

You Can Take Your Fountainhead With You And Swing It

Chapter 11

INT. SMALL NO-LONGER-BARE OFFICE - DAY

Mrs. Dubray is sitting with Ann trying to talk a little sense into her.

Peter is over by the window smoking, and the ashtray is filled with cigarette stubs.

Mr. Toohey walks in a photographer. Ann looks up surprised, and still puffy-eyed looking.

MR TOOHEY

Perfect.

He gestures to the photographer who starts taking photos of Ann and Mrs. Dubray together. Mrs. Dubray instantly adopts the look of put upon woman who will weather the storms life sends her way, grieved but noble.

ANN

But - no - What are you doing? I -  
I'm a mess.

MR TOOHEY

You're perfect my dear. - Now Peter have you been to the police to tell them everything you know?

PETER

I don't know anything Ellsworth.

MR TOOHEY

You know that Roark designed Cortlandt Homes, that he insisted on a contract that stated the design would not be changed in any way, and when it was he was furious.

PETER

You really think I should go to the police?

MRS DUBRAY

You mean to tell me you haven't been yet?

INT. WYNAND'S SITTING ROOM - EVENING

Gail, Dominique and Howard are having coffee in the sitting room.

HOWARD

Selfish? Is that what they call me?  
Well I am. I live by the judgment  
of my own mind and for my own sake.

GAIL WYNAND

Let them say what they please. By  
the time you come to trial, no jury  
will convict you. The public will  
think what I want them to think.  
The Banner will save you.  
Dominique, do you see why I love  
the Banner? I hold power.

DOMINIQUE

Are you sure of it, Gail?

GAIL WYNAND

You'll see the demonstration for  
yourself. I rule that city. I've  
never lost a battle.

DOMINIQUE

It's your first test of a real  
issue which[]

The TELEPHONE RINGS. Gail picks it up.

GAIL WYNAND

Yes? ... I see. ... O.K.

He hangs up the receiver.

GAIL WYNAND

Peter Keating has made a statement  
to the police stating that Howard  
designed Cortlandt Homes. It's  
going to be on all the front pages  
tomorrow. Including the Banner's.

HOWARD

I'm not counting on public opinion  
one way or the other so don't be  
afraid for me.

GAIL WYNAND

I'll fight for you if it takes  
everything I own.

INT. GAIL WYNAND'S OFFICE - MORNING

Gail is sitting at his table looking at a folded copy of this morning's copy of THE BANNER.

On the top of the front page is a large photo of Ann and Mrs. Dubray sitting at a desk. Ann has a handkerchief to her nose as she is crying and Mrs. Dubray has her arm around her and is looking straight into the camera. The headline reads DISGUSTED, DISILLUSIONED BUT DETERMINED.

Gail opens it to see the full page. There is a photo Peter walking up the steps to a police station.

There is another large photo of their college class with circles around Peter, Ann and Howard. The second heading reads THEY WANTED TO HELP. ROARK HAD OTHER IDEAS.

There is another small photo of Mrs Dubray standing with a collection of other Devitt Towers residents on the bomb site.

Gail's face darkens. He looks up at the man standing across from him.

EDITOR

All the papers were running with Keating's statement to the police. Only Toohey had the inside scoop. We had to run with it. He threatened to take it to another paper.

GAIL WYNAND

Bring him to me.

INT. THE BANNER - OFFICE FLOOR, EVENING

There are only a couple of people on the floor and the desks look as if they have been emptied quickly, there are sheets of paper and things here and there.

Gail is with the editor ranting about the situation.

GAIL WYNAND

When I can't fire anyone on my paper, I'll close it and blow your brains out or mine.

EDITOR

They've walked out on us. The whole city room. Our best boys. They're

(MORE)

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EDITOR (cont'd)

Toohey's best friends. They won't work without him.

GAIL WYNAND

Ellsworth Toohey is fired and stays fired.

EDITOR

I can't understand how Ellsworth got so much power. I never noticed it but he got his gang in little by little and now he owns them.

GAIL WYNAND

And I own the Banner.

Toohey appears, looking like the cat who's caught the mouse that's been annoying him.

MR TOOHEY

Do you, Mr. Wynand? So you were after power, Mr. Wynand and you thought you were a practical man. You left to impractical intellectuals like me the whole field of ideas to corrupt as we please while you were busy making money. You thought money was power. Is it, Mr. Wynand? You poor amateur. You've never been enough of a scoundrel for your own ambition. That's why I'll be back on this job and when I am, I'll run this paper.

GAIL WYNAND

When you are. Now get out of here.

MR TOOHEY

Of course. I must be boring you so.

EXT. THE BANNER OFFICES, DAY

There are protestors marching outside The Banner demanding Toohey's reinstatement and calling for a boycott of the Banner.

INT. COCKTAIL PARTY, EVENING

There are two couples having drinks. The little paper coasters being served with the drinks read WE WONT READ WYNAND

WOMAN 1

How clever, my dear.

WOMAN 2

Yes, it is, isn't it? We must do what we can for the cause. I just fired my cook because I caught her reading the Banner.

HUSBAND 1

Really is Martha available?

WOMAN 2

Oh - no. Ah ... Martha is on holidays. We replaced her replacement.

HUSBAND 1

Oh.

EXT. STREET, NIGHT

Some youths are attacking a news cart carrying The Banner. They set it on fire. A couple of the youths were among the teenagers who were with Mrs. Dubray walking around the bombed Cortlandt Homes.

The police chase them as they scarper.

INT. THE BANNER - OFFICE FLOOR, DAY

EDITOR

Gail, what are we gonna do? I can't get anyone. They refuse, no matter what salary I offer. Nobody wants to work for the Banner. Nobody wants to read it. How long can we go on like this?

GAIL WYNAND

To the end.

INT. GAIL WYNAND'S OFFICE, DAY

Dominique is sitting his office waiting for Gail.

DOMINIQUE

Gail, give me back my old job.  
I shall be proud to work for the  
Banner now.

GAIL WYNAND

Come on. Take these to the back  
room, pick up the wire flimsies and  
bring them. Then report to Manning  
at the city desk.

INT. LOADING BAY/ WAREHOUSE OF THE BANNER, NIGHT

There are stacks of newspapers in the warehouse and more  
being delivered all the time.

WORKER 1

All returns, eh?

WORKER 2

Yup. Gives me the creeps. Looks  
just like slabs in the cemetery.

WORKER 1

Guess nobody buys the Banner  
anymore.

WORKER 2

They're killing themselves. Work  
night and day and still newspapers  
come back unread.

INT. THE BANNER - OFFICE FLOOR, EVENING

Dominique is at a desk running through the mockup for  
tomorrow's edition with a man. For once she doesn't seem at  
all mannered; she's completely consumed by the project at  
hand and seems at ease, exhilarated by the work and happy.

DOMINIQUE

His column was a mess. I rewrote  
it. Don't tell him. Say Gail did.

MAN 4

Alright.

The man leaves. Dominique picks up a tray with coffee and a  
sandwich.

INT. GAIL WYNAND'S OFFICE, EVENING

Dominique walks in. Gail is asleep on the desk, under the glare of his desk lamp. She leaves the tray on the desk for him, turns off the light and turns to go.

He stirs and she goes to him, giving him a comforting hug.

DOMINIQUE

It'll be all right, Gail. It will be all right.

GAIL WYNAND

The Banner is not helping Howard. It's ruining him. It's turning more people against him.

DOMINIQUE

He doesn't care about that but stand by him. Don't give in to them.

GAIL WYNAND

I can't save him.

DOMINIQUE

He'll win in his own way.

GAIL WYNAND

I can't save him. I have no power. I never had any power. Nobody's ever listened to me because nobody's ever respected me. I wasn't a ruler of the mob. I was its tool.

DOMINIQUE

If you don't give in, you'll save yourself and the Banner.

GAIL WYNAND

I never ran the Banner. They did. The men in the street. It was their paper, not mine. There's nothing to save now.

DOMINIQUE

Gail, don't give in to them. Don't give in.

EXT. STREET WITH VIEW OF HELL'S KITCHEN, MORNING

Gail is staring over at the space that will house The WYNAND BUILDING.

Edee is walking along the street. She sees Gail and recognises him as the man from THE BANNER. She sees him looking over at Hell's Kitchen, where Devitt Tower is. She decides to go and speak to him.

EDEE

Mr. Wynand? You're Gail Wynand aren't you?

GAIL WYNAND

Yes.

EDEE

Mr. Wynand I - I...

GAIL WYNAND

I'm sorry. I know I know you. I just can't quite remember from where...

EDEE

Don't be sorry. We've never met. I'm Edee Darling. I sing at Totts of Harlem.

GAIL WYNAND

Oh yes. Yes, of course.

EDEE

Mr. Wynand, I gotta know, why are you defending that fool who blew up Cortlandt Homes?

GAIL WYNAND

That man is a genius. His ideas will revolutionize how we build this new world. His creations are not merely buildings, they are an expression of his very soul and no one but the creator himself, Howard Roark, should be allowed modify their design.

EDEE

Yeah, I heard he's a good architect... but Mr. Wynand I grew up in Devitt Tower and the residents there were[]

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GAIL WYNAND

Miss Darling, you do not need to tell me about Devitt Tower. I know it well. I grew up there myself - and now I own it.

Edee stands back a bit and takes a good look at Gail.

EDEE

You own Devitt Tower? ... So that explains it. You're just protecting your interests. - I actually believed you were sincere talking about buildings as souls. Thought that Roark fella had somehow got you under his spell. But no, it's all just about money, like always.

Edee starts to walk away and then turns back.

EDEE

If buildings are an expression of your soul, know what your buildings say about yours? - Go take a look if your stomach's strong enough.

Gail watches her go and then looks over at the tower. He shakes his head, dismissing what she said, and walks away.

INT. THE BANNER - BOARDROOM, DAY

Gail is standing at the back of the room while the board members have their say.

BOARD MEMBER

We can't permit this to go on. After all, we're your board of directors. We have something to say. We've lost all our advertisers we've lost our public, for what? Now, if it were a serious cause, but for some fool dynamiter?

BOARD MEMBER1

What is this, an intellectual issue? Are we losing our shirts for principles or something?

BOARD MEMBER

Gail, Gail, it's no use. We must call Ellsworth Toohey and take him back. We must reverse our stand on the Cortlandt case.

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BOARD MEMBER2

We must come out against Roark.  
Wynand, this is final. Yes or no?

BOARD MEMBER1

Give in or close the Banner.

BOARD MEMBER

You'd better give in.

GAIL WYNAND

Alright.

EXT. STREET WITH VIEW OF HELL'S KITCHEN, EVENING

Gail is looking at Devitt Tower this time. He shakes his head and starts to walk away but then looks back at it.

EXT. HELL'S KITCHEN - NEAR DEVITT TOWER, EVENING

It's raining. Gail looks around tips his hat further down shading his face and turns up his collar. He heads over to the building.

INT. DEWITT TOWER ENTRANCE, EVENING

Inside the entrance there is a staircase. One of the steps has been patched up with a piece of boarding.

Gails walks over to the stairs to test the step. He places his hand on the banister while he goes to step on the board. The banister is a bit loose and moves a little as he puts his hand on it. It's also greasy. He takes out his handkerchief and wipes his hand.

He looks around him properly. There is discolouration on one of the walls at the end of the hall. There is a bin overflowing with rubbish and there are cockroaches scurrying around it.

He backs out of the door and bumps into Mrs. Mitchell.

MRS MITCHELL

Careful.

GAIL WYNAND

Oh, excuse me.

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MRS MITCHELL  
No harm done. - Are you alright  
dear?

Gail nods and hurries away.

EXT. DRIVEWAY TO WYNAND'S HOUSE, NIGHT

Gail is driving up the beautiful long driveway to his house.

INT. ENTRANCE TO WYNAND'S HOUSE, NIGHT

Gail walks in to his house. It's immaculate and looks like it could be an art gallery rather than a home. He looks around, relieved to be there but what he has seen is clearly weighing on him.

INT. WYNAND'S SITTING ROOM - NIGHT

Dominique is sitting on the sofa with her back to the door. She becomes alert, waiting, when he enters the room but doesn't turn around to greet him.

Gail fixes himself a drink.

Eventually Dominique breaks the silence.

DOMINIQUE  
Well Gail? ... you gave in, didn't  
you?

Gail takes a long swig of his drink.

GAIL WYNAND  
Aren't you tired of playing at life  
Dominique? - I am.

He walks off with his drink.

INT. COURTROOM, MORNING

The court is packed with residents from Devitt Tower, well-to-do types and reporters.

Howard is already in his seat.

Dominique is sitting up the front where she can see Howard clearly.

The judge has not entered yet.

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The Mitchells and the Dubrays are sitting together, Edee and Rosie are side by side.

Mrs. Mitchell is keeping an eye on the doors to see who is coming in, in case she knows them.

Edee is reading aloud Gail's article reversing his support for Howard Roark in The Banner (though quietly just for their ears to hear).

EDEE

-such is the case of Howard Roark. We join the voice of public opinion in declaring that Howard Roark is a dangerous, unprincipled, anti-social type of man. If found guilty as seems inevitable Howard Roark must be made to bear the fullest penalty the law can impose on him.

ROSIE

What exactly did you say to him?

EDEE

Well, I was pretty hard on the guy...

MRS MITCHELL

Why there's that poor man who was wandering around the building last night.

They all turn around.

EDEE

That him! That's Gail Wynand.

MRS DUBRAY

It takes a pretty big man to admit he was wrong when he's made such a thing of it.

MR MITCHELL

Yes indeed.

MRS MITCHELL

And he looked so shocked. I really don't think he's to blame for the state of the buildings.

MRS DUBRAY

I'm not sure that's any excuse...

She takes the paper from Edee, glancing through it.

MRS DUBRAY

But it sure takes a lot of courage  
to do this.

Edee nods and smiles at Gail, who looks down, ashamed.

DEVITT RESIDENT

Who's that?

EDEE

Gail Wynand.

DEVITT RESIDENT1

Why that...

EDEE

No, he's O.K. He's changed his mind  
and apologized.

ROSIE

Edee had a word with him.

DEVITT RESIDENT

Oh, you're kidding...

ROSIE

Honest, read it yourself.

She takes the newspaper and hands it to him. He starts reading it.

The judge enters.

CLOCK FACE TURNING superimposed over people making speeches, interspersed with shots of the Devitt residents passing the paper around, looking back at Gail and give him a conspiratorial smile or nod, and this is making Gail feel more guilty and uncomfortable.

The judge rises and Gail goes out into the corridor.

INT. COURT CORRIDOR, DAY

Gail is getting a cup of coffee from a stand. Edee walks up to him.

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EDEE

Mr. Wynand?

GAIL WYNAND

Oh - hello Miss Darling.

EDEE

I wanted to apologize for what I said yesterday. - And to thank you for what you wrote.

GAIL WYNAND

Please don't. You were right.

EDEE

No - no I wasn't. None of us have the right to make judgments on another person's soul. I was raised better than that.

GAIL WYNAND

Miss Darling I'm afraid you're mistaken - I didn't write that piece because of what you said, I wrote it to save The Banner.

EDEE

You were seen wandering around Devitt Tower last night.

GAIL WYNAND

I'm trying to be honest with you.

EDEE

Why not try being honest with yourself?

GAIL WYNAND

Why are you so ready to believe the best of me?

EDEE

I don't know. Why aren't you?

Edee walks away as Gail stands there confused.