

there will be blood

Written by
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Based on "Oil!" by
Upton Sinclair

FINAL SHOOTING SCRIPT

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1 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. 1

TITLE: There Will Be Blood

2 EXT. NEW MEXICO DESERT - DAY - 1898 2

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 fifteen 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:

3 EXT. DESERT - EVENING. 3

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

CUT TO:

4 EXT. MINE SHAFT - ANOTHER DAY. 4

He's back at it again. The SHAFT IS NOW TWENTY 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;

4A His MULE has dropped dead in the heat. It is out like a light, 4A
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:

5 INT. SHAFT. LATER. 5

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
SLIVER ORE CHAMBER.

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

6 OUTSIDE THE SHAFT, LATER. 6

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 - loosing all his
balance, twists around and HEADS FEET FIRST STRAIGHT DOWN THE

6A SHAFT WITH NO HOLD - AND LANDS AT THE BOTTOM - 6A

BOTH HIS ANKLES SNAP TOWARDS EACH OTHER.

HOLD. He passes out.

7 CU. DANIEL. 7

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.

7A As he opens his eyes, he notices that the CART - from the weight 7A
of SILVER ORE - it has tipped forward...and in doing so, has
dropped his CANTEEN OF WATER that had been strapped safely to
the cart -

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

CUT TO:

8 EXT. DESERT. DAY 8

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:

9 INT. SILVER ASSAY OFFICE/LEASE OFFICE - DAY. 9

DANIEL, laying on his back on the floor of the office. CU's of watching the assay process and tallying up the value of the silver...He will sell this lease and move on...

CUT TO:

10 EXT. SOMEWHERE IN CALIFORNIA. DAY - A FEW YEARS LATER - 1902 10

DANIEL is working again in a large field with some MEN. There is: CANBURY (30s) an 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 bassinet, 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.

11 CAMERA LOOKS DOWN INIDE THE WELL. 11

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:

12 CU. NEWSPAPER CLIPPING. 12
It shows the picture of an old, very crude 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:

13 EXT. DRILLING SITE - DAY 13

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 20ft 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.

CUT TO:

14 INT. HOLE. - THAT MOMENT 14

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

HOLD.

14A ANGLE, DANIEL, UP AT THE TOP. 14A
looking down after it, then back up at the rig they've built. He looks to Ailman.

CUT TO:

15 INT. HOLE. 15

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.

15A MOMENTS LATER, AT THE TOP. 15A
AILMAN AND THE DRILL PIECE ARE PULLED TO THE TOP.

CUT TO:

16 EXT. HOLE. DAY. 16

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:

17 EXT. DRILLING SITE. DAYS LATER. 17

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 H.W. in his arms.

CUT TO:

18 INT. SHAFT.

18

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:

19 EXT. DRILLING SITE. DAY

19

DANIEL looks at the BABY, HW, in the basket...HOLD. He picks him up and walks around with him, holding onto him awkwardly...He puts him back in the basket, looks around...looks back at this baby H.W...

CUT TO:

20 INT. FLOP HOUSE. NIGHT

20

The young baby H.W. is CRYING at the top of it's lungs, laying in the bed next to DANIEL who is out cold. Everyone else is asleep in this flophouse.

Daniel wakes up, takes some WHISKEY from his bag, pours it on his FINGER and puts it in the baby's mouth. He sips some himself...baby H.W. cries and cries and cries...

ANGLE, LATER.
DANIEL carries the baby H.W. to a corner of the flophouse where a MOTHER and FATHER and THREE CHILDREN are sleeping.

...The MOTHER gently takes out her breast and puts the baby H.W. to it, calming and quieting the child.

Daniel falls back asleep sitting on the floor.

CUT TO:

21 INT. TRAIN. MOVING. DAY.

21

CAMERA holds on DANIEL sleeping. The baby, H.W. is in the seat next to him, awake and looking about.

CAMERA moves in CLOSE ON THEM BOTH. HOLD.

LONG DISSOLVE TO:

22 CU. DANIEL CALDECOT PLAINVIEW. (D.C. PLAINVIEW) — 1908

22

A few (six) years later. He is dressed well now. slight show of some wealth. overcoat, haircut, clean shaven, etc. We see nothing but him as 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 Hills and I had to see about it. That well is now flowing at two thousand barrels and it's paying me an income of five thousand dollars a week. 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 lots, 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 business 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.

REVEAL, AT THAT MOMENT, young H.W. (age 7) He is standing behind Daniel and looking at the group OC. Daniel and H.W.;

DANIEL
I'm fixed like no other company in this field and that's because my Coyote Hills well has just come in - 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 business 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 --

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.
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. So my suggestion, with
respect, is take a smaller share of royalty
and we will see that it's a small
share of a bigger 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" WOMEN SCREAM: "WE SHOULD
JUST GO WITH A FAMILY OPERATION, IT'S MORE IMPORTANT!" A MAN
SCREAMS: "BULL."

We witness human dignity go completely out the window.

Daniel stands, slowly turns and walks out the door, without even
being noticed. H.W. walks out behind Daniel...

CUT TO:

23 EXT. SIGNAL HILL - THAT MOMENT.

23

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 -

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, THEY JUMP OVER THE OIL THAT FLOWS IN THE GUTTER, OF THIS SUBURBAN TRACT COMMUNITY/UNDER CONSTRUCTION. PEOPLE IN THE STREETS, BUYING, SELLING, ETC. WE CAN SEE THE TOP OF A DERRICK IN THE DISTANCE ON A HILL.

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

CUT TO:

24 INT. BANKSIDE HOME — NIGHT.

24

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 lot.

BANKSIDE

what royalty?

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 (to kids)

SHUT UP.

DANIEL

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

BEAT.

MRS. BANKSIDE

Where is your wife?

DANIEL

She died at child birth, Mrs. Bankside. It's just me and my boy.

Bankside takes all this in, then:

CUT TO:

25 EXT. DERRICK FLOOR – EVENING – WEEKS LATER. 25

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.

...there is a DEEP, DARK RUMBLE...the men get ready...

..it's very quiet...

25A ...CAMERA looks straight down onto the men working...and IN A FLASH: 25A
A BURST OF GAS/WATER/OIL COMES STRIAGHT UP AND AT THE CAMERA.

THE SCREEN GOES BLACK.

25B ...OIL SPRAYS ALL OVER THE BANKSIDE HOUSE... 25B

...THE MEN CONTAIN THE GUSHER and "tie-off"...leading the oil
into waiting LARGE DRUM CONTAINERS.

25C ...INSIDE THE CONTAINER'S...we watch the OIL FILL UP. 25C

CUT TO:

26 INT. PLAINVIEW AMERICA DRILLING CO. (BANKSIDE HOUSE) – NIGHT 26

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,
invading the living room/kitchen –

H.W. 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 it?

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

.....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 -
what makes you think it's up?

FLETCHER

is there sulphur around or alkali deposits?

PAUL SUNDAY

Alkali nearby. I don't know sulphur.

H.W. wakes up in the b.g., behind Daniel's desk and looks at the
scene, sees the boy, looks around...Paul looks from H.W. 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.

DANIEL

four 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.

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. spur station
here at Little Boston. The Sunday
ranch is what you're looking for.
There's a sheep trail that leads you
there -- it's a mile from town heading
west -- not far. just through a small
pass -- near the base of the hills.
follow the sheep trail.

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.

H.W.

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.

FLETCHER

what do you grow?

PAUL SUNDAY

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

FLETCHER

water?

PAUL SUNDAY

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

(beat)

The oil is there. I'm telling you.

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 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

yessir.

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...

(beat)

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

HOLD.

CUT TO:

27 EXT. TRAIN DEPOT/LITTLE BOSTON, CALIFORNIA - LATE DAY.

27

CAMERA looks down a long stretch of TRAIN TRACKS that cuts
across a dry, flat, empty valley floor.

We can see, in the distance, the faint trace of DANIEL and HW
driving in their CAR on a road that runs parallel to the
tracks. They bounce up and down, dust trail behind them - we PAN
WITH THEM AS THEY ARRIVE AT:

28 THE TRAIN DEPOT OF LITTLE BOSTON. We see some small, rolling
hills in the distance...

28

They PARK THEIR CAR next to the SPUR STATION, UNLOAD SOME
CAMPING EQUIPMENT FROM THEIR CAR and start walking off...we see
the TOWN OF LITTLE BOSTON NEARBY...

DANIEL and HW walk the road on the outskirts of town
and towards the hills --

CUT TO:

29 EXT. SHEEP ROAD/BASE OF HILLS- DUSK.

29

They're walking with the HEAVY CAMPING EQUIPMENT.

H.W. 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

Remember your silence...(walk beside me, not behind me.)

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,
goat's milk up at the ranch 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...they head around a bend...and we
see a CHURCH ON A HILL..

DISSOLVE TO:

30 EXT. SUNDAY RANCH/MOMENTS LATER.

30

The three men come up to the small, very run down HOME.
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 18)

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.

HW goes off to get some water. Eli just stands.

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. HW 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
Eli, would you get them some wood?

Eli reluctantly 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:

31 INT. SUNDAY RANCH/NIGHT - LATER.

31

DANIEL and HW and ABEL SUNDAY sit close to the FIRE.
Just back a bit, on stones, sits the rest of the FAMILY and ELI.
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 business – 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. He has a church...

ELI

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

(beat)

Have you been doing any of these things?

H.W.

No we haven't.

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, H.W. get inside their tent.

DISSOLVE TO:

32 EXT. SUNDAY RANCH - DAWN

32

DANIEL and HW put out their morning fire, collect their HUNTING GEAR and head off -

CUT TO:

33 EXT. HILLS NEARBY/CANYON - MORNING.

33

CAMERA leads/follows them as they move...H.W. and DANIEL carrying their shotguns...while they HUNT QUAIL.

DANIEL fires first. We follow H.W. -- watch him SHOOT.

ANOTHER ANGLE.

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

DANIEL

Go get 'em.

H.W. runs off.

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:

34 EXT. FIELD - MOMENTS LATER.

34

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:

35 EXT. NEARBY HILL - MOMENTS LATER

35

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.

35A ANGLE, MOMENTS LATER.

35A

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

CUT TO:

POSS/ COMING ACROSS THE ABANDONED RANCH HOUSE HERE?

36 EXT. BANDY RANCH/NEARBY CANYON - LATER

36

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

There is a POOL OF FOUL 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 a nice place to drill. This is your pay sand.

ANGLE, BANDY HOUSE.

They move to the house...knock and get no answer...they OPEN THE DOOR...

DANIEL

Hello?

36A INSIDE, UPON THE WALLS, THERE ARE RELIGIOUS ARTIFACTS.
Crucifixions, portraits of MARY, etc. A small ALTAR with CANDLES.

36A

DANIEL and H.W. take a good look, then exit --

CUT TO:

37 EXT. HILLS. LATER/LATE AFTERNOON.

37

They walk/talk quickly, carrying the quail;

DANIEL

so...

HW

so...

DANIEL

so-so. if there's anything here...we take it to the sea -- we can go into town and see a map - but what we do - we take a pipeline from here to Port Hueneme or Santa Paula and we make a deal with Union Oil - this is what we do and we don't need the railroads and the shipping costs anymore, you see?

HW

yeah.

DANIEL

you see that?

HW

yes.

DANIEL

and then we're making money.
we make the real money that we
should be making and we're not
throwing it away -- otherwise it's just mud.

CUT TO:

38 INT. SUNDAY RANCH - DUSK.

38

CAMERA holds on DANIEL. The Sunday Family and H.W. eat the quail, minor conversation...then:

DANIEL

what would you say is a fair price for
this lot, Abel?

Everyone stops eating and looks at Daniel: Abel is very excited:

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 buy the ranch
for thirty-seven hundred dollars.

(beat)

That's three thousand and seven
hundred dollars.

BEAT. MOTHER SUNDAY speaks:

MOTHER SUNDAY

I don't want to leave here, this isn't
for sale.

DANIEL

no, no, no. you don't have to leave.
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.

MOTHER SUNDAY

We don't have any money.

DANIEL

I'm giving you some...

Everything gets quiet.

DANIEL

Does this seem fair to you?

ABEL SUNDAY

This is according to the Revelation --
Eli, this is according to --

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 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...to get
it up out of the ground.
have you ever tried that before?

ELI

how much is it?

DANIEL

...costly.

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

that's not enough.

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...I do have
some connections that could get
us started drilling for oil...how
do you feel about that Abel?

ABEL

yes. what Eli says.

DANIEL

Fine. Fine. Let's draw up some
contracts and let's try.

CUT TO:

39 EXT. TRAIN DEPOT/LITTLE BOSTON – MORNING (START MUSIC)

39

DANIEL and HW are driven on CART AND HORSE by ELI...They approach the TRAIN DEPOT AREA and their PARKED CAR.

DANIEL
...you can just leave us here.

ELI (re: the car)
is this yours?

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 and H.W. get in the car. Eli turns around the other direction, Daniel drives off – and honks the horn, heads into town --

CUT TO:

40 INT. ROSE REAL ESTATE, INSURANCE, LOANS OFFICE – MORNING.

40

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

DANIEL
Hello.

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 the
neighboring lot. He has over 600 acres --

DANIEL

and what about this?

AL ROSE

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

DANIEL

What's it held at?

AL ROSE

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.

They sit 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 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 ideas that there's a boom on – does this make sense to you?

AL ROSE

Yes. but I'm not sure how quietly --

DANIEL

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

HW goes outside –

DANIEL

you make the buying for an unknown client – you buy the options for cash – that means if someone is home you should be able to make a deal right there –

AL ROSE

you have this money on you?

DANIEL

I have some and I can have a wire for more in the morning. have the options ready so they can be signed on the spot –

HW comes back inside with a leather BAG and takes out some FORMS.

DANIEL

I carry everything in my car. These forms will make it easy for you – so let's type up an agreement to list these tracts and purchase the Sunday tract.

ANGLE, AT THE TYPEWRITER - LATER.

Al types out some contracts. Daniel stands over/behind him, says:

DANIEL

If I needed to get a real road
in Little Boston that went out to the
Sunday Ranch -- who would be a good man
to talk to?

Al Rose looks up from the typewriter at him..

AL ROSE

I'd talk to Jake Coffey.

DANIEL

What's Jake's business?

AL ROSE

Hay and Feed...and Insurance.

CUT TO:

41 INT. TRAIN DEPOT - DAY - LATER.

41

DANIEL and HW come in to do some business with the TRAIN DEPOT
MAN: HOWARD SOMMERVILLE (50s) He introduces himself, makes
small talk and goes about making filling out a TELEGRAM, hands
it over;

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.
Can I use that telephone?

Daniel moves towards the TELEPHONE across the room, while telling Howard the number he'd like dialed...Howard works the switchboard and places the call for him, Daniel is connected with Fletcher;

ANGLE, HW.

he looks out the window and sees: THE TRAIN COMES DOWN THE TRACKS
ACROSS THE VALLEY FLOOR, APPROACHING THE STATION.

ANGLE, DANIEL.

he is speaking with Fletcher, telling him to come up, etc. etc. His attention turns to the TRAIN as it PULLS UP OUTSIDE THE WINDOW.

ANGLE, GENE BLAIZE and CHARLIE WHRIGHTSMAN. (50s)
Two other INDEPENDENT OIL MEN step off the train and walk into the depot; They see HW and start to chat him up..

Daniel finishes his call with Fletcher and walks over;

GENE BLAIZE

Plainview and Son.

DANIEL

Hello, Gene. Charlie. You guys are a long way from Signal Hill. You on your way somewhere else?

GENE BLAIZE

Passing through and looking around.
Funny to see you.

DANIEL

Funny.

GENE BLAIZE

Congratulations on your well, I heard that hit nicely --

DANIEL

300 barrels a day. you remember my son, H.W.?

GENE BLAIZE

You boys are a regular family business...

DANIEL

you boys are a little late...

GENE BLAIZE

What'd you find?

DANIEL

I found some interesting prospects.

GENE BLAIZE

Did you hear Standard bought up?

DANIEL

...I did hear. further North.

GENE BLAIZE

that's right.

DANIEL

I like you Gene, and I wanna tell you:
If you're gonna make a play: look east,
cause there's a lot around here
that's been taken. I'd rather have it
be you than someone else.

WHRIGHTSMAN

Life must be easy when you've got such
a cute face to carry around with you.

DANIEL

Are you telling me how handsome my son is?

WHRIGHTSMAN

that's right.

DANIEL

Thank you. That's very nice.
Good luck. Remember what I said. Go east.

They leave...Gene Blaize calls out to H.W. --

GENE BLAIZE

I'll be your lawyer if you need to draw up
a contract - make sure you don't
get swindled, boy -- get half of what your
Dad is making -- !

CUT TO:

42 EXT. SUNDAY RANCH. DAYS LATER. LATE AFTERNOON.

42

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

FLETCHER has arrived now and is walking the area with a
GEOLOGIST named FRED ENGLISH. They inspect the landscape/take
measurements...

ANGLE, MARY AND H.W.

MARY
what are they doing?

HW
they're just looking around.

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?

HW
I don't know.

BEAT.

MARY
My father hits me in the face if
I don't pray.

HW
what do you do?

MARY

...

HW

does he do it a lot?

MARY

how much money can we make from this?

HW

...it depends. you never know...

CUT TO:

43 INT. TENT/SUNDAY RANCH. NIGHT.

43

It's night and DANIEL and H.W. are in their tent. DANIEL is looking over maps, HW near his side...then:

HW.

Mary told me that her father beats her 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, son. very nice, thank you.

HW.

Your welcome.

DANIEL

I love you.

HW

I love you too.

BEAT.

HW
do you know how many other lots we
got up here?

DANIEL
we'll see tomorrow.

CUT TO:

44 INT. ROSE REAL ESTATE. DAY

44

DANIEL is with AL ROSE and they are looking over the MAP OF THE AREA that is spread on the desk; AL is pointing to it, giving details of Daniel's purchases;

AL ROSE
Congratulations, Mr. Plainview. It
was all successful! We got all these
lots at five and half dollars and acre
for a total of 10,400 acres.

DANIEL
That's not right. That's not successful.

AL ROSE
Well, this tract here next to the Sunday
Ranch: This is Mr. Bandy - and he wasn't
interested in a sale.

DANIEL
Who is he?

AL ROSE
He's an old man, Bandy...he homesteaded here.
He lives with his grandson...he said he would
like to talk to you...

DANIEL
Is he boosting his price?

AL ROSE
He said he'd like to speak with you.

DANIEL
About what?

AL ROSE
I don't know. He just said he'd
like to speak with whoever was doing
the buying.

DANIEL
did you mention my name?

AL ROSE
No.

DANIEL
I don't have time to sit and speak
with this man, he either wants to
sell or not.

AL ROSE
It's just the hilly stuff..

DANIEL
It's a very good tract, this is
where the sulphur is, don't tell
me if it's good or not, Al, you
wouldn't know. don't talk to me like that.

AL ROSE
Well...maybe he wants to boost his price
and just speak with you about it.

DANIEL
I don't see what good talking is going to do.
What does he raise up there, those pigs?

AL ROSE
That's right.

DANIEL
Well...let him wait. I don't need this
man and I don't need to sit and talk
with him to do what I want. You did
a good job, here. Al, Thank you.

AL ROSE
It's all successful -

DANIEL
Not yet. What's important now is protecting
the quail. Do you think you can get
"No Trespassing" signs over my 10,400 acres?

AL ROSE
...um...that could take some time.

DANIEL
Who's the best man to talk to about
some lumber?

CUT TO:

45 EXT. TRAIN DEPOT. DAY 45

DANIEL'S WORKERS GET OFF THE TRAIN. MURGINS, GHUNDA, BEN BLAUT...AND SOME OTHER ROUGHNECKS...They head off.

CUT TO:

46 EXT. SUNDAY RANCH. NEW ROAD. DAY. 46

There is a NEWLY MADE ROAD...CAMERA moves over it and follows a TEAM OF HORSES CARRYING A HUGE IRON STEAM ENGINE...ANOTHER TEAM OF HORSES CARRYING TONS OF LONG METAL PIPE...THIS LEADS US AROUND TO REVEAL:

THE FRESHLY BUILT DERRICK. IT'S FULLY ERECTED AND EIGHTY FEET TALL. 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 CAMP OF WORK.

CUT TO:

47 INT. ABANDONED RANCH HOUSE/NEW PLAINVIEW HOUSE. DAY. 47

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

CAMERA watches as H.W. seems to be in charge of this...working with the SUNDAYS: MARY and RUTH and MOTHER SUNDAY and making suggestions, cleaning weeds, etc.

CUT TO:

48 EXT. SUNDAY RANCH/DERRICK AREA. DAY. 48

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 by the Holy Spirit...

The WORKERS 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:

49 ANGLE, DANIEL'S BASECAMP OFFICE.

49

The office is small, canvas walls, wood floor.

Inside, Daniel 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 flock..."
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 practice it?

DANIEL

No.

ELI

What time?

DANIEL

What time is good for you, Eli?

ELI

One o clock.

CUT TO:

50 INT. ABANDONED RANCH HOUSE/NEW PLAINIEW COTTAGE. DAY

50

HW and DANIEL stand in this cleaned up abandoned ranch house. It's been put together nicely;

DANIEL

You did a good job on the house, boy.

HW

thank you.

DANIEL

You ready?

They exit.

CUT TO:

51 EXT. THE ERECTED DERRICK — LATE AFTERNOON.

51

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

HOWARD SOMMERVILLE is here. AL ROSE is here...

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

H.W. walks proudly 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:

52 EXT. DERRICK AREA. SUNDAY FARM. DUSK.

52

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. 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 off...

CUT TO:

53 INT. PLANVIEW COTTAGE — NIGHT

53

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 business 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:

54 THE IMAGE.

54

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 FIFTEEN 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:

55 INT. PLAINVIEW COTTAGE - CONTD.

55

DANIEL
can you hear anything?

BEN
no.

DANIEL
Well: he's drowned in the mud.

CUT TO:

56 INT. THE WELL.

56

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

CUT TO:

57 INT. PLAINVIEW COTTAGE - CONTD.

57

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

DANIEL
GODDAMMIT! GODDAMMIT! 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:

58 EXT. DERRICK - NIGHT.

58

DANIEL and the WORKERS 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 ---

58A ANGLE, INSIDE THE HOLE, WITH THE BODY. LOOKING UP. Various angles that show the BODY. and the claw coming down towards it -

58A

ANGLE, THE BODY.

The claw rips into the flesh and tears it up.

58B THE BODY IS PULLED UP AND OUT OF THE HOLE, COVERED IN MUD AND BLOOD.

58B

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

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:

59 INT. LIVING QUARTERS. MORNING.

59

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:

60 INT. ELI'S CHURCH. DAY

60

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!"

ANGLE, MOMENTS LATER.

ELI is healing an OLDER WOMAN who is handicap and frail.
He is casting the evil spirits out and holding her head -
pushing out the spirits, shouting and whispering in unison until
she is up and walking and speaking in tongues;

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:

61 INT. CHURCH. LATER.

61

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

...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

I've seen some of the men drinking alcohol - do you think that has something to do with it?

DANIEL

We need these men rested to bring this well in – some of them can't get it if they're coming here for your gospel – 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 at the Church of the Third Revelation. He explained to me I was to break down this wall, for his visits would be often –

BEAT. Daniel regards the church;

DANIEL

I must confess that I only know of two revelations...there's one in the old testament and one in the new testament... is that right?

ELI

That's right, Daniel.

DANIEL

What is the Third?

ELI

Me.....I am the Third Revelation.

CUT TO:

62 EXT. DERRICK FLOOR — THAT MOMENT — DAY

62

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
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.

CUT TO:

63 EXT. DERRICK — NIGHT.

63

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:

64 EXT. DERRICK - NIGHT.

64

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 other side 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
it's been almost three weeks...is that normal?

DANIEL
...

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 life – 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:

65 EXT. SUNDAY DRILLING AREA. DAY.

65

CAMERA moves/walks with DANIEL around the derrick and the workers and all of it...

...MARY and HW are nearby, playing with each other, they run past Daniel, who smiles to them and says;

DANIEL

How are my kids? how's my family?

CUT TO:

66 EXT. SUNDAY DRILLING AREA. AT THE DERRICK. DAY.

66

DANIEL is talking with FLETCHER...and working with his MEN.

...the MEN are working with "a jar," which 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 DRUMS and BLOWS HIM 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 land, lift his head and look;

STRAY TOOL PIECES AND WOOD SHARDS from the Derrick that have been ROCKETED 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 runs up to the derrick floor – which 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.

CAMERA FOLLOWS DANIEL OVER AND HE GRABS H.W. from the worker --

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

CUT TO:

67 INT. MESS HALL. THAT MOMENT

67

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
AHHHHHHHHH. 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.

67A BASE CAMP FAMILIES are coming in here for SAFETY. DANIEL 67A
INSTRUCTS THEM TO WATCH AFTER H.W. AND KEEP HIM.

ANGLE, FROM HW'S POINT OF VIEW. We hear absolutely
nothing...DANIEL leaves, HW follows, clinging, screaming...DANIEL
PUSHES HIM DOWN and goes back outside --

CUT TO:

68 EXT. BASECAMP - THAT MOMENT 68

DANIEL exits, CAMERA stays with him -

The OIL IS ON FIRE AND FLOWS AND SPEWS IN THE AIR. BITS FALL ALL
AROUND DANIEL...WHO STARTS TO GLOW WITH EXCITEMENT -

68A ANGLE, HW. IN THE BASECAMP. SOUND IS STILL OUT. 68A
He is speechless and stunned and in shock... FAMILIES GATHER AROUND
HOLD HIM, ETC.

CUT TO:

69 EXT. GUSHER. THAT MOMENT. 69

MEN are rushing around to battle the blaze...DANIEL barks
directions towards taming the FIRE.....

ANGLE, GUIDE WIRES.
Two of the four guide wires for the derrick are SNAPPED BY SOME
MEN...

THE DERRICK BURNS VERY QUICKLY and this will help topple in the
direction down wind -

day turns to night and BLACK SMOKE FILLS the air..

DANIEL and THE MEN wait for it to burn and fall — once it does, MEN WILL APPROACH THE BASE OF THE DERRICK AND THE CELLAR WALL WHICH IS BUILT INTO THE SIDE OF THE HILL.

THEY HAVE METAL SHEETS OVER THE HEADS, GET CLOSE AND BANG INTO THE CELLAR DOOR.

AT THE SAME TIME, DANIEL PREPARES DYNAMITE TO PLACE IN A BOX AT THE END OF A THIRTY FOOT METAL POLE...

69A ...THE CELLAR DOOR IS SMASHED OPEN.

69A

THE MEN AND DANIEL GET THE DYNAMITE AT THE END OF THE POLE POSITIONED UP THE HILL AND START TO PUSH IT TOWARDS THE CELLAR OPENING —

IT GETS CLOSER AND CLOSER — ONCE THE DYNAMITIE ARRIVES INTO THE CELLAR — IT BLOWS — SNUFFING OUT THE DERRICK IN AN INSTANT. THE GROUND AROUND THE DERRICKS RISES, THEN CAVES IN.

SOME FIRE STILL BURNS...

.....AL ROSE comes over to DANIEL, who is all smiles, he is a Man gone crazy in happiness.

DANIEL
WHY DO YOU LOOK SO GREEN, AL?

AL ROSE
THE WELL IS RUINED.

DANIEL
AL:
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.

HOLD ON DANIEL. THE FIRE BLAZES. HOLD IMAGES, THEN:

CUT TO:

70 INT. MESS HALL. LATER.

70

DANIEL comes back in, covered in OIL and MUD and ASH...he goes to HW, who is being tended by the SUNDAY'S. He leans down to him, looks at him...

CUT TO:

71 INT. PLAINVIEW COTTAGE. NIGHT, LATER.

71

Daniel rocks HW in his arms, back and forth. The boy is crying and crying, hysterical. Fletcher is sitting nearby, watching this mess...

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:

72 INT. PLAINVIEW COTTAGE. MORNING.

72

A LOCAL DOCTOR brought in by Daniel, attempting to look HW over. HW is very angry, kicking and screaming and punching 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.

FADE OUT, HOLD IN BLACK, FADE IN:

73 INT. PLAINVIEW COTTAGE. LATER/MORNING.

73

HW is asleep inside the house.

FLETCHER and DANIEL sit together here going over some plans, sketches about building a reservoir. AL ROSE is here.

They finish up some more plans for 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? for H.W. 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.

Fletcher leaves. Daniel sits alone a moment, then goes into the house -

INSIDE, THAT MOMENT.

Daniel goes 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 business.

our work. the wells.

I can't do this all day.

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

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

CUT TO:

74 INT. DANIEL'S OFFICE/BASECAMP. DAYS LATER.

74

Daniel is sitting with a woman, a TEACHER/SUPERINTENDANT 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 place to be built within a year. I'll pay you two thousand dollars 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 what's happened. 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:

75 INT. A GIANT RESERVOIR UNDER CONSTRUCTION - DAY.

75

Daniel, Fletcher, et al, standing in the middle of A GIANT RESERVOIR that's essentially a large DUG HOLE IN THE GROUND.

TEAMS OF HORSES PULL PLOWS to grade it flat...They have torn into the land as a place to dump the oil.

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

...He walks up to Daniel:

ELI

When do we get our money, Daniel?

Daniel walks up to him and SLAPS ELI STRAIGHT ACROSS THE FACE.
Eli is stunned.

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 arrangement 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.

CUT TO:

76 INT. SUNDAY RANCH. NIGHT.

76

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.

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 a stupid father
to a stupid son.

CUT TO:

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

77

A TRAIN has just arrived some 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 -

The MALE STRANGER walks, looks, then heads away from the depot,
towards Little Boston - we see NEW DERRICKS ERECTED ON THE HILLS
SURROUNDING THE TOWN.

CUT TO:

78 EXT. PLAINVIEW COTTAGE. EVENING.

78

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

...THE STRANGER. He holds some camping equipment, life in a bag...He
stands up as Daniel approaches...

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
Ernest is my father.

DANIEL
who are you?

HENRY
Henry.

BEAT.

DANIEL
Marion Brands...? is that your mother?

HENRY
yes, that's right.

DANIEL
...

HENRY
I read about your gusher
in the paper. about your success.

BEAT. Long time, Daniel just looks at him.

DANIEL
you heard about my strike and you
just show up?

HENRY

Our father's dead. Ernest died.
I've heard and I wanted to find you.
...Did you know this?

DANIEL

When?

HENRY

...three months ago. I got a letter
from Anabelle —

DANIEL

My sister Anabelle?

Henry nods, "yes."

DANIEL

Where is she?

HENRY

still at home. Fond du Lac.

DANIEL

You came all the way from Wisconsin --

HENRY

I'm coming from New Mexico.
I've been there. I came to find you...

did you know about me?

DANIEL

...you have identification? do you
have this letter?

He hands over some IDENTIFICATION PAPERS/LETTER. Daniel regards
them. BEAT. Daniel is stunned and moved.

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:

79 INT. PLAINVIEW COTTAGE. DAY. LATER.

79

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:

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, getting leases in texas and louisiana.

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.

SAME, LATER.

DANIEL pours some whiskey in a glass of milk...he does this out of sight from HW..

He takes the milk and sets it in front of HW...who looks up at Daniel, who says:

DANIEL

drink.

drink it.

He motions for him to take the drink. HW drinks the milk.

CUT TO:

80 INT. PLAINVIEW COTTAGE - LATER - NIGHT.

80

DANIEL carries H.W., passed out, and places him in the bed...DANIEL comes back out...HENRY is here...DANIEL sits with him...

DANIEL

So what do you want, Henry?

HENRY

Nothing...if you can spare something,
I can work for you in any way - I know
I'll keep moving before long to get back
to Fond du Lac.

DANIEL

do you have any money?

HENRY

some. not much.

DANIEL

just answer me directly. you say, "nothing,"
and then you say you want to stay and work.
it's better I'd just like to hear
you say you'd like to be here.

HENRY

I would like to be here.
I'm a good worker, I've
worked cable-tool rigs and built railroads,
I won't need any favors...

BEAT.

CUT TO:

81 EXT. FIELDS - NIGHT - LATER.

81

It's later. Daniel and Henry are away from it all, sipping from
a flask, handed back and forth;

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.

DANIEL

How did you know?

HENRY

I worked for Winchell Hedrick,
do you remember?

DANIEL

yes.

HENRY

He told me.

Why did you leave? I know you didn't
get on with our Father --

DANIEL

I worked for Geological Survey and
went to Kansas...I couldn't stay there.
I just couldn't...I don't like to explain
myself.

HOLD ON DANIEL.

DANIEL

are you an angry man, Henry?

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

HENRY

What will you do about your boy?

DANIEL

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

HENRY

Where is his mother?

DANIEL

...I don't want to talk about those things...

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 with these people...

CUT TO:

82 INT. PLAINVIEW COTTAGE. MORNING.

82

HW gets out of bed, looks around the empty house.

He goes into HENRY'S BAG and begins to look through the
items. He picks up a SMALL LEATHER JOURNAL. He looks it over...

...he has it upside down, trying to make sense of it...he looks
at more items. HOLD.

CUT TO:

83 EXT. BURNED DRILLING AREA. DAY.

83

HW walks around the BURNED OUT REMAINS of the derrick.

CUT TO:

84 INT. ELI'S CHURCH. DAY.

84

HW is in the church, which is empty except for MARY SUNDAY.
She tries to talk with him..

HOLD THE TWO OF THEM. She tries to entertain him. HOLD.

CUT TO:

85 INT. BAR. LITTLE BOSTON. NIGHT.

85

A crowded scene in the local bar. people drunk, loud, etc.

DANIEL is off to the side a bit, enjoying things from a slight distance with HENRY...

The other oil men from the area: BLAIZE and WHRIGHTSMAN are here. drunk. telling jokes/stories. etc.

FLETCHER watches from across the room as Daniel and Henry talk and drink. HOLD.

CUT TO:

86 INT. SUNDAY RANCH HOUSE. NIGHT.

86

H.W. is being cared for by MOTHER SUNDAY and MARY and RUTH.

MOTHER SUNDAY 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.

ELI comes in...and looks at H.W...;

ELI

Hello, young boy...

CUT TO:

87 INT. BAR — CONTINUED.

87

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

CUT TO:

88 INT. SUNDAY HOUSE. THAT MOMENT.

88

...H.W. looks up at ELI standing over him...Eli sits down, crosses H.W. and gives him a blessing;

ELI

There is only one Father.
And there is only one son.

MARY

he can't hear you -

ELI

- yes he can.

MARY

Eli...he can't hear you - he doesn't -

ELI

QUIET.

ELI comes in real close and jostles H.W. to pay attention, speaks right in his face:

ELI

You listen to this boy,
because I know you can hear me:
Your Father has provoked me...and he
has provoked God. You should save
yourself before it's too late.

CUT TO:

89 EXT. ALLEY WAY/OUTSIDE BAR. NIGHT

89

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

He finishes and gives her some money.

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

CUT TO:

90 INT. PLAINVIEW COTTAGE. NIGHT - LATER.

90

It's dark and quiet. DANIEL is passed out in bed...HENRY is in another room sleeping.

H.W. enters into Henry's room.....and takes out a sample bottle of CRUDE OIL. He pours this THICK BLACK OIL around Henry's bed.....

He makes a long trail back out into the main part of the house...pouring the oil in a line...

ANGLE, H.W.

He sits down in the kitchen and takes out a box of MATCHES...and STRIKES THE OIL INSTANTLY ON FIRE.

IT TAKES OFF LIKE A ROCKET, SHOCKING/TERRIFYING H.W. AND IN A FLASH HENRY'S ROOM IS ON FIRE.

BLACK SMOKE FILLS THE AIR.

H.W. sees the FIRE start to CATCH THE CURTAINS and THE FURNITURE in the MAIN ROOM..

...HENRY...wakes up...sees BLACK SMOKE FILLING HIS ROOM AND FLAMES AROUND THE BED AND DARTS OUT OF BED - HE SEES H.W. ON THE FLOOR, FIRE AROUND HIM -

HENRY MOVES, SMACKS THE MATCHES FROM HW'S HANDS - THROWS HIM UNDER HIS ARM LIKE A DOLL AND MOVES TO DANIEL'S ROOM -

H.W. is KICKING AND SCREAMING. HENRY CALLS OUT;

HENRY

DANIEL. DANIEL. GET UP. GET UP.

Daniel wakes, sees this.

HENRY

COME, COME, WAKE UP AND LEAVE RIGHT NOW.

DANIEL SMASHES A BEDROOM WINDOW AND GETS HIMSELF OUT - HENRY AND H.W. BANG THROUGH THE FRONT DOOR --

CUT TO:

91 EXT. PLAINVIEW COTTAGE. NIGHT. THAT MOMENT.

91

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

DANIEL
WHAT ARE YOU DOING?

WHAT ARE YOU DOING TO US?

OPEN YOUR MOUTH.

The PLAINVIEW COTTAGE BURNS.

CUT TO:

92 EXT. TRAIN DEPOT. LITTLE BOSTON. DAY.

92

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

CUT TO:

93 INT. TRAIN. MOMENTS LATER.

93

Daniel and H.W. sit on the train...waiting for it to leave.
Daniel is clearly hiding something and fighting back emotions.

He HUGS H.W. 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.

94 CU. DANIEL.

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

94

CUT TO;

95 INT. MESS HALL. NIGHT.

95

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?

our Father's worked well, look at you.

HOLD.

DANIEL

I asked you a question...

HENRY
 ...when I'm lucky.

Daniel wobbles up and stands and walks off...HOLD ON HENRY
 looking at Daniel.

CUT TO:

96 INT. TRAIN - MOVING - LATER.

96

CAMERA holds on FLETCHER and HW. FLETCHER is holding HW and
 calming him down, petting his head, speaking softly to him..

CUT TO:

97 INT. LITTLE BOSTON TRAIN DEPOT. DAY

97

It's days later. DANIEL and HENRY enter, dressed and clean and
 meet with two MEN (40s) waiting for them:

H.M. TILFORD and J.J. CARTER from STANDARD OIL COMPANY.

They all shake hands, reserved, polite. Daniel intro's Henry as
 his brother from Fond Du Lac, Wisconsin.

They all sit down, then:

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 for full title.

DANIEL
That's a deal.

BEAT.

DANIEL
what? what's next?

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

DANIEL
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

...you guys should scratch around and find
it like the rest of us instead of buying
up someone else's hard work --

TILFORD

what do you want?

DANIEL

are you gonna change your shipping costs?

TILFORD

we don't dictate shipping costs.
That's railroad business --

DANIEL

you don't control the railroads?
of course you do. of course you do.

TILFORD

how you gonna get this stuff out of here?
build a pipeline, make a deal with Union
Oil, be my guest, but if you don't
pull that off = you've got an ocean of
oil under your feet with nowhere to go.....
Why don't you let us take it from here
and make you rich...spend time with your boy.
It's a great discovery...now let us help you.

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

DANIEL

Did you just 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 insane 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:

98 INT. DANIEL'S TENT. NIGHT - DAYS LATER

98

Daniel is speaking as he packs a bag, in a bit of a trance, sotto 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 - 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

Who?

FLETCHER

an older boy about twelve, he's been there for a year, named Ballard.

DANIEL

how big is the room?

FLETCHER

small.....it's bigger than this tent...

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 have someone look around 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 business 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

No he's not. I think we should pay him something.

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

Daniel has his things gathered, as he's leaving;

DANIEL
the pipeline solves all our trouble.

He's gone.

CUT TO:

99 EXT. BASECAMP. DAWN. (start music/building)

99

THREE HORSES are being SADDLED and OUTFITED with CAMPING
SUPPLIES, GEAR and HUNTING WEAPONS...

ANGLE, CU. CRUDE OIL SAMPLES.
are loaded into jars that are wrapped for safety and loaded
into POUCHES on the horses.

DANIEL and HENRY get themselves up on the HORSES and

They head off for the hills...

CUT TO:

100 EXT. BANDY'S LAND. MORNING.

100

DANIEL and HENRY ride up through a dry canyon - DRIVING
WOOD STAKES WITH RED MARKERS INTO THE GROUND AS THEY GO,
SIGNALING A ROUTE FOR THE PIPELINE.

They come out of a clearing - and come upon the BANDY HOUSE.
This is the place with the PIGS and SULPHUR that we came to
earlier...

101 ANGLE, AT THE BANDY HOUSE.

101

Daniel and Henry ride up, outside is a young boy:
WILLIAM (17 years old, Bandy's grandson)

DANIEL
Is your father Bandy?

WILLIAM
Grandfather.

DANIEL
Where is he?

WILLIAM
not here.

DANIEL
where is he?

WILLIAM
he's out. what do you want?

DANIEL
I'm Daniel Plainview...I want to talk
to him about his property..

WILLIAM
about what?

DANIEL
...it's something I'll talk with him about.

WILLIAM
are you the oil man?

DANIEL
that's right.

WILLIAM
he's not interested in drilling.

DANIEL
I'm not either.....when will he be back?

WILLIAM
few days.

DANIEL
you tell him I'd like to speak with him...not
for drilling...I'll be back in a week.

They RIDE ON...HOLD, THEN...

...HENRY DRIVES A STAKE INTO THE GROUND WITH A RED RIBBON,
SIGNALING THE ROUTE FOR THE PIPELINE, STRAIGHT INTO BANDY'S LOT...

CUT TO:

102 EXT. LARGE FLAT FIELD. DAY. 102

DANIEL and HENRY drive another WOOD STAKE WITH RED FLAG INTO THE GROUND.

CUT TO:

103 EXT. MOUNTAINS. DAY. 103

DANIEL and HENRY ride through THICK FORREST...moving through a new landscape...THEY PLANT A WOOD STAKE...

CUT TO:

104 EXT. FERTILE FARM LAND. DAY. 104

DANIEL and HENRY through some fertile GROVES. They plant another WOOD STAKE...

CUT TO:

105 EXT. RIDGE -- DAYS LATER. 105

DANIEL and HENRY ride over a ridge, CAMERA RISES AND REVEALS:

The PACIFIC OCEAN...they ride down towards it...HENRY PLANTS ANOTHER STAKE INTO THE GROUND...

CUT TO:

106 INT. UNION OIL REFINERY. DAY. 106

DANIEL and HENRY walk through this refinery. Machines grind away. The head of UNION OIL, old friend of Daniel's: L.P. "PRESS" ST. CLAIR (50s) comes up to greet them:

L.P.

Daniel. you're a sight for sore eyes.

DANIEL

Press...

L.P.

congratulations.

DANIEL

-- this is my brother Henry Brands from Wisconsin. Press St. Clair.

L.P.
 good to meet you, come in,
 you get cleaned up, get you a drink.
 come over here – congratulations, Daniel.
 you hit quite a strike.

DANIEL
 Thank you.

L.P.
 how's your boy?

DANIEL
 He's fine.

They talk and walk...and enter an office and close the door.

CUT TO:

107 INT. UNION OIL MEETING HALL/NEAR THE OCEAN – DAY.

107

DANIEL and HENRY are here with six MEN FROM UNION OIL, led by "PRESS" St. CLAIR. They discuss pipelines, oil, etc. Maps and drawings and crude samples in front of them; come to the scene for celebratory feeling, a joke after business has finished:

L.P.
 What's the relationship between your wife,
 Standard Oil and a free whore?

GROUP
 what is it?

L.P.
 You can always beat your wife,
 you can occasionally beat Standard Oil,
 but you can never beat a free whore.

Everyone laughs.

CUT TO:

108 INT. PACIFIC OCEAN. DUSK.

108

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 boy, 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. up the coast away from this smell --

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, DISSAPEARS 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. THIS SETS IN MOTION THE FOLLOWING PROTRACTED SEQUENCE COVERING DANIEL'S SUSPICION OF HENRY...SEQUENCE:

CUT TO:

109 EXT. SEA SHORE. DUSK.

109

CAMERA with DANIEL and HENRY, from behind, as they finish swimming and arrive at the shore line...They rise up, naked, out of the water and move to their clothes and their HORSES. HOLD THIS MOMENT.

CUT TO:

110 INT. BAR. NIGHT. LATER.

110

CU. DANIEL as he watches HENRY. SLOW ZOOM IN.

DANIEL'S POV,
across the bar. HENRY is DRUNK and LOUD and talking with a WHORE. DANIEL just watches.

CUT TO:

111 EXT. HILLS - DAWN.

111

HENRY and DANIEL head out on their HORSES away from the OCEAN...Henry is clearly HUNG OVER. they are re-tracing their trail along the WOOD STAKES IN THE GROUND WITH THE RED FLAGS.

DANIEL
how was that woman?

HENRY
good.

DANIEL
you get that from our Father.
sticking it in whatever you see.

HENRY
...yes...

DANIEL
you sure you don't have any children
anywhere?

HENRY
I have two.....last time I saw them
I was in Louisiana.

DANIEL
with the same woman?

HENRY
yes.

112 EXT. FORREST — DUSK.

112 *

HENRY and DANIEL. dusk. campfire. horses off to the side.
they sit, then:

*
*

HENRY

what do you do next with your
Company, Daniel?

DANIEL

...what...?

HENRY

what's next?

DANIEL

what are you asking?

HENRY

can you sell stock in your company?

DANIEL

...something like that.

HENRY

If you'd like my help. I can help
with that. As things grow more
successful...I'm a good salesman and
broker for stock and what you might want...

DANIEL

...good...

HOLD.

CUT TO:

113 OMITTED.

113 *

114 EXT. SAME — NIGHT.

114 *

HENRY is asleep. DANIEL is sitting over him, with a
REVOLVER out by his side, HENRY feels him near and wakes up: *

DANIEL

I want to know something, Henry..

HENRY

what?

DANIEL

What was the name of the farm
next to the Hill house?

BEAT.

DANIEL

What was the name of the farm next
to the Hill house?

BEAT.

HENRY

I don't remember, Daniel.

BEAT.

HENRY

I remember the Hills. I remember
their daughter Jenny.
I remember Hill and his wife...

DANIEL

What was her name?

HENRY

who?

DANIEL

His wife...

*

HENRY

I can't remember right now...

DANIEL

who are you?

HENRY

I'll leave, Daniel...just let me get up
and go...

BEAT.

DANIEL

Do I have a brother?

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 hurt you, just survive -

DANIEL puts the GUN TO HENRY'S HEAD AND FIRES. HENRY
SLUMPS OVER. HOLD ON DANIEL.

WIDE SHOT. STAY WITH THIS SCENE AND WATCH AS DANIEL DIGS
A SHALLOW GRAVE.

OVER TIME. DAWN COMES. HE PUTS THE BODY IN THE GRAVE,
HE GETS RID OF HENRY'S HORSE. HE BEGINS TO DRINK
DURING THIS PROCESS.

HE OPENS UP THE JOURNAL OF HENRY'S AND SCANS, READS -
HE DRINKS BOOZE THE ENTIRE TIME.

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

THERE IS A SMALL NOTEBOOK. DANIEL opens it, looks inside,
seeing key words;

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

This is a journal by the real HENRY PLAINVIEW. DANIEL KEEPS *
DRINKING. AND DRINKING AND DRINKING. *

HE PASSES OUT. *

CUT TO:

- 115 OMITTED *
- 116 OMITTED *
- 117 OMITTED *
- 118 OMITTED *
- 119 OMITTED *
- 120 OMITTED *

120A INT. SAME. DAWN.

120A *

DANIEL comes to...CAMERA DOLLIES BACK A BIT TO REVEAL:

*

A FIGURE sitting over him;

*

DANIEL looks. we see this FIGURE, an OLDER MAN..

*

BANDY

*

I'm Bandy.

*

you feel alright?

*

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 to lease

*

your land.

*

BANDY

*

I'd asked you to come and talk to me when
you were leasing land..

*

*

DANIEL

*

My boy's been sick...

*

BANDY

*

This was before you boy got sick.

*

BEAT.

*

BANDY

I know that you'd like to build a pipeline

*

through my property. Is this right?

*

What I've heard?

*

DANIEL

*

It's only eight inch pipe, it can be

*

buried -- without disruption --

*

BANDY

*

God has told me what you must do...

*

DANIEL

*

what is it?

*

BANDY *
you should be washed in the blood of *
Jesus Christ. *

DANIEL *
But I am. I have been. *

BEAT. *

DANIEL *
I have been. *

BANDY *
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. You can take it at the Church *
of the Third Revelation. *

BEAT. *

DANIEL *
I'll pay you three thousand dollars. *

What's Eli paying you? *

I'll pay you five thousand dollars. *

there can be ways around this -- *

BANDY *
I've followed Eli since he was a boy. *
He came and preached by my side when my *
wife and daughter were burned in *
Bakersfield. *

DANIEL *
what is it that I do? *

BANDY *
I want you to be part of our Church. *

DANIEL *
but what do you want me to do? *

BANDY *
listen to Eli's word and be baptised. *
be forgiven for this sin that you've *
done. *

DANIEL *
my sin of...what? drilling? *

BANDY *
speak to God. you can speak to God. *

BANDY'S GRANDSON has been lingering in the background...BANDY *
hands DANIEL'S WEAPON'S OVER TO HIM. *

BANDY *
may I help you back? *

we will ride back with you... *

POSS SHOT OF THEM ALL RIDING. TRACKING?

POSS SHOT OF THEM PASSING BANDY RANCH?

CUT TO:

121 INT. CHURCH OF THE THIRD REVELATION. DAY LATER.

121

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.

DANIEL
I'm looking for a fresh start, Eli.
...I need your blessing..

CUT TO:

122 INT. CHURCH OF THE THIRD REVELATION. DAY.

122

CAMERA starts on DANIEL. The CHURCH IS NOW PACKED WITH WORKERS, SUNDAY FAMILY, FOLLOWERS, FARMERS, ETC. BANDY sits next to Daniel..

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 goes full steam;

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
NOW IS THERE A SINNER HERE LOOKING
FOR SALVATION? A NEW MEMBER?
I'll ask it again: Is there a sinner
looking for God?

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,
LOUDER, Go ahead and speak to him, it's
alright..

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 YOUR
LORD AND 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 FORHEAD, 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...

HOLD ON ALL THIS, THEN:

CUT TO:

123 EXT. RESERVOIR FULL OF OIL -- DAWN.

123

IMAGE. There's a boy in a row boat on the lake of oil that fills the reservoir. SUN RISES. Everything is calm and quiet, distant noise of the derricks.

CUT TO:

123A INT. SCHOOL FOR THE DEAF IN S.F. - DAY

123A*

HW is sitting, waiting in the foyer of this school. *

FLETCHER is here, and he is off to the side a bit, speaking *
with a young man GEORGE REYNOLDS. He is a teacher at the *
school. *

FLETCHER has a quiet word with him; *

FLETCHER *

Mr. Plainview would pay you two thousand *
dollars a year...in cash. all your accommodations *
will be of premier class...you have to be *
prepared to travel wherever Mr. Plainview and *
his son may travel, do you have family here *
in San Francisco? *

GEORGE REYNOLDS shakes his head, "no." looks at Fletcher, *
then: *

CUT TO:

123B INT. TRAIN. - MOVING.

123B*

FLETCHER, GEORGE and HW riding on the train. *

...GEORGE teaches HW sign language... *

CUT TO:

124 EXT. FIELDS NEAR THE SUNDAY RANCH. DAY.

124

It's weeks later. THE CONSTRUCTION OF THE PIPELINE IS UNDER WAY.

ANGLE, DANIEL.

out here, sweating in the sun, working/supervising.

ANGLE, ACROSS THE FIELDS.

FLETCHER is walking with: H.W. and GEORGE REYNOLDS. *

Daniel sees them and comes walking over very quickly...grabbing HOLD OF H.W. AND KISSING AND HUGGING HIM.
Fletcher watches...

DANIEL picks him up and they walk off. (STAY WITH THEM,
DANIEL WHISPERS TO HIM, HOLDS HIM, GENTLY, KINDLY)

CUT TO:

125 INT. FANCY RESTAURANT/ISABELLA COUNTY - NIGHT - LATER

125

DANIEL and HW sit at a Fancy restaurant...HW's feet dangling from the chair...

DANIEL

We'll get you a good meal..

That's all we need here is a good strong expensive meal..

Are you hungry?

Daniel is frustrated. A WAITER COMES OVER.

DANIEL

Two steaks. Whiskey.

And water for him. and goat's milk.

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 on the pipeline. and all of our output.

BEAT.

DANIEL

Can you hear me?

Are you looking at me and really
you can hear me?

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. we got everything we need
now to build this company...

CU. DANIEL.

he looks across the RESTAURANT and sees something...he stands up,
leaving HW.

...arriving at another table: sitting here is H.M. TILFORD, from
Standard Oil, who we met earlier and Daniel threatened. 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 --

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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 walks back and takes his seat with H.W. HOLD.....CU. HW's face...looking at Daniel continue to babble away, hearing NOTHING.

CUT TO:

126 INT. BASECAMP OIL FIELDS. DAY.

126*

HW is teaching GEORGE the language of the OIL BUSINESS. *

MARY is here as well, learning. SIGN LANGUAGE... *

They spell out words and find SIGNS for OIL EQUIPMENT that is laid out around the camp - George will silently MOUTH the word and together they make a SIGN. *

HW is very confident around this gear...HOLD ON HIM signing away... *

CUT TO:

127 INT. TRAIN DEPOT. DAY. WEEKS LATER.

DANIEL is taking care of some business at the crowded train depot...ELI, dressed up for a journey, comes and finds him --

ELI

Hello, Daniel.

DANIEL

going somewhere?

ELI

That's right. I'm going on a mission. Oildale, Taft, I'm going to Bakersfield. I've been invited to spread his word...and it's time for our congregation to grow.

DANIEL

I'll be sorry to see you go.

ELI
I know that's not true...

BEAT.

ELI
It's good that H.W. is back home
where he belongs. He's a fine boy.

Daniel has nothing else to say.....

ELI
God bless you...

DANIEL
Be very very careful where you
turn in your travels, Eli.

ELI
...and God be with your boy.

Eli leaves. Daniel watches him go.

CUT TO:

127A EXT. VARIOUS LOCATIONS. TBD.

127A*

1. SHOTS OF H.W
2. SHOTS OF HW AND MARY.
3. CU, HW RUNNING NEAR MAGIC HOUR.

*
*
*

CUT TO BLACK.

*

TITLE CARD: 1927

*

128 OMITTED

*

FADE UP:

128A EXT./INT. PLAINVIEW MANSION - DUSK.

128A*

VARIOUS STATIC IMAGES OF DANIEL PLAINVIEW'S MANSION/ESTATE. *
 GROUNDS, ROOMS, GOTHIC ROOMS, STONE, MARBLE, BOWLING ALLEY, *
 ETC, UNPACKED BOXES, ETC. *

CUT TO:

128B INT. KITCHEN. PLAINVIEW MANSION. DAY.

128B*

Daniel is here and he is SIGNING CHECKS. AL ROSE is here, *
 putting things in front of him. *

a SERVANT cleans/works in b.g. *

Daniel eats a sandwich. END. CU, IMAGE. SIGNATURE. *

CUT TO:

128C INT. HALLWAY. NIGHT.

128C*

Daniel walks down the hallway. *

CUT TO: *

128D INT. BEDROOM. MORNING.

128D*

IMAGE. Daniel sleeping. OC we hear the voice of GEORGE *
 (interpreter) speak; *

HW/GEORGE (VO)

How many can say that they have known *
 the love of their life since they can *
 remember? *

CUT TO:

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128E INT. A CHURCH SOMEWHERE. LOOKING TOWARDS THE ALTAR.

128E+

OLDER HW (aged 25) AND OLDER MARY (aged 25) are on knees,
wedding vows and sacrament..

*
*

PRIEST, EXCHANGING VOWS...CU's priest's mouth, HW watching.
sign language.

*
*

HW/GEORGE (VO)

I know not many. And I hold it as my deepest
pleasure.

*
*

I am sure that I have idolized Mary since
I met her so long ago - and I will
continue to idolize her the rest of
my life. My ring has never been offered
or worn by another but my little girl Mary.

*
*
*
*
*

WE HEAR./DETAILS SACRAMENT (TBD)

*

HW/GEORGE (VO)

The other side of my life gets darker
each day..

*
*

CUT TO:

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129 INT. PRIVATE RAIL CAR. DAY. MOVING.

129*

HW is signing this LETTER that we HEAR - to GEORGE,
 who speaks it to a SECRETARY who TYPES THIS OUT..

*
*

MARY is here..

*

HW/GEORGE (VO) (temp narration)
 My father's ferocious appetite for buying
 new land while ignoring existing contracts
 is blind to the future of this industry.

*
*
*
*

OUT THE WINDOW WE SEE DERRICKS FOR MILES AND MILES
 AND MILES.

*
*

HW/GEORGE (VO) (temp narration)
 I cannot continue to put a happy face on
 the trouble I see. There is a downfall ahead,
 and my Father is unable or unwilling to see
 this..

*
*
*
*

...would you consider a meeting to
 discuss your future plans?

*
*

CUT TO:

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129A EXT. NEW SUNDAY RANCH HOUSE. AFTERNOON.

129A*

SURROUNDED BY DERRICKS. WIDE SHOT. FX. *

HW/GEORGE

Mary and I are travelling to
 Little Boston on the 19th of this month
 to see our family. *

Perhaps it is a good time and private place
 to speak. It has been too long since we've
 been together and you must wrap your arms
 around Mary, who demands to see you. *

ANGLE, CLOSER. *

HW and MARY are with an OLDER MOTHER SUNDAY AND OLDER RUTH
 AND HER HUSBAND AND KIDS. *

ANGLE, FLETCHER. *

is being driven in a nice car, up to the house, through the
 oil fields. *

ANGLE, PORCH. *

They all sit on the porch of the house. *

HW/GEORGE

I have reached a crossroads in my life,
 Fletcher and I am in need of your help. *

CUT TO:

129B EXT. SUNDAY HOUSE. DUSK.

129B*

FLETCHER, HW and GEORGE are off to the side, away from it
 all having a conversation. WE SEE THIS INTENSE CONVERSATION
 ONLY FROM A DISTANCE. *

CU. MARY. *

she watches them across the way. *

LONG LENS. IMAGE *

OF THE MEN GATHERED, HW SIGNING, GEORGE
 INTERPRETING...FLETCHER listens, speaks, continue... *

HOLD THIS, THEN:

129C INT. ROOM. NIGHT. (TBD) (maybe?)

129C*

MARY and HW kiss each other. *

CUT TO:

130 OMITTED

*

131 OMITTED

*

132 OMITTED

*

133 OMITTED

*

134 OMITTED

*

135 INT. PLAINVIEW MANSION - FOYER/HALLWAY - DAY (LATER)

135

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:

136 INT. OFFICE. MOMENTS LATER.

136*

DANIEL is here, sitting at his desk, looking at HW and
GEORGE enter. He is ready for something. *

They come in, walk up.....sit down. Daniel looks right at him; *

DANIEL
How was your trip? *

HW/GEORGE
Fine, thank you. *

BEAT. something uncomfortable. AL ROSE and OTHER CRONIE are
watching the interchange. *

HW/GEORGE
can we be alone? *

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 tell me where you've been?
or do you think I don't know? *

HW/GEORGE
If you know, then you tell me. *

DANIEL
I know that we have no business
to be done in the Sunday Field. *

and I know that if you take
my rail car on business it should
be used for business. *

and I have no business with Fletcher
Hamilton. so what is it that you're
here to tell me? *

HOLD. BEAT. THEN;

HW

This is very hard for me to say, but *
 I will tell you first: I love you very much. *
 I have learned to love what I do because *
 of you. I am leaving here. I'm going to *
 Mexico. I am taking Mary and I am going to *
 Mexico. I miss working outside. I miss the *
 fields. *

It will only be for a time. For me to *
 do my own drilling and start my own *
 company. *

It's time to make a change. *

BEAT.

DANIEL

This makes you my competitor. *

HW

No, no, it's not like that. *

DANIEL

It is like that, boy. *

BEAT.

DANIEL

Your own company? *

HW

That's right. *

DANIEL

In Mexico? *

HW

Yes. *

DANIEL

You are making such a misstep. *

BEAT.

DANIEL
so...what are you doing? *

HW
I've tried to talk to you. *

DANIEL
-- you talk through your little dog. *

H.W./GEORGE
I know that we don't agree
over many things and I would rather
keep you as my Father than my partner. *

DANIEL (to HW)
Then say it...
You've got something to say to me?
Then say it. I'd like to hear speak
instead of your little dog. *

BEAT. HW doesn't say anything. HOLD. *

DANIEL
You're killing us with what you're doing. *

H.W./GEORGE
You're stubborn and you won't listen. *

DANIEL
You're killing my image of you as my son. *

H.W./GEORGE
You will change. You will see me
sweetly again someday.. *

DANIEL
You're not my son. *

H.W./GEORGE
Please don't say that. I know you
don't mean that. *

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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. *

H.W. watching Daniel's mouth as he finishes speaking...HW *
 signs, GEORGE speaks: *

HW/GEORGE

I'm going to Mexico with my wife. *
 I'm going away from you. *

DANIEL

You have none of me in you. *

HW/GEORGE

If you want to fight me...it will *
 be the fight of your life. *

They leave. *

DANIEL

YOU'RE A BASTARD FROM A BASKET. BASTARD *
 FROM A BASKET. *

CUT TO:

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137 INT. STAIRWELL. LATER.

137

It's dark and then a door is opened...DANIEL comes staggering in and goes DEEP DOWN INSIDE HIS HOUSE...

LONG DISSOLVE TO:

138 INT. BOWLING ALLEY/PLAINVIEW MANSION. NIGHT

138

This is a very large party area/bowling area/recreational room in the basement of the Plainview Estate...

There are EMPTY LIQUOR BOTTLES around...signs of a MESS/BOOZE/TROUBLE...

...PASSED OUT DRUNK IN THE MIDDLE OF THE BOWLING ALLEY, WRAPPED IN A BLANKET is DANIEL.

...an OLD MALE SERVANT comes in...walks down the lane and attempts to wake up DANIEL...he tries very hard, over and over and over...

ANGLE, THE DOORWAY.

Down into this area...STEPS:

ELI SUNDAY. He is flamboyantly dressed and he has TWO FEMALE COMPANIONS with him...they watch as the Servant tries to wake Daniel up...

Eli directs his Lady Friends to wait upstairs, then comes over to help:

ELI
 DANIEL. DANIEL. DANIEL PLAINVIEW
 THE HOUSE IS ON FIRE.
 (beat, to Servant)
 you can leave us...please...

The Servant leaves...DANIEL comes to...and sees Eli's face.

ELI
 Brother Daniel...it's Eli...

DANIEL
 ...yes it is...

Daniel stirs and sits up...Eli reaches for some glasses and pours TWO DRINKS...of which he drinks BOTH.

DANIEL pours himself a drink.

ELI
 Your home is a miracle. It's beautiful.
 God bless it.

DANIEL
 ...

ELI
 ...I've been spreading His word
 far and wide, far and wide, so much travel
 for him...I've been working in *radio*...!
 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, Daniel...we're such old
 friends! so much time...

ELI takes another drink...

ELI
 ahhhh. things go up, things go down
 but at least the Lord is always around.
 (beat)
 We've seen ups and downs, haven't we?

DANIEL
 are things down right now Eli?

ELI

no, no...But I come with some sad news:
Perhaps you remember Mr. Bandy?

DANIEL

...

ELI

Mr. Bandy has passed on to the Lord.

Eli says a silent prayer to himself.

ELI

He lived to be 99 years old.
Mr. Bandy has a Grand Son.
have you met his grandson? William?

DANIEL

...

ELI

William Bandy is one of the
finest members we have in the Church
of the Third Revelation.
He is young and fit and strong with
good charismatic ability and he is
headed for wonderful things.
He is eager to come to Hollywood
to be in movies. He is very good looking.
And I do think he will have success.

DANIEL

That's wonderful.

ELI

Would you like me to speak with him?

BEAT. Silence.

ELI

Daniel, I'm asking if you'd like
to have business with the Church
of the Third Revelation in developing
this lease on young Bandy's thousand
acre tract.

(beat)

I'm offering you to drill on one
of the great un-developed fields of
Little Boston!

DANIEL

I'd be happy to work with you..

ELI

you would? yes, yes of course. wonderful.

DANIEL

But there is one condition for this work.

ELI

Alright.

DANIEL

I'd like you to tell me that
you are a False Prophet.

ELI

...?

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 it.

BEAT. LONG PAUSE.

ELI

When can we begin to drill?

DANIEL

Right away.

ELI

How long will it take to bring in the well?

DANIEL

Should be very quick.

ELI

I would like a one hundred thousand dollar signing bonus plus the five that is owed with interest.

DANIEL

That's only fair.

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

...

ELI

"I AM A FALSE PROPHET. GOD IS A SUPERSTITION."
is that fine?

DANIEL

Those area's have been drilled.

ELI

...what?

DANIEL
Those Area's Have Been Drilled.

ELI
no they haven't.

DANIEL
It's called drainage. I own everything around
it.....so I get everything underneath it.

ELI
But there are no derricks there. 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.

Eli takes another drink...and then begins to break down and CRY
and CRY and sob like a baby...

ELI
oh, Daniel...please...
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 duzzzzaaaa!
aaaaawhoa. HE'S 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...wait for his word...

DANIEL is HOLDING A LOOK ON ELI;

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

Why are you talking about Paul?
don't say this...don't say this to me, Daniel.

DANIEL

I did what your brother couldn't.
I broke you and I beat you.
It was Paul who told me about you.
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.

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

If you take this lease on the Bandy lot,
the Church would —

DANIEL

DRAINAGE! DRAINAGE, ELI! DRAINED DRY, YOU BOY.

If you have a milkshake and I have a milkshake
and I have a straw and my straw reaches
ACCCRROSSSSSSSSSS the room starts to drink your
milkshake:

I DRINK YOUR MILKSHAKE! I DRINK IT UP.

ELI

Don't bully me Daniel, please. HELP ME.
PLEASE. MY FAITH HAS BEEN LOST AND I NEED
A NEW WAY. I ASK FOR YOUR HELP --

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.

ANGLE, DANIEL.

along the way, he picks up a HEAVY SILVER TUMBLER...

DANIEL

I AM THE THIRD REVELATION! I AM THE
THIRD REVELATION! I TOLD YOU I WOULD EAT
YOU UP, I TOLD YOU I WOULD EAT YOU.
HOW DARE YOU COME TO ME? HOW DARE YOU?

WHAT DID I TELL YOU?

ANGLE, ELI.

inching back on the bowling alley floor...back from Daniel...

DANIEL

WHAT DID I TELL YOU?

ANGLE, DANIEL.

advancing on Eli...

DANIEL

I TOLD YOU I'D EAT YOU UP.

ANGLE, ELI

crawling and looking for somewhere to go...

DANIEL

How dare you come to my home?

DANIEL is over HIM, AND SITS ON HIS CHEST, PINNING DOWN HIS ARMS...AND DRIVES THE TUMBLER STRAIGHT DOWN INTO ELI'S FACE.

CAMERA looks STRAIGHT DOWN on the GORGEOUS WOOD FLOOR..

...very slowly, BLOOD COMES OOZING 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...

CU. DANIEL.

his eyes wet and out of breath from the struggle, looking at what he's done. HOLD. He gets up --

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.

138A FROM BELOW, LOOKING UP.

138A

BOWLING PINS AND ELI'S BODY COME CRASHING THROUGH INTO THIS CELLAR.

138B ABOVE, IN THE BOWLING LANE.

138B

Daniel slumps down onto the floor...breathing heavy and covered in blood... HOLD WITH HIM ON HIS FACE.

138C ANGLE, AT THE STEPS LEADING TO THE BOWLING ALLEY.

138C

CAMERA pulls back with AL ROSE 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 Al's face and the reality of this mess...

Daniel turns around...satisfied:

DANIEL
I'm finished.

THE END.