

You Can Take Your Fountainhead With You And Swing It

Chapter 12

INT. COURTROOM - PROCEEDINGS AREA, DAY

Mrs. Dubray is on the stand giving her testimony. There is a model of Howard's design on a table beside the witness stand. The lawyer, Mr. Roberts, is putting on the additions to the design; the balconies, the front trimmings and porch.

MR ROBERTS

Now, we've already heard from Mr. Stone that these additions did not in any way detract from the soundness of Mr. Roark's design, but how do you feel about these additions Mrs. Dubray - as someone who planned to live there?

MRS DUBRAY

Well, I didn't care so much for this part, though I did like the idea of having a porch for when it rains... But really, for me, the balconies were very important.

MR ROBERTS

Why?

MRS DUBRAY

Well, in Devitt Tower you could air bits and pieces on clothes lines put up between the buildings and that wouldn't be possible in Cortlandt.

MR ROBERTS

Why?

MRS DUBRAY

Because - well because the other buildings would've been too far away.

MR ROBERTS

So as a future resident of Cortlandt Homes do you feel that the additions added by Webb and Prescott improved the building?

MRS DUBRAY

Yes. We needed balconies.

MR ROBERTS

Mrs. Dubray, can you tell us a little about how the bombing of

(MORE)

(CONTINUED)

MR ROBERTS (cont'd)  
Cortlandt Homes has affected you personally?

MRS DUBRAY  
Yes ... I live in Devitt Tower in Hell's Kitchen. The conditions there... well it's not fit for animals... We want to get it - get that one demolished. We need proper housing. ... Cortlandt Homes was like a dream come true. We arranged for Mr. Cortlandt to accept a lower deposit rate for Devitt residents. We had 47 families who had fully paid deposits to secure their places. And we're not getting that money back. But that's not the worst[]

MR ROBERTS  
Sorry Mrs Dubray, but can you explain to us why you're not getting your deposit back?

MRS DUBRAY  
Yes. The insurance company won't pay out because the details they were given weren't correct. And now they say the insurance is no good.

MR ROBERTS  
What do you mean?

MRS DUBRAY  
Well, Mr. Keating & Miss Kirby submitted that man's design under their name. - I know Mr. Keating & Miss Kirby very well and I can tell you, hand on heart, they did it with the best intentions. They had no way of knowing what that man would do. (to Howard) Do you know what you've done? Do even know!?!

JUDGE  
Mr. Roberts, control your witness.

MRS DUBRAY  
I'm sorry your honor. I just...

MR ROBERTS

Mrs. Dubray, tell us, tell the court what the bomber of Cortlandt Homes has done?

MRS DUBRAY

We lost money but much worse than that, we lost years, years and years of campaigning for proper housing. Mr. Cortlandt has lost everything he's spent because the insurance won't pay. We've lost money, we've lost time and we're trying hard not to - but we're losing hope.

Mrs. Dubray starts weeping.

INT. COURTROOM - SPECTATOR AREA, DAY

EDEE

(quietly to Rosie)

You don't mess with Grammy Dubray.

ROSIE

(quietly)

Uh-uh. No sir.

Bill sneaks up to them. He kisses Rosie on the cheek who rises a little to greet him.

BILL

(whisper)

What d'I miss?

Rosie lets him in between Edee and she.

ROSIE

(whisper)

A stellar performance by Mrs. Dubray.

EDEE

(whisper)

Teach her the right song and Mr. Lloyd would snap her up.

ROSIE

(whisper)

Am I blue?

(CONTINUED)

EDEE  
(whisper)  
You'd be too.

BILL  
(normal voice)  
Oh you tough Devitt girls.

The people in front of him turn around angrily to tell him to be quiet.

BILL  
(whisper)  
Sorry!

INT. COURTROOM - PROCEEDINGS AREA, DAY

MR. ROBERTS  
- Let your verdict give us the answer. The state rests.

JUDGE  
Very well, the defense may proceed.

Howard is defending himself. He stands up and addresses the court.

HOWARD  
I shall call no witnesses. This will be my testimony and my summation.

COURT OFFICER  
Do you swear to tell the truth the whole truth and nothing but the truth so help you God?

HOWARD  
I do. [pause] Thousands of years ago the first man discovered how to make fire. He was probably burned at the stake, he taught his brothers to light. But he left them a gift they had not conceived. And he lifted darkness off the earth. Throughout the centuries, there were men who took first steps down new roads armed with nothing but their own vision. The great creators, the thinkers, the artists, the scientists, the inventors stood alone against the

(MORE)

(CONTINUED)

HOWARD (cont'd)

men of their time. Every new thought was opposed every new invention was denounced but the men of unborrowed vision went ahead. They fought, they suffered and they paid, but they won. No creator was prompted by a desire to please his brothers. His brothers hated the gift he offered. His truth was his only motive. His work was his only goal. His work, not those who used it his creation, not the benefits others derived from it the creation which gave form to his truth. He held his truth above all things and against all men. He went ahead whether others agreed with him or not with his integrity as his only banner. He served nothing and no one. He lived for himself and only by living for himself was he able to achieve the things which are the glory of mankind. Such is the nature of achievement. Man cannot survive, except through his mind. He comes on earth unarmed. His brain is his only weapon, but the mind is an attribute of the individual. There is no such thing as a collective brain. The man who thinks must think and act on his own. The reasoning mind cannot work under any form of compulsion. It cannot be subordinated to the needs, opinions, or wishes of others. It is not an object of sacrifice. The creator stands on his own judgment. The parasite follows the opinions of others. The creator thinks. The parasite copies. The creator produces. The parasite loots. The creator's concern is the conquest of nature. The parasite's concern is the conquest of men. The creator requires independence. He neither serves nor rules. He deals with men by free exchange and voluntary choice. The parasite seeks power. He wants to bind all men together in common action and common slavery. He claims that man is only

(MORE)

(CONTINUED)

HOWARD (cont'd)

a tool for the use of others that he must think as they think act as they act and live in selfless, joyless servitude to any need but his own. Look at history. Everything we have, every great achievement has come from the independent work of some independent mind. Every horror and destruction came from attempts to force men into a herd of brainless, soulless robots. Without personal rights without personal ambition without will, hope or dignity. It is an ancient conflict. It has another name. The individual against the collective. Our country, the noblest country in the history of men was based on the principle of individualism. The principle of man's inalienable rights. It was a country where a man was free to seek his own happiness. To gain and produce, not to give up and renounce. To prosper, not to starve. To achieve, not to plunder. To hold as his highest possession a sense of his personal value and as his highest virtue his self-respect. Look at the results. That is what the collectivists are now asking you to destroy as much of the earth has been destroyed. I am an architect. I know what is to come by the principle on which it is built. We are approaching a world in which I cannot permit myself to live. My ideas are my property. They were taken from me by force, by breach of contract. No appeal was left to me. It was believed that my work belonged to others to do with as they pleased. They had a claim upon me without my consent that it was my duty to serve them without choice or reward. Now you know why I dynamited Cortlandt. I designed Cortlandt I made it possible I destroyed it. I agreed to design it for the purpose of seeing it built as I wished. That was the price I

(MORE)

(CONTINUED)

HOWARD (cont'd)

set for my work. I was not paid. My building was disfigured at the whim of others who took the benefits of my work and gave me nothing in return. I came here to say that I do not recognize anyone's right to one minute of my life. Nor to any part of my energy, nor to any achievement of mine. No matter who makes the claim. It had to be said. The world is perishing from an orgy of self-sacrificing. I came here to be heard in the name of every man of independence still left in the world. I wanted to state my terms. I do not care to work or live on any others. My terms are a man's right to exist for his own sake.

PART OF THE CROWD, including Dominique, STARTS CLAPPING ENTHUSIASTICALLY, while the DEVITT RESIDENTS are appalled and bewildered that anyone could view the destruction of their future home as a noble act of someone defending man's independence and integrity. After an initial moment of silent shock they start SHOUTING THEIR DISSENT AND PROTEST at Howard and his supporters.

Bill is so incensed he stands up, moving towards the centre aisle.

All the while the judge is calling for ORDER.

BILL

(shouting over the crowd at Howard)

Now, wait a minute. Just wait a minute! You - you talk about rights and independence well what about the rights and independence of these people whose homes you've destroyed?

Gail look on at the ruckus. He's amused by the good cheer and battling spirit of the Devitt residents but also he's upset for Howard. He decides to leave.

The Devitt residents quieten down to listen to what Bill has to say.

BILL

Don't you see how destroying homes is destroying independence? How can

(MORE)

(CONTINUED)

BILL (cont'd)  
 you talk about destruction of  
 someone else's private property as  
 if it were some heroic act? So you  
 didn't get paid? You chose not to  
 take any financial payment. That is  
 not the same as being a slave. I  
 sometimes give Marty my neighbour a  
 ride into work. He doesn't pay me.  
 It's something I chose to do. Am I  
 his slave? Or have I the right to  
 punch him whenever I feel like it  
 as my chosen payment? And how come  
 your rights to your ideas are worth  
 more than these people's or Mr.  
 Cortlandt's rights to Cortlandt  
 Homes? Can you tell me that Mr.  
 Roark? Can you even tell wrong from  
 right Mr. Roark? Well can ya?

The Devitt residents are cheering him on. A couple of jurors  
 start cheering also.

JUDGE  
 YOU'RE IN CONTEMPT, SIR! OFFICERS  
 ESCORT HIM OUT! - Jurors, remember  
 your duty!

The jurors quieten down while Bill is dragged out by a court  
 official all the time shouting YOU JUST DON'T GET IT  
 ROARK!!! except when he looks at Rosie.

BILL  
 SORRY HONEY.

ROSIE  
 Never been prouder!

The Devitt residents are still cheering.

Howard is a little surprised by what is happening.

JUDGE  
 ORDER! ORDER! I WILL HAVE ORDER IN  
 MY COURT!

The crowd won't quieten down.

JUDGE  
 I WILL HOLD YOU ALL IN CONTEMPT IF  
 YOU DON'T STOP THIS RACKET.

Rosie stands up and WHISTLES, the crowd falls silent.

(CONTINUED)

ROSIE  
Sorry your Honor.

JUDGE  
That's al- Oh, Miss Red! ... Why  
that's fine, absolutely fine.

INT. COURTROOM, LATER THAT DAY

JUDGE  
Foreman, have you reached a  
verdict?

FOREMAN  
We have your Honor.

JUDGE  
The prisoner will rise and face the  
jury. What is your verdict?

FOREMAN  
We find the defendant guilty on all  
counts.

The Devitt residents cheer.

Howard is shocked but he bears it stoically.

Dominique lowers her head. When she raises it again she  
looks back to see Gail but he's already left.

For the first time we see Ann and Peter tucked away in a  
corner, both of them are also very sad for Howard. Ann is  
crying. Peter puts his arm around her.

PETER  
Come on old girl. There's nothing  
we can do here.

They walk out. Rosie sees them and then feels bad about  
cheering about someone going to prison.

ROSIE  
HEY! it's as important to be a good  
winner as a good loser.

MR MITCHELL  
You took the words right out my  
mouth Rosie.

INT. SMALL NO-LONGER-BARE OFFICE - DAY

Ann is looking at the front page of THE BANNER. The top of the page is devoted to EUROPE HEADED FOR WAR.

Howard's story is a corner at the bottom. With a small photo of Howard being put in the prison van.

Ann lets a tear fall on the paper before she stops herself.

Gail Wynand enters.

GAIL WYNAND

Hello. Wasn't sure if I should knock...

Ann quickly wipes her face and stands up to greet him.

ANN

No, everybody just walks in. Hello. Mr. Wynand, isn't it?

Gail notices that she's been crying and sees the newspaper on the table.

GAIL WYNAND

I'm sorry. It never occurred to me that you regarded him as a friend.

ANN

Well ... we ... knew each other in college, that's all.

GAIL WYNAND

Right... Well, I suppose I should get right to it - I'm selling The Banner and I have bought the plans, the site, and the ruins of Cortlandt Homes. I want Keating & Kirby to rebuild it. I know you will listen - and care about - the needs of the residents. We'll be honoring their deposits.

Ann is left speechless.

Peter enters.

GAIL WYNAND

Mr Keating. I don't think we've met properly.

(CONTINUED)

PETER

How d'you do sir.

GAIL WYNAND

I was just telling your associate here that I've bought the plans and site of Cortlandt Homes. I would like you to rebuild it but make any adjustments you deem necessary for the residents.

PETER

That's - that's fantastic! Has Ann told you about our ideas?

GAIL WYNAND

No.

Peter brings him over to the drawing board.

PETER

We've used Howard's design as a starting point but you can see...

GAIL WYNAND

You're not serious? It looks like something from a fairytale.

ANN

Oh yes, Mr. Wynand, yes. It's fantasy but it's also very practical.

GAIL WYNAND

And the cost?

INT. WYNAND'S SITTING ROOM, DAY

Gail enters and Dominique gets up to leave.

GAIL WYNAND

You can't go on avoiding me.

DOMINIQUE

We're through Gail. I'm going to leave you. I can't stay here, it's like a mausoleum to the only greatness I've ever known ... but it's so hard to leave it...

(CONTINUED)

GAIL WYNAND

I don't want you to leave.

DOMINIQUE

I don't love you Gail.

GAIL WYNAND

Dominique lets stop playing. I'm tired of this game.

DOMINIQUE

I'm not playing. I don't love you. I've never loved you.

GAIL WYNAND

I'm tired of this. It's meaningless. But I'm not tired of you. To be honest I wish I was... You're like a wound deep inside me, a wound inflicted by you but the pain is only eased by you, by having you close, by being with you.

DOMINIQUE

I love Roark.

GAIL WYNAND

You love Roark?

DOMINIQUE

Yes.

Gail goes quiet, looking down at the ground as if he's been punched in the stomach.

DOMINIQUE

You needn't worry. I haven't broken any vows. I'd leave you before I did that.

GAIL WYNAND

But you love him?

DOMINIQUE

Yes.

GAIL WYNAND

And you would love him if he was here?

(CONTINUED)

DOMINIQUE

With all my heart and soul.

GAIL WYNAND

Are you sure of that?

DOMINIQUE

He's the reason I married you. I ran into your arms because I lacked the courage to - to stay in his.

GAIL WYNAND

I knew it. I ... I think I knew it... but ... but Dominique why would you run from a man you really loved? - Are you sure you loved him? Maybe you're in love with the idea of him rather than the man himself?

DOMINIQUE

You don't know me. You've never known me.

GAIL WYNAND

No... and I think that's all I've ever wanted from you, Dominique. To really know you.

DOMINIQUE

Roark knows me.

GAIL WYNAND

Howard Roark doesn't know which way is up.

DOMINIQUE

You worshiped him and now you deride his convictions just to excuse your cowardice. It's contemptible. It's so low, even for you Gail.

GAIL WYNAND

My denouncement of Howard was a shameful act of cowardice, it's true. But I'm glad I did it because I now see just how wrong he and we were.

DOMINIQUE

I never thought your head would be so easily turned by a couple of chorus girls.

(CONTINUED)

GAIL WYNAND

That's not it and you know it.

Dominique doesn't respond.

GAIL WYNAND

Dominique I feel like I'm finally starting to see life clearly. I finally get it. I used to believe so little existed that's beautiful and great, when the truth it's everywhere, you find it even in the filthiest corners. It grows, survives, thrives - inexplicably... It's terrifying, the potential of it all...

DOMINIQUE

You haven't found God, have you Gail?

GAIL WYNAND

No... - But I think maybe I've found me. ... Don't let me lose you now.

Dominique walks away but she looks conflicted.

EXT. THE NEW CORTLANDT HOMES, DAY

The project is almost complete but workmen are still on site working the snag list and adding finishing touches.

Ann walks up to one of the workmen.

ANN

Is Mr. Keating here?

WORKMAN

Hey Mike, the boss here?

MIKE

On the roof.

Ann starts to head off but the workman stops her.

WORKMAN

The elevator's working now.

ANN

Really?

(CONTINUED)

He brings her over and calls the lift. Ann looks around delighted at how it's coming together.

MIKE  
Hey, who is it?

The elevator opens and Ann steps in and presses the button.

WORKMAN  
The wife.

ANN  
I'm not his wife. I'm Ann Kirby.

WORKMAN  
Sorry, the girlfriend.

ANN  
No, I'm one of the[]

The doors close.

ANN  
architects...

Ann looks a little disappointed - but just for moment. As she feels the elevator rise into the sky she can't help smiling.

EXT. "JUNGLE" GARDEN ROOFTOP, DAY

Ann exits the elevator.

Peter, who is chatting with Gail, waves over to her.

She walks over to them.

Dominique has been looking out at the view. She turns around to join them.

INT. PRISON, HOWARD'S CELL, DAY

Roark is laying on the bed thinking. The image of his old mentor, HENRY CAMERON saying THEN MAY GOD BLESS YOU, HOWARD. YOU'RE ON YOUR WAY INTO HELL is running through is mind.

A guard opens the door.

GUARD  
You've a visitor.

INT. PRISON, VISITING AREA, DAY

Howard is brought to a table where a man in a suit is sitting.

VISITOR  
Howard Roark, sit down.

Howard sits down.

VISITOR  
I see here you're 18 months into a fifteen year sentence, is that correct?

HOWARD  
Yes.

VISITOR  
How are you finding prison life?

Howard doesn't respond though the visitor gives him ample time to.

VISITOR  
You're not easily shaken are you?

HOWARD  
No.

VISITOR  
Any idea who I am?

HOWARD  
No.

VISITOR  
I'm the man who can get you out of prison.

Howard just looks at him.

VISITOR  
We could use someone who isn't easily shaken and can read building plans... It's dangerous. And if you give us a moments trouble, it's the last thing you'll do. If you succeed you won't get any medals or praise ... but you will earn your freedom. What do you say?

Howard looks away for a moment before responding.

(CONTINUED)

HOWARD

When do I start?

Howard's face breaks out in a smile and they shake hands.

EXT. PARTY AT CORTLANDT HOMES, NIGHT

There is a party with all the residents, dignitaries, etc., and Edee is singing YOU'D BETTER GO NOW.

EDEE

You'd better go now  
 Because I like you much, too much  
 You have a way with you  
 You'd better go now  
 Because I like you very much  
 The night was gay with you

There's the moon above  
 And it gives my heart a lot of  
 swing  
 In your eyes there's love  
 And the way I feel it must be  
 spring

I want you so now  
 You have the lips I love to touch  
 You'd better go now, you'd better  
 go  
 Because I like you much, too much

There's the moon above  
 And it gives my heart a lot of  
 swing  
 In your eyes there's love  
 And the way I feel it must be  
 spring

I want you so now  
 You have the lips I love to touch  
 You'd better go now

You'd better go  
 Because I like you much, too much  
 You'd better go  
 Because I like you much, too much.

THE END