIEL shakes him. The CHINESE MAN shakes his head "no."

DANIEL

Do you know him?

He shakes his head again "no."

DANIEL

I want you to answer my question and
I don't want you to speak that
pigeon English - no fake Chinese speak.
answer me straight. You looked at him
like you knew him...why? Did you think
that you did?

CHINESE SERVANT

I thought I did, but I was wrong.

DANIEL

What did you think?

CHINESE SERVANT

I thought he was a man from when I built
railroads but he's not the same man.

DANIEL

When?

CHINESE SERVANT

I was wrong. It's not him.

DANIEL

"When" I said.

CHINESE SERVANT

Years ago. Long time.

DANIEL

Where did you build railroads?

CHINESE SERVANT

Here in California.

DANIEL

Who did you think he was?

CHINESE SERVANT

I was wrong.

HOLD. Daniel leaves.

CUT TO:

INT. HARPER MANSION. NIGHT.

DANIEL enters and quietly goes back to his room;

CUT TO:

INT. HALLWAY. MANSION. THAT MOMENT.

Daniel turns a corner, heads for his room, but is stopped by the DAUGHTER, standing in a see-straight-through NIGHTGOWN...

DAUGHTER

Mr. Plainview...

DANIEL stops cold...then keeps moving very QUICKLY INTO HIS ROOM.

CUT TO:

INT. ROOM. THAT MOMENT

DANIEL closes the door...holds still. He's breathing heavy/paranoid/crazy...he listens at the door...HOLD IN C.U. on Daniel...

HE gets down on the ground and looks UNDER THE CRACK IN THE DOOR. waiting, looking, waiting, looking...

A SHADOW MOVES PAST...

ANGLE, BED.

He slips into bed with his clothes on and lays awake.

HOLD.

ANGLE, DANIEL. HOURS LATER. EARLY MORNING.

It's the crack of DAWN and there is a SMALL NOISE that wakes DANIEL...his eyes BOLT OPEN...

He stands, looks under the door...LOOKS FOR SIGNS OF LIFE UNDER THE CRACK...

He stands, goes to the WINDOW and sees:

DANIEL'S POV - THE FAINT TRACE, IN THE DISTANCE, WAY ACROSS THE FARM, HENRY IS ON HORSEBACK, LEAVING - RIDING OFF TOWARDS THE HILLS.

DANIEL quickly GATHERS HIS THINGS, GETS READY, AND LEAVES THE ROOM.

CUT TO:

INT. HARPER FARM HOUSE. HALLWAY. THAT MOMENT.

DANIEL moves quietly out of the room, down the hall, and out the front door --

CUT TO:

EXT. HARPER FARM HOUSE. DAWN.

He MOUNTS THE HORSE AND RIDES OFF FOLLOWING HENRY..

CUT TO:

INT. HILLS/FORREST. MORNING.

DANIEL tracks HENRY's trail through this DENSE FORREST..

Director's Note: This is a prolonged sequence watching DANIEL, paranoid and skittish, TRACKING and ATTEMPTING TO FIND HENRY..MOVING FROM DAY TO NIGHT..

it builds and builds..with DANIEL coming across SOMETHING THAT MAKES HIM STOP, GET DOWN OFF HIS HORSE..

..HE MOVES FORWARD..IN THE DARKNESS, HE SEES A HUNDRED YARDS AHEAD, AMIDST THE TREES: HENRY'S HORSE..

..HE INCHES FORWARD..

HENRY (OC)

You shouldn't have followed me, Daniel -

DANIEL SPINS around to see HENRY, behind him, a few feet off, holding a REVOLVER -

HENRY

You should have just let me leave,
it wouldn't have made a difference -

DANIEL
Who are you?

HENRY
Nobody. I'm no one.

DANIEL REACHES FOR HIS GUN, BY HIS SIDE -

HENRY
NO, NO, NO, DANIEL --

DANIEL LIFTS AND FIRES - HENRY DUCKS QUICKLY BACK BEHIND A TREE.

HENRY
DON'T SHOOT, I DON'T WANT TO HURT YOU.
LET'S JUST LEAVE EACH OTHER.

DANIEL
WHO ARE YOU?

HENRY
I'm no one, I'm not bad, I'm just,
I was just trying to get by --

DANIEL COMES OUT OF THE DARKNESS, FIRING OFF ROUNDS, MOVING
TOWARDS THE TREE -

HENRY HAS NO CHOICE, BUT TO SPIN AROUND FROM THE TREE
AND FIRE BACK --

A BULLET RIPS STRAIGHT THROUGH DANIEL'S HAND, BLOWING
IT TO BITS. HE FALLS BACK.

Henry runs over quickly and grabs Daniel's gun from him and
kneels down.

HENRY
Why did you pull a gun on me, dammit?

DANIEL
who are you?

HENRY
It didn't have to get like this, Daniel.
I didn't want to shoot you.

DANIEL
tell me who you are.

HENRY

I'm just trying to get by. I'm no one.
I'm not bad - let me see your hand.

DANIEL, in pain from either his hand or his anger at being taken by HENRY is MOANING AND SCREAMING LIKE A WOUNDED ANIMAL;

DANIEL

NO. NO. NO. WHO ARE YOU? WHO ARE YOU?
AHHHHHHHHHHHHHHHHHHHHHHHHHHHHHH.

HENRY

don't scream, Daniel. calm down.
you're blood, you're blood --

DANIEL

AHHHH NO. NO. NO. NO. DAMMIT.
DAMMIT, GAAAAAAAAAAAAA. DO I HAVE A BROTHER?
DO I HAVE A BROTHER, WHO ARE YOU?

HENRY

Daniel stop it please.

DANIEL

Whhhhhyyyy. whyyyyyy did I trust you? why
did I trust you?

HENRY

I met a man in King City who said
he was your brother, we were friends
for months, working in King City
and he wanted to make his way to
you Daniel, we didn't have any money.
He died of tuberculosis. he wasn't harmed,
he wasn't killed, nothing bad but he told
me about you and I just took his
story - and used his diary -
Daniel, I'm your friend. I'm not
trying to kill you, hurt you, just survive -

DANIEL IS BURYING HIMSELF IN PAIN AND TEARS AND HUMILIATION.

As Henry attempts to look at Daniel's wound. Daniel reaches into his pocket, pulls out a hidden. .22 caliber PISTOL shoves it straight to HENRY'S TEMPLE AND FIRES. HENRY stumbles back...a hit from this gun will ricochet around inside the temple for a moment and there will be no blood.

...this happens, Daniel watches and Henry is stunned...DANIEL knocks the other guns from Henry's hands - this is all very rough/messy/dirty/un-theatrical - Henry slumps over.

HOLD. Daniel is in a ton of pain, curled up and pouring BLOOD from his hand. He looks at his hand and sees that it's all but there.

This is a prolonged scene just watching Daniel. His composure is gained a bit and the first thing he does is go back to Henry's bag and look at his IDENTIFICATION.

CU. IDENTIFICATION. He studies it. The name of Henry Plainview, etc. Height, Weight, etc.

He takes articles from Henry's bag and puts them in his own.

THERE IS A SMALL NOTEBOOK. DANIEL opens it with his good hand and looks inside, seeing key words;

"...Fond Du Lac..." "...Henry Plainview..." "...my brother Daniel..."

This is a journal by the real HENRY PLAINVIEW. Daniel turns the pages, getting it covered in blood. HOLD. He takes the journal and places it in his bag.

He gets on his feet.

CUT TO:

EXT. WOODS. LATER.

DANIEL gets a shovel from his supplies and with the one good hand begins an attempt at digging a grave...

Watching Daniel for a bit...it's easy to see that this is going to take a long time and be a very hard thing to get done.

CUT TO:

EXT. SAME. MORNING.

Daniel is asleep. The hole is maybe two feet deep and six feet long...

He wakes up. looks around. Starts to dig some more. and more.

CUT TO:

EXT. SAME. AFTERNOON.

He has enough dug. He drags HENRY'S BODY into the grave...and begins shoveling the DIRT BACK OVER THE BODY.

HOLD, CUT TO:

EXT. SAME. LATER.

DANIEL, verging on passing out, is going back through the DIARY. His vision blurred and his hand pounding, he reads from the book..

"...to meet this man that is my brother will make me feel more..."

"...I want to say hello and shake his hand and see his eyes..."

DANIEL, reading...HE PASSES STRAIGHT OUT on top of the grave...

CUT TO:

ANGLE, DANIEL'S BODY. LATER.

It's hours later. HOLD A MEDIUM SHOT. A ROPE IS BROUGHT INTO FRAME BY SOME OLD HANDS...THE ROPE IS TIED AROUND DANIEL'S TORSO...AND FASTENED.

...THE OC FIGURE WHO IS DOING THIS TO DANIEL DISAPPEARS...AND MOMENTS LATER...DANIEL IS DRAGGED OFF, PULLED BEHIND THE HORSES...

CAMERA DOLLIES WITH HIM, ON THE GROUND, DRAGGING OVER ROUGH AND RUGGED LAND...HIS HEAD BOUNCING AND BANGING...

CUT TO:

INT. BANDY'S HOUSE. MOMENTS LATER.

DANIEL opens his eyes. He is sitting up in a chair at a table, across from BANDY (80s) who has a SHOTGUN on the table in front of him; He is very frail, old, with sweet eyes...

BANDY

Hello, Daniel.

DANIEL

who are you?

BANDY

I'm Bandy.

HOLD. Daniel comes to a bit more, pouring sweat, state of shock, starts to speak;

DANIEL

I'd like to lease your land.
I tried to lease your land
before but you wouldn't...I'm Daniel
Plainview and I'm a prospector -
I'd like - do you have any water?

BANDY

I know you what you'd like. but I'd rather not.

DANIEL

God put oil under the ground
at your Ranch for those who have the
courage to go after it. It is there
to make somebody Rich. Will you step
in with us and get your part?
...get what god has given...

BANDY

I know that you'd like to
have a right of passage
through this lot.

You're building a pipeline.

Daniel nods, "yes"

BANDY

God has told me what you must do...

DANIEL

What is it?

BANDY

You must be washed in the Blood of
Jesus Christ our Lord...

DANIEL

But I am. I have been.

BANDY

You're lying.

BEAT.

DANIEL

I have been...

BANDY

...you're telling a lie in front of Him.

You should be washed in the blood of
Jesus Christ...it's your only way to salvation
and your only way for what you want.

BEAT.

BANDY

You can take it on Sunday. Day after next.
At the Church of the Third Revelation.

HOLD. BEAT.

DANIEL

I'll pay you three thousand dollars.

BANDY

DANIEL
What's Eli paying you?

BANDY

I take my payment from the Holy Spirit.

DANIEL

I'll pay you five thousand dollars.

BANDY

for what?

DANIEL

right of passage.

BANDY

I don't own this land.

DANIEL

...who does?

BANDY

...Eli will. the Church of the Third Revelation.

CU. DANIEL. It all comes out.

DANIEL

...did you give it to him?

BANDY

yes that's right. it's my gift to
the Church after I'm gone..

DANIEL

When did you do this?

BANDY

I've followed Eli since he was a boy.
He came and preached by my side
when my wife and granddaughter
were burned in Bakersfield.
He's healed my arthritis...and my headaches.
...that was three years ago.

DANIEL

there can be ways around this.
to allow me to drill and make you
much more money - this may not be
legal and binding with them --

BANDY

When I'm gone, The Church can do whatever
it likes...but I don't want the rest
of my life to be lived like that...with drilling.

My grandson and the Church can share
that wealth when the time comes for them.

DANIEL

Mr. Bandy...the pipeline is very...it
won't disrupt your life..

BANDY

You can build your pipeline on the north
of my lot, away from me...without disrupting..

DANIEL

thank you.

BANDY

But you must be washed in the blood of the

lamb.

DANIEL

What is it that I do?

BANDY

to be a part of the Church.

DANIEL

-- but what do you want me to do?

BANDY

to listen to Eli's word and hear his gospel.
be forgiven for this sin you've done. that's
all I'm asking you to do.

DANIEL

my sin of...what? drilling?

Bandy looks at him as if to say, "you know..."

BANDY

--

DANIEL

...what...?

BANDY

You can bury something away in a grave,
but God see's everything and it's you
who will have to answer Him at the end...

BEAT.

BANDY

...you know your sin...

DANIEL

...this man came after me, he threatened my
life...and my boy...this imposter...this was in
defense.

BANDY

...tell this to God.
It is between you and me and God.
you have my word. don't you want
to be forgiven for what you've done?

DANIEL

--

ANGLE, MOMENTS LATER.

Daniel is standing, gathering himself to leave.

BANDY hands him his WEAPONS back. DANIEL collects his guns. hold this moment of TRUST between them. DANIEL looks at him - then;

looks out the window and sees: ...Bandy's young grandson, WILLIAM (12 years old) coming towards the house, property -

CU. DANIEL. Moments later, William enters. HOLD.

PLAY OUT, he exits.

CUT TO:

INT. CHURCH OF THE THIRD REVELATION. DAY LATER.

DANIEL enters, cleaned up, days later. ELI has got a desk now and a few Church Supporters are here with him. He notices Daniel and stands, a little flinchy and nervous;

They STARE at each other.

ELI
don't you dare hit me.

CUT TO:

INT. CHURCH OF THE THIRD REVELATION. DAY.

CAMERA starts on a CU. of DANIEL. The CHURCH IS NOW PACKED. WORKERS, SUNDAY FAMILY, FOLLOWERS, FARMERS, ETC. AL ROSE and BANDY.

The BACK WALL of the church has been broken through and gives way to a large CANVAS TENT with dirt and floor board as the expansion that Eli has done.

ELI is strutting around, in full glory, sweating on stage and out of breath. The church is full of excitement, fever;

ELI
I truly wish that everyone could
be saved - but it's just not the case.
The doctrine of universal salvation is a lie.
I wish everyone would be saved,
but they won't! No They Won't!
You will never be saved if what -- ?

CHURCH

-- IF YOU REJECT THE BLOOD!

ELI

If you reject the blood, that's right!
 If it weren't for the atoning of the blood
 you might as well rip the roofs off
 the churches and burn them down.
 They aren't worth anything. But
 as long as the blood is on the mercy seat,
 the sinner can return, and by no other way.
 There is nothing else. It stands for
 redemption. you are not redeemed
 by silver or gold, but by the blood
 of Jesus Christ.
 Though a man says to read good books,
 do good deeds, live a good life
 and you'll be saved, you'll be damned.
 That's what you will. All the books in
 the world won't keep you out of hell without
 the atoning blood of Jesus Christ.
 It's JESUS CHRIST OR NOTHING for every
 sinner on God's earth. DANIEL PLAINVIEW
 STEP FORWARD TO ME NOW!!!!!!!!!!!!

Daniel stands up...he approaches Eli on the stage...

ELI

Thank you for coming, Brother Daniel.

DANIEL

Thank you, Eli.

ELI

WE HAVE A SINNER WITH US HERE
 WHO WISHES FOR SALVATION! DANIEL!
 ARE YOU A SINNER?

DANIEL

Yes.

ELI

THE LORD CAN'T HEAR YOU, SAY IT TO HIM.

DANIEL

YES.

ELI

DOWN ON YOUR KNEES AND UP TO HIM.

DANIEL gets down on his KNEES...

ELI
look up to the sky...

and say it...

DANIEL
I don't know what to say...

ELI
Daniel: You've come here
and you've brought good and wealth
but you have also brought your
bad habits as a backslider...

you've lusted after women
and you have abandoned your child.
Your child that you raised, you
have abandoned all because he was
sick and you have sinned - so say
it now, "I am a sinner." Say it,
say, "I AM A SINNER."

CU. DANIEL.

The crowd grows restless and begins to encourage Daniel
to say this...Daniel is steaming...

ELI
SAY IT: I AM A SINNER.

DANIEL
I am a Sinner.

ELI
I AM SORRY LORD.

DANIEL
I'm sorry Lord.

ELI
I WANT THE BLOOD.

DANIEL
I want the blood.

ELI
I HAVE ABANDONED MY CHILD.

DANIEL
I have abandoned my child.

ELI
I WILL NEVER BACKSLIDE.

DANIEL
I will never backslide.

ELI
I WAS LOST BUT NOW I'M FOUND.

DANIEL
I was lost but now I'm found.

ELI
I ABANDONED MY CHILD.

DANIEL looks hard at Eli. HOLD. Daniel is somewhere between faking it/taking it/and exploding up at Eli.

ELI
SPEAK TO HIM AND SAY IT SINNER.

DANIEL
I ABANDONED MY CHILD.

ELI
SPEAK TO HIM, SAY IT LOUDER.

DANIEL
I ABANDONED MY CHILD.

I ABANDONED MY CHILD.

I ABANDONED MY BOY.

ELI
BEG FOR THE BLOOD.

DANIEL
GIVE ME THE BLOOD ELI, LET
ME GET AWAY FROM THIS. JUST
GIVE ME THE BLOOD LORD AND
LET ME GET AWAY.

ELI plays up the CROWD. Daniel on his knees.

ELI
DO YOU ACCEPT JESUS CHRIST AS
LORD SAVIOR?

DANIEL
YES.

ELI
GET OUT OF HERE DEVIL.

ELI SLAPS DANIEL ACROSS THE FACE.

ELI
OUT DEVIL! OUT SIN!

ELI SLAPS HIM AGAIN HARD.

ELI
DO YOU ACCEPT THE CHURCH OF THE
THIRD REVELATION AS YOUR SPIRITUAL
GUIDE?

DANIEL
YES.

ELI SLAPS DANIEL ACROSS THE FACE AGAIN.

ELI
GET OUTTA OF HERE GHOST! GET OUTTA
OF HERE AND GO BACK WHERE YOU BELONG!

ELI SLAPS DANIEL AGAIN, THEN PUSHES HIS PALM SMACK INTO DANIEL'S
FOREHEAD, PUSHING HIM BACK --

ELI
DO YOU ACCEPT JESUS CHRIST AS YOUR SAVIOR?

DANIEL
YES I DO.

--A FOLLOWER BRINGS A BOWL OF HOLY WATER and hands it to ELI, who
takes DANIEL by the HAIR and PULLS HIS HEAD BACK, HE LETS THE
WATER POUR OVER HIM.

Daniel stands up..HOLD. He takes his seat..People welcome him,
hold him, touch him, congratulate him, etc.

BANDY comes over and touches Daniel's shoulder..young CHILDREN
come over and touch his hands..WOMEN comfort him and welcome him..

There is warmth from everyone here...that Daniel begins to
feel...they TOUCH THE BACK OF HIS HEAD AND HIS SHOULDERS AND
GIVE HIM LOVE.

Eli notices this..

ELI
--that's enough now..that's enough..he must
take the Holy Spirit in on his own now..

Eli turns away..They all, slowly, disperse from Daniel..

CUT TO:

EXT. CHURCH. DAY.

DANIEL is outside, WELL WISHERS, WORKERS from THE DERRICKS and all around.

MOTHER SUNDAY and MARY and RUTH come over and say hello to him and give him affection and warmth. HOLD THIS SCENE, PLAY OUT.

and end with MARY AND DANIEL.

CUT TO:

INT. PLAINVIEW BASECAMP OFFICE. DAY.

DANIEL and FLETCHER sit together. Daniel is quiet;

FLETCHER
What would you like?

DANIEL shakes his head, "nothing."

DANIEL
It's about the last laugh, Fletcher.

DANIEL
I want H.W. back here and out of that school.

FLETCHER
...why?

DANIEL
I'm not going to explain myself to you...go and get him and bring him back here...There must be someone at that school that's willing to teach him to speak that we can take and pay...pay more than that place.

FLETCHER
Why don't you come with me?
to take a break from all this.

DANIEL doesn't answer, gathers some things and exits --

CUT TO:

INT. SCHOOL FOR THE DEAF/SAN FRANCISCO - FOYER. DAYS LATER.

HW, things packed up, FLETCHER leading him out, and saying good-by's and thank you's to the STAFF.

HW and FLETCHER exit.

CUT TO:

INT. PLAINVIEW PRIVATE RAIL CAR. MOVING. DAY

HW and FLETCHER on the train. Fletcher watches H.W. and

A young man named: GEORGE REYNOLDS (20s) is with them, a teacher brought from the school...he is going over a SIGN LANGUAGE BOOK and going over speech/sign language EXERCISES with HW. This consists of pointing to objects or illustrations, making a corresponding GESTURE, etc. (details tbd)

Fletcher comes over to sit with them...

CUT TO:

EXT. OIL FIELDS/LITTLE BOSTON. DAY.

FLETCHER walks across the derricks with H.W. and GEORGE...they find DANIEL.

DANIEL walks over, kneels down and gives HW a hug...he HOLDS HIS FACE AND KISSES HIM...walks off with him to be alone.

GEORGE and FLETCHER watch.

ANGLE, HW AND DANIEL.
walking, holding him in his arms.

CUT TO:

INT. FANCY RESTAURANT/ISABELLA COUNTY - NIGHT - LATER

DANIEL and HW sit at a Fancy restaurant...HW's feet dangling from the chair...HW is silent.

DANIEL

We'll get you a good meal.

That's all we need here is a good strong expensive meal.

Are you hungry?

HOLD. Daniel is frustrated. A WAITER COMES OVER.

DANIEL

Two steaks. Whiskey?

WAITER

yes.

DANIEL

And water for him. and milk.

HOLD. DANIEL. HOLD. on HW. They stare at each other.

DANIEL

Standard offered us a million dollars for the Little Boston leases.

I told them no.

We made a deal with Union and we're starting a pipeline. We can see it tomorrow.

BEAT.

DANIEL

Can you hear me?

Are you looking at me and really you can hear me?

What are you doing?

HOLD. They sit.....

DANIEL

We're gonna have that Teacher
help you and help take care of all this.

Because I need you.

I need your help.

CU. DANIEL.

he looks across the RESTAURANT and sees something...his eyes
narrow...and he stands up, leaving HW.

CAMERA follows him across the nice place -- arriving at another
TABLE: sitting here is H.M. TILFORD, from Standard Oil, who we
met earlier and Daniel threatned. He is sitting with his WIFE.

DANIEL stands over him.

DANIEL

I want you to look over there.

TILFORD

Hello, Daniel.

DANIEL

Look over there.

That's my son. You see?

SEE?

TILFORD

Daniel --

DANIEL

YOU SEE HIM? YOU DON'T TELL ME HOW
TO RAISE MY FAMILY. I TOLD YOU NOT
TO TELL ME HOW TO RAISE MY FAMILY
SO WHAT DO YOU SEE?

TILFORD

I'm happy for you that everything --

DANIEL

I've made a deal with Union and my son
is happy and safe and I'm taking care of
him now -- so you look like a fool, Hamilton.
Don't you?

TILFORD

Yes.

DANIEL

I told you what I was gonna do.

DANIEL can't help but SLAM the table with a HIP CHECK as he moves away - Things spill -

Daniel walks back and takes his seat with H.W. HOLD...CU. HW's face...Daniel keeps talking.

CUT TO:

INT. TENT/HOUSING. NIGHT.

H.W. and DANIEL together;

DANIEL

I think we have to leave here, H.W.

I don't think we can stay.

He makes getsures that say, "you and me," "we have to go away."
He makes a gesture that says, "speak to me." H.W. speaks:

HW

I don't want to leave here.

DANIEL

Why?

HW

I don't want to talk anymore.
I don't like it.

DANIEL

There are reason's. And I can't be here anymore. I have to leave.

HW

I don't want to talk anymore.

Daniel and HW sit together for a moment. Daniel gets up and leaves...HOLD ON HW, ALONE. THEN:

LONG, LONG, LONG DISSOLVE TO:

INT. PLAINVIEW PRIVATE RAIL CAR - 1924 (Final Sequence/Music)

It's fifteen years later. There are THREE MEN...we can see TWO OF THEM, one man is GEORGE REYNOLDS, from the school, and he is speaking out loud to a SECRETARY next to him, who is typing as George speaks...GEORGE is looking at a FIGURE with it's back to the CAMERA...

CAMERA PUSHES IN towards them...

GEORGE

"You will doubtless share my opinion that we have abundant cause for being grateful to the Supreme Ruler of all things for the remarkable growth of our bussiness, the profitable development of our properties and the important service we have been enabled therby to render the public. This is the best time in the companies history and there is no doubt that our shareholders agree. All this can be attributed to your great help in the development of our new properties. I look forward to seeing you at Mary and I's wedding and sharing our glorious and holy day with you. Sincerely, H.W. Plainview."

CAMERA has come around to reveal: H.W. (aged 23) He is SIGNING this letter to George, his interpreter/secretary.

H.W. is handsome, well groomed and strong. He SIGNS something else to GEORGE, who SIGNS back...and their bussiness is finished.

H.W. gets up, walks to the back of the rail car where MARY is sitting. MARY (aged 20s) is beautiful. H.W. places a kiss on her head, sits across from her and they SIGN back and forth...

OUT THE WINDOW, THE DESERT LANDSCAPE BEGINS TO CHANGE...

It's is ABSOLUTELY COVERED IN OIL DERRICKS FOR MILES AND MILES.
(see ref. photo's for exact image)

HOLD.

CUT TO:

INT. LITTLE BOSTON TRAIN DEPOT. DAY

H.W. and MARY steps off the train to a wonderful WELCOME PARTY. There are WELL WISHERS, COMMUNITY MEMBERS, OIL WORKERS, etc.

Mary and H.W. find: ABEL and MOTHER SUNDAY and RUTH. Hug, kiss, welcome, etc.

CUT TO:

INT. NEW SUNDAY FAMILY HOME. DAY.

A sort of reunion/party atmosphere. Food, happy, healthy, in this new home they have in the middle of the MUCH UPDATED FIELDS.

MARY interprets for HW as they sit with ABEL and MOTHER SUNDAY and RUTH and a few others in the DINING ROOM. Ruth has a HUSBAND and there are SOME CHILDREN around, etc.

IMPROVISED CONVERSATIONS here tbd.

DISSOLVE TO:

INT. CHURCH OF THE THIRD REVELATION. DAY.

MARY and HW are at the alter in front of a MINISTER (70s)

The SUNDAY FAMILY and the community of OIL WORKERS has come to watch. The Church interior has changed and is decorated for them.

ANGLE, IN THE CROWD
is FLETCHER (40s) He watches HW and Mary with pride and affection.

CU. MARY. listening, looking at MINISTER.

CU. H.W. he watches the Priest's MOUTH. He intensely takes these vows and participates in the ceremony of it all.

THE SOUND DROPS OUT and we watch his wedding vows in silence;

PRIEST

In the Eye Of God as Man and Wife...

The congregation is asked to KNEEL and PRAY. HOLD and watch everyone on their knees, praying.

CUT TO:

EXT. SUNDAY RANCH/BASECAMP AREA. DAY.

A WEDDING PARTY in progress, outside on picnic tables, etc. There is a BRASS BAND. AL ROSE and some other NOTABLE FACES are here.

ANGLE, H.W.

he is sitting with GEORGE who interprets WELL WISHERS as the come, one by one to congratulate, bless and shower praise.

CUT TO:

EXT. DERRICKS/SUNDAY RANCH. EVENING

H.W. with GEORGE and FLETCHER are sitting, meeting, off away from the party...Fletcher attempts to use sign language.

FLETCHER

My signing is terrible, I'm sorry-

HW signs as if to say, "no it's not."

FLETCHER

Shall I speak instead?

HW nods, "yes, go ahead."

FLETCHER

Does he know about what's going on?

HW/GEORGE

..what?

FLETCHER

The wedding.

HW/GEORGE

No.

FLETCHER

Will you tell him?

HW/GEORGE

Yes.

BEAT.

HW/GEORGE

He had no interest in seeing my marriage in a Church or in coming back to Little Boston. He has no respect for my religion. He still believes we're getting married at the Santa Paula house.

PAUSE. There's silence between them all for a moment. Fletcher gets up and walks around.

HW/GEORGE

I have properties that I want to develop, Fletcher and I would be honored to have you as a partner...openings in Mexico near Tampico...is this something that you would consider?

PAUSE. Fletcher runs this over;

FLETCHER

Of course it is, yes. But these are things that you will have to take up with him...I can be with you, if you like...but you have to give it to him slowly...

(beat)

You've become such a good man, H.W.
I couldn't be prouder if you were my own.

HW/GEORGE

Thank you.

FLETCHER

Would you like me there?

H.W. shakes his head, "no." They continue to talk...

DISSOLVE TO:

INT. NEW SUNDAY HOUSE. NIGHT

Inside this newly built home, upstairs in a bedroom, MARY and H.W. get in bed together and lay down.

HOLD. They sign to each other in loving gestures. CU. HW's face.

CUT TO:

INT. PLAINVIEW MANSION. BY THE SEA. DAY/DUSK

WE SEE VARIOUS SHOT'S OF DANIEL'S MANSION AND ESTATE on the coast of California.

Cold marble, Victorian/Gothic-style. MASSIVE. Hallways, bedrooms, kitchen, grounds, garages, stables, tennis courts, atrium, pools, ballrooms, shooting range, bowling alley, etc.

CUT TO:

INT. PLAINVIEW MANSION - FOYER/HALLWAY - DAY (LATER)

H.W. and GEORGE come walking down this long, dark hallway...entering in from the FRONT DOOR.

CAMERA moves into CU. on H.W. as they arrive at DANIEL'S OFFICE:

CUT TO:

INT. PLAINVIEW MANSION - DANIEL'S OFFICE - THAT MOMENT

we SEE DANIEL now, bit older, in his office, which is actually rather small and cluttered.

...JAKE COFFEY is here, working with STORCH, having remained his main associates in bussiness and another MALE SECRETARY.

H.W. enters inside; Daniel looks ready for something;

DANIEL
How was your trip?

GEORGE interprets/speaks for H.W.

HW/GEORGE
Fine, thank you.

BEAT. H.W. signs, George speaks:

HW/GEORGE
Can we be alone?

DANIEL
You want to pick up the Sunday family, where are they?

HW/GEORGE
We need to be alone, please.

DANIEL

These are my closest associates.
They hear everything. Where have you been?

HW/GEORGE

I would rather speak to you in private.

DANIEL

You can't speak. So why don't you just answer
my question about where you've been?

BEAT.

HW/GEORGE

I've been married.

DANIEL

Why?

HW/GEORGE

Mary and I decided to get married
at the Sunday Ranch in Little Boston.
And we've decided
to cancel the wedding plans here.

BEAT.

DANIEL

So you've been plotting this...

HW/GEORGE

It was decided when you refused to
allow a Church wedding...

DANIEL

We both decided to have the wedding here.

HW/GEORGE

You decided. And I wanted to be with Mary's
family on our wedding day...We can still have a
party here, at the house, a celebration...

DANIEL

Why didn't you say this to me before?

HW/GEORGE

There was no reason to fight over this
with you. Your mind had been made up.
From the start, this was to be a Church
wedding...And I know that you don't agree
with my beliefs --

DANIEL

So you feel this way and you won't let me know? Won't have the decency to allow me to negotiate?

HW/GEORGE

My faith isn't negotiable. Neither is Mary's. Let us have a party here to celebrate our marriage - we would like that.

HOLD. DANIEL stands up and walks around...we notice that he is not as agile as he once was...his age shows in his movement. HOLD.

DANIEL

Is that it?

HW/GEORGE

This is very hard for me to say, but I will tell you first: I love you very much.

HOLD. BEAT. THEN:

HW/GEORGE

There are properties that I've developed and seen through over the years. I have learned to love what I do because of you. And now, I have a company I would like to begin...I miss working outside. I miss the fields and this company will allow me to have that back. So I want to resign from our work together and go to Mexico.

DANIEL HOLDS THIS ALL IN. LOOKS AROUND. HE LOOKS AT GEORGE.

DANIEL (to GEORGE)

I don't believe that you are telling me what my son is saying.

GEORGE

I am, sir.

DANIEL (to George)

These are not his words...what are you pulling here? DON'T SIGN THAT TO HIM! DON'T! I'M TALKING TO YOU!

GEORGE signs to HW. DANIEL STANDS.

DANIEL
STOP SIGNING TO HIM
AND TALK ONLY TO ME, GEORGE.

HW signs..

DANIEL (to HW)
STOP IT.

HW continues..

DANIEL
STOP IT.

GEORGE is incredibly nervous, in the middle...looking from H.W. to Daniel and back again...

HW/GEORGE
If you're doubting what George, ma, I'm,
uh...uh...what George...is saying
it's a mistake...He has my full trust and
he is my voice.
(his own words)
Mr. Plainview, please, these are HIS words..

DANIEL picks up his CANE and walks towards GEORGE..

DANIEL
YOU'RE A LYING MAN. THIS IS
NOT WHAT HE'S SAYING.
YOU'RE MAKING A BIG MISTAKE TO
CHANGE MY SONS WORDS.

H.W. STANDS IN DEFIANCE, SHAKES HIS HEAD, HAND AND FINGER IN DANIEL'S FACE. Daniel stops cold. HW attempts, with difficulty to get the words out;

HW
He's not lying to you.

DANIEL holds still...HW signs something to GEORGE.

HW/GEORGE
I love you very much. I am doing this
because it will be best for Mary and me.
I know that we have disagreements
over many things and I would rather
keep you as my Father than my partner.

DANIEL

Why have you done this behind my back?

HW/GEORGE

You're stubborn and you won't listen.

Daniel sits down. CAMERA DOLLIES IN.

DANIEL

What are you doing to us, H.W.?

HW/GEORGE

It's only for a time...for something new.

DANIEL

You're killing us with what you're doing.
You're killing my image of you as my son.

HW/GEORGE

You will change. You will see me
sweetly again someday..

DANIEL

You're not my son.

HW/GEORGE

Please don't say that. I know you
don't mean that.

DANIEL

It's the truth - ..you're not my
son...and you never have been...you're
an orphan...and you've operated here today
like one...I should have seen this coming..
I should have known that under this all,
these past years you've been building your
hate for me piece by piece...and I don't
even know who you are...because you have none
of me in you...You're Someone Else's..
This anger...your maliciousness and backwards
dealings with me...you're an orphan from a basket
in the middle of the desert...and I took you for
no other reason than I needed a sweet face to
buy land. You're lower than a bastard.

HOLD. H.W. watching Daniel's mouth as he finishes speaking...H.W
is crying...He wipes the tears away from his face.

HW/GEORGE

If you want to fight me...it will
be the fight of your life.

DANIEL

You have none of me in you.

H.W. stands...and speaks out loud;

HW (speaking)

I thank God that I have none of you in me.

H.W. and GEORGE exit. HOLD ON THE MESS OF DANIEL.

CUT TO:

INT. BATHROOM -- HW'S HOME -- LATER -- NIGHT.

It's later. HW is alone, in his well appointed bathroom in his Victorian home. He is getting dressed in formal attire, tying a tie...

...he stops, takes a moment and weeps to himself...HOLD.

CUT TO:

INT. PLAINVIEW MANSION -- NIGHT.

DANIEL is sitting alone in a dark parlor room, drinking. HOLD.

JAKE COFFEY comes in...

JAKE

Eli is here.

DANIEL

What?

JAKE

Eli Sunday is here. at this house.
He's in the foyer with two women.

CU. DANIEL. his reaction.

CUT TO:

INT. FOYER - PLAINVIEW MANSION - THAT MOMENT.

We find: ELI, 30s, is flamboyantly dressed with TWO LADY FRIENDS, looking the place over and waiting--a SERVANT enters;

SERVANT

Mr. Plainview would like to see you downstairs...

(to ladies)

Is there anything I can bring you while you wait?

ELI SUNDAY

Wait for me here, Ladies.

ELI follows the SERVANT.

CUT TO:

INT. HW'S HOME. NIGHT - THAT MOMENT.

H.W. comes downstairs, into the start of a PARTY in their home. GEORGE comes to his side, and walks with him to interpret. There are THIRTY or so GUESTS, dressed and appointed.

MARY comes to see HW and kiss him, they sign a few words.

CUT TO:

INT. BOWLING ALLEY. DOWNSTAIRS. MOMENTS LATER.

DANIEL descends down a deep staircase into this large RECREATION ROOM/BOWLING ALLEY and walks across - the CAMERA follows him over, slowly to greet ELI - the first time in many years they are polite and shake hands.

DANIEL

Hello, Eli.

ELI

Daniel. Daniel. Daniel. Hello.
How are you?

DANIEL

I'm Fine, Thank you.

ELI

Your home is a miracle. It's beautiful.
God Bless You.

DANIEL

--

ELI

How are the plans for the wedding coming?

DANIEL

--

ELI

I hope HW and Mary are doing well,
looking forward to the big day in front of Him.

DANIEL

--

ELI

Wonderful. Yes, I have had bussiness
all over, far and wide, I was working
in radio, I don't know if you've heard my
broadcasts, but I'm also interested right
now in motion pictures which we're working
on, so..So much has been happening,
but to be here and find you and see you well
is wonderful and we have a chance to catch up..!

(beat)

My brother-by-marriage...We're Brothers, Daniel.

ANGLE, MOMENTS LATER.

They sit together and Daniel pours him a drink, which ELI quickly downs. Daniel drinks as well; CAMERA SLOWLY PUSHES IN:

ELI

Daniel: I hope you don't mind my coming a few days early...but I've brought some important news...Mr. Sandy has passed to the Lord.

Eli STOPS, crosses himself, says a silent prayer, then;

ELI

He lived to be 103...and his death has openend his lot --

(beat)

So the Church of Third Revelation, as inheritors of his lot, would be happy to be in bussiness with you.

DANIEL

...it's good to see you, Eli...

ELI

yes, thank you, Daniel...it's good to see you too.

BEAT. Daniel just stares at him. HOLD. HOLD. HOLD.

ELI

...what do you think?

(beat)

the Church would be honored to have bussiness with you...

DANIEL

I would love to be in bussiness with you, Brother Eli.

Eli takes Daniel's hand...

ELI

that's wonderful, wonderful, oh Daniel, bless you!

UNCOMFORTABLE SILENCE between them, then:

DANIEL

There is one condition.

ELI

-

DANIEL

I'd like you to tell me, right now,
that you are a False Prophet and that
God is a superstition.

ELI

What?

DANIEL

I'd like you to tell me that
you are, and have been, a False Prophet
and that God is a superstition.

ELI

...but that's a lie.

DANIEL

-

ELI

It's a lie. I cannot say that.

DANIEL

It doesn't matter whether it's true or not;
it's what you must do if you want these area's
drilled and if you want to share the wealth.
It's just something for me to hear.

After much thought, and LONG PAUSE, Eli gets very serious:

ELI

...when can we begin to drill?

DANIEL

right away.

ELI

And how long will it take to bring
the well in?

DANIEL

Very quickly.

ELI

The Church would like an advance of
one hundred thousand dollars plus
the five that is owed us.

DANIEL
That's only fair.

BEAT. HOLD. THEN:

ELI
We have a deal.

DANIEL
What deal?

ELI
---I am a false prophet and God
is a superstition. If that's what
you believe, then I will say it.

DANIEL
Say it like you mean it.

ELI
Daniel...

DANIEL
Say it like it's your sermon -

ELI
This is foolish, Daniel.

DANIEL
Do you want this deal?

ELI
"I am a False Prophet and God is
a Superstition!" is that alright?

DANIEL
Those area's have been drilled.

ELI
No they haven't.

DANIEL
It's called drainage.
I own everything around it - so I'm
getting what's underneath it.

ELI

But this area has no derrick's.
This is the Bandy tract...do you understand?

DANIEL

Do you? I drink your water, Eli.
I drink it up. Everyday. I drink
the blood of lamb from Bandy's tract.

ELI

ahuh.

CUT TO:

INT. HW'S HOUSE. MOMENTS LATER.

CAMERA, from across the room...sees the FRONT DOOR OPEN...and
through a BLUR of PARTY GUESTS...a MALE FIGURE enters...it is
noticeable and revealed as:

PAUL SUNDAY...the PARTY BUZZES WITHOUT NOTICING THIS MOMENT...He
has aged a bit, early 30s...He looks better than when we first
met him, but there are still signs of a man who struggles...

FROM ACROSS THE ROOM, MARY notices, and amidst the swarm of
guests, she moves to him and wraps her arms around him.

She is tearful...HW notices this...and walks over to join them...

They shake hands...MARY interprets for him.

HOLD AND PLAY OUT THIS MOMENT.

CUT TO:

INT. HW'S STUDY. NIGHT - MOMENTS LATER.

HW with GEORGE and FLETCHER are sitting with PAUL, with MARY by his side. We hear the party outside the door's;

PAUL SUNDAY

I remember you were sleeping.

HW/GEORGE

that's right.

PAUL SUNDAY

Sleeping on a cot behind your father in that little house..

HW/GEORGE

Where did you go after you left?
Can you remember?

PAUL SUNDAY

I remember very well. I went to San Diego.
I worked at Port in San Diego and built
a hotel in Cornado.

I blew all the money I got from your
father and other land men gambling.
I used to do that.

But, I never left California.
I've always been here.

I never found a success that I was after.

(to Mary)

Do you know that I have a wife and three boys?

MARY

Yes I do.

PAUL SUNDAY

You've become a very powerful man
to have found me. I'm glad that
you did and I'm sorry that I couldn't
make it to your wedding.

HW/GEORGE

Your family in Little Boston would love to
see you. Is there a chance that you
would come back there?

PAUL SUNDAY

There's a chance. I just can't go
where my brother is. I miss my home,
but I can't be near Eli.

HW/GEORGE

Eli hasn't been there in years.

BEAT. Paul becomes emotional.

HW/GEORGE

I will help you in any way I can as
Mary's brother and my family.

HW signs something to GEORGE who says to PAUL:

GEORGE

Would you like for your family to
be picked up and brought here now?
We can send a driver to get them.

PAUL

Yes.

CUT TO:

INT. PLAINVIEW MANSION/BOWLING ALLEY - THAT MOMENT

Eli takes another drink...and then begins to break down and CRY
and CRY and sob like a baby...

ELI

Oh, Daniel...please...please don't be unkind...
I'm in desperate times...I need a
friend...I feel the walls closing in...
I'VE SINNED...I NEED HELP...I'm A SINNER...
I've let the Devil grab hold of me in
ways that I never imagined! I'm so full of sin.

DANIEL

The Lord sometimes challenges us, doesn't he?

ELI

ohhhh yes he duz. yes he duzzzzzaaaa!
 aaaaawhoa. THE LORD HAS COMPLETELY FAILED
 TO ALERT ME TO THE RECENT PANIC IN OUR
 ECONOMY AND THIS. I MUST HAVE THIS.
 --I must have this..I've invested..my investments
 have..oh, Daniel, I won't bore you, but I --
 IF I COULD GRAB THE LORDS HAND FOR HELP
 I WOULD, BUT HE DOES THESE THINGS ALL THE TIME,
 THESE MYSTERIES THAT HE PRESENTS AND
 WHILE WE WAIT..WHILE WE WAIT..

DANIEL is HOLDING A LOOK ON ELI;

ELI

While we wait for his word..

DANIEL

You're not the chosen brother, Eli.
 It was Paul who was chosen. He found
 me and he told me about your land.
 You're a fraud.

ELI

don't say this..don't say this to me, Daniel.
 Why are you talking about Paul?

DANIEL

I did what your brother Paul couldn't.
 I broke you and I beat you.
 It was Paul who told me about you.

ELI

I knew that he did. I knew his evil --

DANIEL

He's the prophet. He's the smart one.
 He knew what was there and he found
 me to take it out of the ground.

He SMACKS Eli across the face.

DANIEL

STOP CRYING YOU SNIVELING ASS.
 STOP YOUR NONSENSE.

Eli is shocked and scared. DANIEL is ferocious;

DANIEL

You're just the younger brother.
and you'll always be the younger
brother, Eli...and that land has
been had...YOU HAVE NOTHING.
YOU LOSE. YOU IDIOT, YOU LOSE.

ELI

STOP IT DANIEL, I NEED THIS. I'VE
COME FOR YOUR HELP TO DRILL THIS
LAND -

DANIEL

YOU LOSE.

IN A FLASH: DANIEL is UP AND HAS GRABBED ELI AND THROWN HIM
HALFWAY ACROSS THE ROOM. Eli flails about as Daniel closes in,
hysterical/crazy/kicking/pushing, etc..

DANIEL

I TOOK WHAT I WANTED WHEN YOU WEREN'T LOOKING
AND THE BLOOD OF THE LAMB IS IN MY POCKET.
DO YOU THINK GOD IS GOING TO BALANCE
YOUR INVESTMENTS? GOD DOESN'T SAVE IDIOTS, ELI.
YOU ARE BROKE AND YOU ARE LAME AND
YOU ARE DONE FOR.

ELI

No I'm not.

DANIEL

DID YOU THINK THAT YOUR SONG AND DANCE
AND YOUR SUPERSTITION WOULD SAVE YOU?
I AM THE THIRD REVELATION! I AM
WHO THE LORD HAS CHOSEN. BECAUSE I'M
SMARTER THAN YOU. I AM OLDER AND WISER
AND I AM NOT A FALSE PROPHET, YOU
SNIVELING BOY. YOU'RE DONE FOR.

ELI

Not done for, no.

DANIEL

YES.

ELI

I know one spot on Bandy's land that
hasn't been drilled...

CU. DANIEL.
he stops....

ELI

There is one spot worth digging up.

Daniel stays quiet...and after a few moments, he advances on Eli,
and along the way he picks up a HEAVY SILVER TUMBLER...Eli is
backing away, on his the floor...DANIEL comes over HIM, AND SITS
ON HIS CHEST...PINNING DOWN HIS ARMS...

...and HE DRIVES THE TUMBLER DOWN INTO ELI'S SKULL.

ANGLE, LOOKING UP AT DANIEL.
He's drives it into Eli...HOLD.

CUT TO:

INT. HW/MARY'S HOUSE. EVENING.

Everyone has gathered in a beautiful living room...

...HW is signing to MARY, and it is being interpreted by her
to their GUESTS; This is his speech to her...

HW/MARY

I honestly believe that I've idolized
you since I first saw you. And I know
I will be able to idolize you as my
wife to such an extent that I will never
utter a harsh word. "My Little Girl,"
I will do my best to win you and keep
you and will be the happiest man on earth
if I can see the ring I've put on your finger
every day for the rest of my life...

CUT TO:

INT. PLAINVIEW MANSION. BOWLING ALLEY. CONTINUED.

CAMERA looks STRAIGHT DOWN on the GORGEOUS WOOD FLOOR.

...very slowly, BLOOD COMES OZZING INTO FRAME. It spreads and moves like a slow land slide...covering the floor..CAMERA moves back a bit to reveal;

...blood pouring from Eli's skull and this head wound...he's curled in a fetal position and not moving..

DANIEL is sitting away from the body.

CU. DANIEL.

his eyes wet and out of breath from the struggle, looking at what he's done. HOLD.

Daniel drags Eli's dead body down the lane of the bowling alley, leaving a streak of BLOOD..

HE THROWS HIM INTO THE BOWLING PINS AND DOWN OVER THE LIP INTO A CELLAR.

FROM BELOW, LOOKING UP.

BOWLING PINS AND ELI'S BODY COME CRASHING THROUGH INTO THIS CELLAR.

ABOVE, IN THE BOWLING LANE.

Daniel slumps down onto the floor...breathing heavy and covered in blood. HOLD WITH HIM ON HIS FACE.

ANGLE, AT THE STEPS LEADING TO THE BOWLING ALLEY.

CAMERA pulls back with JAKE COFFEY coming down the steps...slowly...slowly...revealing to him the horrific scene:

..and sees the BLOOD spilled across the floor...and sees Daniel..

HOLD on Jake's face and the reality of this mess..

Daniel turns around..

DANIEL

I'm finished.

CUT TO:

INT. HW/MARY'S HOUSE - CONTINUED.

H.W. and Mary as he finishes his speech to her;

HW/MARY

How many can say they have known
the love of their life since
they can remember? I know not many.
And I hold it as my deepest pleasure.

You are what everything else is measured by.
My ring has never been worn or offered
to another. I am yours and I have been
since the moment we met so long ago.

"My Little Girl," you can do nothing
wrong in my eyes. Your love is the
best thing in this world, Mary.

When I am with you, I am not afraid.
I am your loving husband, H.W.

Mary is filled with emotion at what he's said.

HOLD CU. ON HW. as he looks at everything around him and takes
in Mary and the guests...HOLD. H.W. smiles. SOUND FADES OUT.

THE END.

"There Will Be Blood"