

You Can Take Your Fountainhead With You And Swing It

Chapter 1

INT. UNIVERSITY - LARGE HALL, DAY

A group of elderly male professors enter the hall.

Inside the entrance there is a large sign A NEW LIBRARY OF ALEXANDRIA.

The hall is filled with stands where there are building designs mounted on easels and specs etc on tables besides them.

The professors look around, nodding and generally murmuring in approval at the work on the display.

HOWARD ROARK (Gary Cooper) has been standing at one of the windows looking out contemplatively. He suddenly notices that the professors are nearing his stand. He quickly heads over to meet them.

His design follows a functionalist style. It is very angular, modern, fit for purpose and completely different to all the other designs, which mainly follow a more classical style. It is a very good design.

HOWARD

Professor Munroe, this is my design[]

PROF MUNROE

Evidently...

HOWARD

I believe it is my best attempt yet to marry function and form.

PROF MUNROE

I'm sure, Mr Roark, that your design works well as a library. But what about it says Alexandria?

As Howard starts to speak to the professor motions to the others and they move to the next stand. One lingers at the table looking at the cost sheet that Howard has laid out. He seems rather impressed by what he sees and he takes another look at the design.

PROFESSOR

Add a few Grecian motifs and you could have a winning design there.

HOWARD

Never!

(CONTINUED)

PROFESSOR

What was that?

HOWARD

I will not pollute my designs with  
needless aesthetic affectations.

PROFESSOR

Very well.

The professor moves on to the next stand.

The other professors are now a couple of stands ahead of him. They stop at one where Professor Munroe is really taken with the design. He picks up the design from the easel and scrutinizes it. The building has a modernist structure but a neo-classical look and plants hang off its flat roof and at various points giving it a hanging garden feel.

PROF MUNROE

Oh yes, this is very good.

ANN KIRBY (Jean Arthur) steps forward.

ANN

Thank you Professor.

The professor is clearly disappointed to see who it is.

PROF MUNROE

Oh. Oh yes... Well, nice design you  
made there. Good girl.

He places the design back on the easel.

ANN

Thank you.

PROF MUNROE

You know Miss Kirby you should find  
yourself one of these modernist  
architects. He might well  
appreciate you adding your little  
feminine touches.

The professor laughs and Ann confusedly laughs a little too, not sure if he's telling her to partner up with an architect who has a modernist style or if he's telling her to marry one. In any case it's clear he's saying that her talent isn't enough by itself.

INT. UNIVERSITY - LARGE HALL, LATER THAT DAY

Prof Munroe is standing on a stage at the head of the hall, giving out awards. Two students with ribbons on their designs are standing on stage also, off to the right.

Prof Munroe is holding up a design that looks like a cross between the Bibliothèque Sainte-Geneviève and the Woodbury County Courthouse in Iowa.

PROF MUNROE

So without further ado - Mr Peter Keating - come up and collect your well deserved first place ribbon.

The crowd start clapping. PETER KEATING (Douglas Fairbanks) is sitting beside Ann Kirby. He looks at her, smiling but slightly ashamed knowing that her design is a better version of the same idea that he has used. She may be disappointed but she's a good sport and smiles back encouragingly.

ANN

It's a great design.

PETER

Yes. Still it's a good thing I decided not to wear the dress today.

Ann covers a laugh. Peter winks back at her as he heads up onto the stage.

Peter goes on stage, the crowd start clapping again as he takes his design with the ribbon on it. Prof Munroe is saying some words of praise about the design and Peter is replying with "Oh gosh. I'm just glad you like it." sort of remarks.

While this is going on Ann moves over to one of the side tables where there are refreshments. Howard is standing looking at the stage with a slightly sour look on his face. It's clear from the way Ann is looking at him that she admires him. She moves over towards him.

ANN

It should be you up there. Your design is marvelous.

HOWARD

Thank you.

Howard continues watching the awards ceremony.

(CONTINUED)

ANN

I'm not a fan of functionalism really. I think it's too bare, too cold, too plain. But then I see one of your designs and - it changes my mind. Your designs look real and honest and strong.

Howard stares at her a moment considering if perhaps she is worthwhile.

HOWARD

I'm afraid I didn't see your design...

ANN

Oh. Oh let me show you.

She unfurls her design and shows it too him.

HOWARD

Why? Why would you put plants in a library? Why all that unnecessary fuss and clutter?

ANN

Oh don't you see? I wanted to say that just as plants can be cultivated to grow 'most anywhere so too can libraries cultivate the minds of 'most anyone who cares to use them.

HOWARD

Yes. I see now. It's quite poetic.

ANN

Thank you.

HOWARD

You should have studied English.

Howard walks off. Ann stares after him a little forlornly and then shrugs.

ANN

Well, that's what mother says too.

The awards ceremony is over and people are starting to leave.

Peter, coming down off the stage, calls to her.

(CONTINUED)

PETER  
Ann! Hey Ann!

He catches up to her and grabs her by the arm.

PETER  
A gang of us are going out to  
celebrate. And you're coming too.

ANN  
I'm being kidnapped?

PETER  
Yes. You'll be bigger than the  
Lindbergh baby.

ANN  
I'm not sure I want to be that big.  
- Is Howard coming?

PETER  
(groans)  
Oh Ann!

He rushes her out the door with him.

EXT. BALCONY WITH VIEWS OVER MANHATTAN, NIGHT

Howard is standing looking at the city, face lit with  
ambitious dreams.

PARTY NOISES can be heard from the inside the adjoining  
apartment. One of the doors to the balcony bursts open and  
Ann stumbles through giggling. She's holding a glass of  
champagne.

Howard doesn't even turn to look.

She sees Howard and straightens up but then lapses into  
giggles again. She walks over to him.

ANN  
I think I've had too much of this  
sparkling burgundy brew.

Howard just throws her a small smile, in a good mood, but  
still focused on the world outside.

ANN  
(singing)  
You go to my head...

She laughs again.

(CONTINUED)

HOWARD

Who needs champagne when there's this.

Ann looks out at the view searching for what he's looking at.

ANN

What do see there?

HOWARD

A world of possibilities...

ANN

Oh where? I'd like to see that world!

HOWARD

Just look. It's there. For anyone with vision.

ANN

Ha! That's easy for you to say.

Howard infers from this that others do not share his ability to envision a new future and simply continues to gaze at the buildings, considering the possibilities.

Ann watches him for a moment half in admiration half in the awareness of the huge gulf the separates them.

ANN

Do you know how I got into Havel College?

HOWARD

Your father and Professor Munroe are good friends.

ANN

Well ... (starts laughing) yes. I suppose that is one way to put it. My father brought Professor Munroe's son home from France. And in return for saving his boy's life he felt he had a duty to father which meant granting his request even if crazy old Captain Kirby's request was that his daughter be allowed study architecture. I was allowed attend the course and if I managed to stick it out to the end I'd be guaranteed a passing grade even if my designs were terrible...

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She goes silent a moment thinking back on her time in college.

ANN

But they weren't terrible. They're good. I know they're good. ... But it didn't matter no one would give them any proper consideration because they were ... mine.

Howard looks at her for a moment.

HOWARD

Your designs aren't terrible.

ANN

I know it.

He turns back to the view.

HOWARD

Just look at it Ann. Really look.

ANN

(quietly, breathlessly)  
He knows my name...

HOWARD

What?

ANN

Nothing.

HOWARD

This world is just beginning. It is something new and fresh ideas can and will conquer it just as much as tanks can and will trample over it. It's there. The future can and will be ours.

ANN

What?

Peter stumbles through the door.

PETER

Why it's Howard and little Miss Kirby... so that's where you got to.

He gives her a "you little minx" look while Ann makes silent gestures trying to get him to go away again which he completely fails to pick up on.

(CONTINUED)



He walks over to stand between them and puts an arm around them both, so the three are now looking out at the view. Ann is rolling her eyes, a little vexed.

PETER

What are we looking at?

HOWARD

The future.

PETER

Ah. Yes. The future is ours.

Both Ann and Howard look at him dubiously.

PETER

Yours Howard because you know what you want it be and you're going to make it so. Yours Ann because you'll enchant everyone with the touch of mythology and magic that you bring to life. And mine because I know exactly what this world wants and I'm going to give it to it!

Howard shakes his head and backs out of Peter's grasp. Ann laughs, charmed in spite of herself.

Peter takes Ann's champagne glass off her, moves forward and raises the glass.

PETER

To a splendid night and a splendid future!

SEVERAL SILENT SCENES PLAYED OVER BEGIN THE BEGUINE

#1 An older man, HENRY CAMERON, is standing behind a desk apparently lecturing or admonishing Howard. There are models of buildings in the modernist style on cabinets against the wall behind him. He shakes his head as Howard stands looking at him resolutely with eyes gleaming. Then he looks down at Howard's design he has stretched out below him. He shakes his head again but this time it's obvious he is really delighted and impressed by what he sees. He looks up at Howard trying to look discouraging but Howard can see that he has won him over and a smile starts to spread over his face. The man reaches out his hand which Howard takes and shakes it firmly.

(CONTINUED)

#2 A man in a large office is holding up a design outstretched. He looks impressed. He rolls back up the design and presses the buzzer on his desk. A second later Ann enters the room smiling. He smiles at her, a little confused and then looks behind her to see who the architect is. Ann gestures that it's her and he laughs and gently bats her on the nose with the design. She shakes her head and more insistently says IT'S MINE. The man laughs again and gently bats her on the bum with the design. He then goes to the door looks out, still searching for the real architect. The man starts to tire of the joke and looks at the Ann crossly for wasting his time. Ann is still pleading that the design is hers. He points for her to go. She looks to get the design back but he just shoves her out the door, closes it behind her and bins the design.

#3 Peter steps out of an office with an older successful architect, GUY FRANCON, laughing and clapping him on the shoulder. Peter walks off confidently as the business man says "FINE BOY" and the secretaries watch him leave in admiration.

#4 Henry & Howard are standing behind a functionalist building model. They exchange a brief anxious glance. A business man is walking around the model contemplating it. He looks at the costing page he has also. Eventually he nods at the Henry and Howard and they smile at each other shake each others hand first before reaching out to shake the business man's hand. The business man is at first looking hesitant but their jubilant spirits lift his also and he keeps nodding.

#5 Ann standing holding up a design, stretched out. She's smiling hopefully. There is a business man sitting behind a desk looking at Ann as if this is the most ridiculous thing he's seen in a while.

#6 Ann being shoved out the door as she is trying to plead with whoever is behind her.

#7 Peter is smiling and standing behind a model in the neo-classical style. A business man is beside him looking delighted and nodding enthusiastically.

#8 Howard alone standing behind an impressive very modern stark looking model. Another business man is standing contemplating it. Eventually he looks up at Howard and just shakes his head. Howard nods briefly in acknowledgment.

#9 Ann being shoved out a door.

#10 Ann being shoved out another door.

#11 Ann running out a door and a business man running out after with a wild "the chase is on!" look on his face, looking right and left to see where she went.

#12 A secretary talking on a phone in the same office from #1. Howard and Henry are anxiously watching her. She puts down the receiver and turns to them and shakes her head sadly. Henry fires the pencil he's holding on to the ground.

#13 The same secretary on the phone again. This time only Howard is watching her hopefully, Henry is busying himself with something and already looks resigned to rejections. The secretary puts down the receiver and bites her lip a moment before turning to Howard, shaking her head.

#14 Now it is Howard talking on the phone, hopeful at first but slowly becoming more glum looking. Henry is working on something in the background. He looks up for a moment when Howard puts down the receiver. Howard just looks to the side and shakes his head briefly. Henry looks as if he expected as much.

#15 Peter standing shaking hands with two beaming business men beside a model for a Gothic style tower block.

#16 Peter striding through an office hallway confidently greeting the business people he passes and winking at the secretaries. Every seems delighted at any attention he pays them.

#17 Peter smiling broadly and standing confidently, towering behind an impressive looking model for a large development in the neo-classical style blended with some modernistic forms. There are a group of business men behind him nodding their heads and smiling at the wonderful model.

#18 Ann nervously holding up a design in front of a man behind the desk. He's looking at the design and gestures to her to put it on the desk. She does so hurriedly. He looks at it looks quietly pleased with what he sees, nodding he looks up at Ann who is delighted and practically hugs him.

#19 Ann putting a nameplate on her desk ANN KIRBY ASST.

INT. HOWARD'S OFFICE, DAY

Howard alone in the office, staring at the phone. He looks fed up. He walks over to the wireless and turns it off.  
BEGIN THE BEGUINE stops.

Howard goes over to the stand to get his hat and coat.

There is a KNOCK at the door.

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HOWARD

Enter.

Henry enters. He doesn't look well, harassed. He's holding a newspaper scrunched up in his hand.

HOWARD

Henry! How are you?

HENRY

I - I was in the area, thought I'd drop by see how things are going.

HOWARD

You can see for yourself.

HENRY

Howard. I did you a great disservice hiring you... It's no use. Why don't you give up?

HOWARD

Henry please...

HENRY

It's no use. You... You took over when I gave it up. My... My heir, eh? And look at it. You haven't got any further than I did... ...and you won't.

HOWARD

We'll see.

HENRY

How many years have you been on your own now? And what have you got to show for it? You've done four buildings in all these years.

HOWARD

That's quite a good deal to show for it.

HENRY

After the kind of struggle you've had?

HOWARD

I didn't expect it to be easy, but those who want me will come to me.

(CONTINUED)

HENRY

They don't want you, son. Don't you understand? This is what they want.

Henry holds up a newspaper, THE BANNER. The screaming headline, above a photo of crime bosses in cuffs being marched into a police station, reads RISE LIKE KINGS FALL LIKE DOMINOES.

HENRY

This is what they want. Gail Wynand's Banner the foulest newspaper on earth. You hold to your own ideas and you'll starve. Gail Wynand gives people what they ask for: The common, the vulgar, and the trite. And he's maybe the most powerful man living. - Can you fight that?

HOWARD

I never notice it.

HENRY

The people who read this... You know what they think of architecture?

HOWARD

I don't care what they think of architecture or anything else.

Henry is starting to look a little ill, beads of sweat are forming on his forehead and he's getting more worked up.

HENRY

I... I don't want to see what they'll do to you. Me, I am... I'm through. I've had enough. I don't want any part of Gail Wynand's city!

Henry collapses and Howard rushes over to him.

HENRY

Get me an ambulance, will you?

INT. AMBULANCE, DAY

Henry is lying on a trolley in the ambulance that is beside a window. Howard is sitting beside him. There isn't any partition between the driver/operator and the passengers.

HENRY

Howard, look at those buildings. Skyscrapers, the greatest structural invention of man. Yet they made them look like Greek temples... Gothic cathedrals and mongrels of every ancient style they could borrow... just because others had done it. - I told them. I told them that the form of a building must follow its function. That new materials demand new forms. That one building can't borrow pieces of another's shape... just as one man can't borrow another's soul. Howard, every new idea in the world comes from the mind of some one man... and you know the price he has to pay for it?

Henry sees a building and a look of delight passes over his features.

HENRY

I built that... - Howard, you do me a favor. All my things that you're keeping for me, I want you to burn them. All my... My papers, my drawings, my contracts. Everything. Burn them, will you?

AMBULANCE OPERATOR

Mister, try to relax.

Howard and Henry ignore the operator completely.

HOWARD

Yes.

HENRY

I don't want to leave anything to the world. How sorry I am leaving you to face them. Howard, it's no use! Give in. Compromise. Compromise now. You'll have to later, anyway.

(CONTINUED)

HOWARD

Why are you saying this to me?  
That's not what you did.

HENRY

That's why I'm saying it.  
Because it's not what I did.  
Do you want to end up this way?  
It's your future. Do you want this?

HOWARD

Yes.

The ambulance operator scratches his head.

HENRY

Then may God bless you, Howard.  
You're on your way into hell.

EXT. FRONT OF HOSPITAL, DAY

Howard is watching Henry being wheeled into the hospital.  
The ambulance operator is standing near him.

AMBULANCE OPERATOR

It's not true you know.

HOWARD

What?

AMBULANCE OPERATOR

Every idea coming from just one  
guy. It's not true. Not always  
anyhow. - My pops in Vermont had  
all these beer crates left over  
after that whole business dried up  
and so did my uncle down in  
Tennessee. They both keep chickens  
right? And you know how foxes is  
always a problem right? Well my  
pops suddenly realized one day that  
the crates would work great you  
know as walls for the chicken coup.  
And he calls my Uncle Joe. And  
guess what? That very same day, the  
very same day Joe had built up his  
chicken coup with his empty crates.  
Would you credit it?

HOWARD

Hm.

(CONTINUED)

## AMBULANCE OPERATOR

I had this teacher Miss Montgomery and she used to say "Necessity is the mother of invention children". She was real clever Miss Montgomery. Uglier than an outhouse but real smart. And when something is really needed lotsa people gets the idea for it. - But what I can't figure is what happened to all that dough they must have made... I sure ain't seen any sign of it.