

You Can Take Your Fountainhead With You And Swing It

Chapter 10

EXT. BOAT WITH VIEW OF HELL'S KITCHEN - DAY

GAIL WYNAND

Howard, that's where I was born, Hell's Kitchen. I own most of it now. All those blocks. I decided when I was 16 that that's where the Wynand building would stand and that it'd be the tallest structure of the city ... What's the matter? Do you want to build it? - Do you want it pretty badly?

HOWARD

I think I'd almost give my life for it. - Is that what you wanted?

GAIL WYNAND

Something like that. I won't demand your life, but it's nice to shock you. I'll start to build it in a few years. Do you know how much it means to me?

HOWARD

Yes. I know what you want.

GAIL WYNAND

A monument to my life, Howard. After I'm gone, that building will be Gail Wynand. My last and greatest achievement will also be your greatest. The Wynand building by Howard Roark. I've waited for it from the day I was born. From the day you were born you've waited for your one great chance. There it is, on the site of Hell's Kitchen. Yours from me.

INT. MEETING ROOM - DAY

A bunch of men including Peter are standing around a model of the Cortlandt development.

MAN IN SUIT

Please, Mr. Keating, do let us stop arguing. We've engaged Mr. Prescott and Mr. Webb as your associate designers.

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PETER

I already have an associate designer on the project, Miss Ann Kirby of Keating & Kirby.

MAN IN SUIT

But Prescott and Webb are experts in social design.

PETER

What? What is that? I've never even heard of such of thing.

MAN IN SUIT

Mr. Keating, quite frankly, I'm appalled at your attitude.

PETER

But you've accepted my design.

MAN IN SUIT

Yes, of course. It's excellent, but we must make some improvements.

PETER

What improvements?

MAN IN SUIT

Well, the thing's too bare. We ought to add a few balconies for one.

PETER

Balconies? What for?

WEBB

Mr. Keating you can be sure that most of the residents will want balconies. They need space for drying clothes, airing bed sheets. And some space in the fresh air[]

PETER

Fresh air? In this city?

PRESCOTT

Mr. Keating we have spent years studying how housing affects people, what factors[]

PETER

I understand that. But we have a tiny budget. Gentlemen the brief

(MORE)

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PETER (cont'd)
here is to house people as well as possible for as little as possible.

MAN IN SUIT
Well the budget's become a bit more ... flexible shall we say ... Some very important people are backing us now.

PETER
How flexible? - I have other plans that are - yes more costly - but if the money is there...

MAN IN SUIT
Mr Keating. Please. Do not trouble yourself with such things. You have submitted an excellent design. Really it is excellent. This is no criticism on your work.

PETER
I'm sorry. I just cannot allow it.

MAN IN SUIT
Mr. Keating we are not asking you, we are telling you.

PETER
But I have contract and that contract states that Cortlandt will be built according to the designs I have submitted.

MAN IN SUIT
Yes we consulted our lawyers; in this case such a term would never be considered legally binding.

Peter is starting to look rather ill.

PRESCOTT
Are you all right, Mr. Keating?

PETER
I'm afraid I feel rather ill. If you'll excuse me.

Peter leaves.

MAN IN SUIT

Really I can't understand it. It's not at all like him.

INT. SMALL NO-LONGER-BARE OFFICE - DAY

Peter enters.

ANN

What's the matter?

PETER

They've hired two more architects on Cortlandt and they're changing Howard's design.

Ann doesn't seem too concerned.

PETER

Did you hear what I just said?

ANN

Yes. They've hired two more architects and they're changing Howard's design.

PETER

Well? What are we going to do?

ANN

What is Howard going to do?

PETER

Exactly.

ANN

What can he do?

PETER

He can tell everyone we stole his design.

ANN

Peter, there's something I've been meaning to tell you...

PETER

What?

ANN

I gave our fee to Mrs Dubray. She is using it to buy furnishings for

(MORE)

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ANN (cont'd)
the common areas. - And, I've been quietly letting people know that our submission was on behalf of an old friend the board would never agree to work with.

Peter takes a while to think it through.

PETER
What can he do?

ANN
What can he do?

Peter starts laughing but then stops.

PETER
I've behaved like an idiot in front of the board.

INT. HOWARD'S NEW OFFICE - DAY

HOWARD
Come in.

PETER
Hello old man. You're looking well. Heard you took a vacation. Good, was it?

HOWARD
Yes.

PETER
Good. - Howard, I have a bit of bad news... I did my best to stop them. I behaved like a perfect ass - so mulish was I in my determination that not one line of your faultless design be changed. But I'm afraid - they had me over a barrel ... they've altered your design - but only in minor, superficial ways.

HOWARD
They... but the contract?

PETER
Turns out trying to enforce terms on how something will be used after you've sold it is, well, tricky. And in this case - impossible.

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Howard says nothing and Peter seems genuinely contrite.

PETER

I'm sorry old man. I really did try. I - I just couldn't stop them.

Howard is thinking, still saying nothing.

PETER

Your basic design remains unchanged. And it will be built to exact standards on that you can rest assured. This will be nothing like Enright's building in Detroit.

HOWARD

That had nothing to do with me!

PETER

Oh I know. I know. I meant you don't need to worry - about the people, about the housing. It will still be excellent - thanks to your design.

Howard is silent again and now furious.

PETER

I'd offer to give you the fee but ... Ann's given it to one of the future residents - to buy furnishings for the common areas.

Howard remains silent.

PETER

What are you going to do?

HOWARD

You have to leave that up to me now.

PETER

What can you do?

HOWARD

That is not your concern.

EXT. SITE OF CORTLANDT DEVELOPEMENT - DAY

Howard is walking past the site. He can see that balconies are being added and around the entrance is some trimming and some columns.

Howard's face hardens.

INT. HOWARD'S NEW OFFICE - DAY

Dominique walks into Howard's office.

HOWARD

Why did you come here?

DOMINIQUE

Because I couldn't stand it any longer. You've been away for months. I had to see you again. To see you alone.

HOWARD

Please go.

DOMINIQUE

Roark, do I mean nothing to you?

HOWARD

I can't answer you now.

DOMINIQUE

You stayed away from me for years. I tried to forget you. I couldn't. You knew I never would.

HOWARD

Yes.

DOMINIQUE

I never thought it'd be Gail who'd bring you back to me. Don't you see why I can't stand it now? Living in a house you designed, seeing you constantly as a stranger having no right to look at you, to tell you that I...

HOWARD

Don't say it.

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DOMINIQUE

Do you remember? You said once that you... For all the years we'll have to wait. Roark, I know that you've known what I felt all these years. We can never change it, neither one of us. I'm going to leave Gail. You may refuse to see me again, but I'm going to leave him.

HOWARD

Before you leave him will you help me with a problem of my own?

DOMINIQUE

Yes.

HOWARD

Will you do it without asking questions?

DOMINIQUE

Yes, Roark, anything you want.

HOWARD

You've seen Cortlandt Homes?

DOMINIQUE

Yes. I know what they've done to your work.

HOWARD

Next Monday night, I want you to drive up to the side of Cortlandt. You must be alone in your car. You must make it appear you were an innocent bystander...

DOMINIQUE

Roark, I know what you're going to do. This is a test, isn't it? Can I equal your courage, am I still afraid for you, can I help you take the most terrible chance you've ever...?

HOWARD

You can guess anything you wish. Just listen. When I finish don't tell me whether you will help me or not. If you decide to do it, say nothing but let me see you do it.

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DOMINIQUE
All right. Go on.

HOWARD
Drive up to Cortlandt Monday night
at 11:30.

EXT. SITE OF CORTLANDT DEVELOPMENT - NIGHT

Dominique is in a car stopped outside of the site. A
SECURITY GUARD comes out to her to see what the trouble is.

DOMINIQUE
I ran out of gas. May I use your
telephone, please?

SECURITY GUARD
I'm sorry, ma'am, but our phone's
gone dead tonight.

DOMINIQUE
Where is the nearest garage?

SECURITY GUARD
Way down the road.

DOMINIQUE
Would you mind going there and
getting somebody to help me?

SECURITY GUARD
Sure will, young lady. Glad to.

The security guard leaves and Dominique FLASHES LIGHTS OF
CAR on and off.

A shadowy figure runs across the site.

Dominique crouches down in the car.

There is AN EXPLOSION.

Dominique cuts herself with a fragment of glass and lays
down in the car as if wounded by the explosion.

EXT. STREET IN HARLEM, LATE NIGHT

Peter is walking down the street with some people they are
in high spirits.

(CONTINUED)

NEWSPAPER BOY
BIG EXPLOSION ON CORTLANDT SITE
READ ALL ABOUT IT.

Peter rushes over to him, gets a paper and starts reading it.

GIRLFRIEND
Hey, isn't that one of yours?

PETER
No. Not really.

EXT. SITE OF CORTLANDT DEVELOPEMENT - DAY

Mrs Dubray is walking around the site. There are reporters and police at the scene. Some teenage boys from Hell's Kitchen are there also wandering around.

Mrs Dubray looks very upset and for once looks kind of fragile.

TEENAGER1
You OK Mrs Dubray?

MRS DUBRAY
(quietly)
Who would do this? Who could have this much hate inside them?

TEENAGER2
I heard it was anarchists.

TEENAGER3
Nah. It's the Commies.

(cont'd)

Nah it was Meaney's gang. The fellas that done over Bozzers' were holed up inside.

TEENAGER5
I heard it was an architect.

The rest, including Mrs Dubray, start laughing.

MRS DUBRAY
Well at least we can still laugh.

TEENAGER3
Will it still be ready for Christmas Mrs. Dubray?

Mrs Dubray just shakes her head and walks away. Teenager4 thumps Teenager3 for being so stupid.

INT. HOWARD'S APARTMENT - DAY

COP

What do you know about this?

HOWARD

Arrest me. I'll talk at the trial.

ELLSWORTH TOOHEY TALKING OVER A SHOT OF HIS COLUMN

MR TOOHEY

Howard Roark is guilty by his very nature. It is whispered that he designed Cortlandt. - What if he did? - Society needed a housing project. It was his duty to sacrifice his own desires and to contribute any ideas we demanded of him on any terms we chose. Who is society? We are. Man can be permitted to exist only in order to serve others. He must be nothing but a tool for the satisfaction of their needs. Self-sacrifice is the law of our age. The man who refuses to submit and to serve, Howard Roark, the supreme egoist, is a man who must be destroyed!

INT. GAIL WYNAND'S OFFICE - DAY

GAIL WYNAND

We have never learned to understand what is greatness in man. Self-sacrifice, we drool, is the ultimate virtue. Let's stop and think. Can a man sacrifice his integrity, his rights, his freedom, his convictions, the honesty of his feeling, the independence of his thought? These are a man's supreme possessions. To what must he sacrifice them? To whom? Self-sacrifice? But it is precisely the self that cannot and must not be sacrificed. A man's self is his spirit. It is the unsacrificed self

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GAIL WYNAND (cont'd)
that we must respect in man above
all and where do we find it? In a
man like Howard Roark.

Gail looks at the secretary who has been taking dictation.

GAIL WYNAND
Have that run off and set up on
tomorrow's front page.

SECRETARY
Yes, Mr Wynand.

EDITOR
Gail, are you out of your mind,
defending that ...?

GAIL WYNAND
Keep still or I'll bash your teeth
in.

EDITOR
The whole city is against him. An
unpopular cause is dangerous
business for anyone. For a popular
newspaper, it's suicide! - Public
opinion is responsible...

GAIL WYNAND
Public opinion is what I make it.
For once, I'll fight for what I
believe. I'll stand alone against
everybody for the first time in my
life. Yes, for the first time in my
life.

INT. HOSPITAL, PRIVATE ROOM - DAY

Dominique is in bed. Gail is visiting her.

GAIL WYNAND
You fool, why did you have to make
such a good job of it? Didn't you
know broken glass is dangerous?

DOMINIQUE
It didn't hurt.

GAIL WYNAND
The next time you wanna play the
innocent bystander let me coach

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GAIL WYNAND (cont'd)
you. You didn't have to cut an artery.

DOMINIQUE
Do the police believe that I was only an innocent bystander?

GAIL WYNAND
Yes, they believe it. They have to. You almost died. They don't know that you'd risk your life for him.

DOMINIQUE
For whom?

GAIL WYNAND
Howard. Haven't you always fought for his work? I'm glad you did it and that it was for him. I'm glad he did it.

DOMINIQUE
He had to.

GAIL WYNAND
Yes.

DOMINIQUE
Have they arrested him?

GAIL WYNAND
He's out on bail.

DOMINIQUE
What's he told them?

GAIL WYNAND
Nothing. He's refused to make any statement. They all say he's guilty, but they can find no motive. They think he designed Cortlandt but they can't prove it.

DOMINIQUE
Is the public against him?

GAIL WYNAND
It's the worst storm of public fury I've ever seen.

(CONTINUED)

DOMINIQUE

Are all the newspapers against him?

GAIL WYNAND

Except one.

DOMINIQUE

Gail, if you'll stand by him today...

GAIL WYNAND

Don't offer me bribes. It's a battle I've waited for all my life. I know how much I have to redeem. This will be my redemption. This time, the Banner is serving a crusade.

INT. SMALL NO-LONGER-BARE OFFICE - DAY

Ann is sitting with her back turned to the door and Peter is sitting on her desk, clearly in the middle of a conversation with Ann.

Mrs. Dubray strides into the office holding up a newspaper in her right hand.

MRS DUBRAY

Is this true? Did your friend blow up Cortlandt Homes?

Ann stays turned away. Peter walks over to her.

PETER

Mrs. Dubray ... we are as much at a loss as you to[]

MRS DUBRAY

You are not as much at a loss Mr. Keating. You are not!

Ann turns around, her eyes are all red and puffy, she has a handkerchief in her hands and she's clearly been crying.

ANN

He can't have done it. He can't have.

PETER

Ann...

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ANN

He wouldn't do this.

The sight of Ann so distraught knocks the anger out of Mrs. Dubray.

MRS DUBRAY

He didn't do it?

PETER

I'm afraid he probably did Mrs. Dubray. I don't know how we will fix this but ... Ann and I will do everything in our power to... we'll do everything we can.

MRS DUBRAY

Why did he do it?

PETER

He's insane.

ANN

He can't have. He just can't.

INT. HOSPITAL, PRIVATE ROOM - DAY

Howard enters.

DOMINIQUE

I was waiting for you to come.

HOWARD

Do you want to ask me any questions now?

DOMINIQUE

No.

HOWARD

I may be sent to the penitentiary for years. Does that frighten you?

DOMINIQUE

No. I'll share whatever they do to you. I failed you once because I was afraid to see you suffer. Now I'll stand by you openly. I'll take the disgrace, the scandal, the smears, anything.

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HOWARD

Darling.

DOMINIQUE

Yes.

HOWARD

You're Mrs. Gail Wynand. You're above suspicion. Everybody believes you were at the scene by accident. If you let it be known what we mean to each other it'll be a confession that I did it.

DOMINIQUE

Is that why you asked me to help you? In order to stop me from joining you now?

HOWARD

Yes. Dominique, if I'm convicted I want you to remain with Gail. And you must not tell him about us because he and you will need each other.

DOMINIQUE

All right, if that's what you want but if you're acquitted?

HOWARD

We can't speak of that now.

DOMINIQUE

You'll be acquitted.

HOWARD

That's not what I wanted to hear you say.

DOMINIQUE

If they convict you if they lock you in jail, if they never let you design another building if they never let me see you again it won't break me. I know how to fight it. I'm not afraid of them any longer.

HOWARD

That's what I wanted to hear all these years.