

You Can Take Your Fountainhead With You And Swing It

Chapter 3

INT. DOMINIQUE'S APARTMENT, DAY

DOMINIQUE FRANCON is standing holding a statuette. The statuette is of a naked man with his arms crossed at the wrists over his head, like a torture victim. She has an almost anguished look on her face as she looks at it. Her breath quickens. She looks like she cant take it any more. She holds it close as she tries to regain control.

EXT. SQUARE OUTSIDE DOMINIQUE'S APARTMENT, DAY

GROUCHO, CHICO AND HARPO MARX are below on the square.

Chico has a peanut cart and is explaining to Groucho that no he can not get free samples.

Chico is turning back to Harpo saying "Can you believe this guy?" after every exchange Harpo always nods his head solemnly in agreement, and every time Chico turns away Harpo sticks his hand into the cart and grabs a fistful of popcorn and shoves it in his mouth.

Chico only notices what's going on when Harpo's mouth is full to bursting. Harpo then spits the popcorn at Chico before jumping up and running around the back of the cart.

Chico is running around the cart after him.

Harpo stops abruptly and somehow Chico ends up holding his leg. Exasperated, Chico lets go of his leg and shouts at him.

CHICO
DON'T YOU UNDERSTAND!?! NOTHING
COMES FOR FREE IN THIS WORLD.
THINGS DON'T JUST DROP OUT OF THE
SKY YOU KNOW!?!

EXT. DOMINIQUE'S APARTMENT, DAY

Dominique is now standing at an open window holding the statuette. She throws it down to the ground.

EXT. SQUARE OUTSIDE DOMINIQUE'S APARTMENT, DAY

The statuette hits Harpo on his hat, causing him to fall back on his bum while the statuette bounces off and Groucho catches it.

(CONTINUED)

Chico rushes over to Harpo whose upper body circles back and forth a couple of times before he falls back flat, like in a cartoon.

Chico is trying to wake him up by slapping him. Harpo doesn't react the first couple of times. And Chico is getting very concerned looking up to the sky saying "Why?" and things like that. While he is looking up to the sky Harpo opens his eyes looking at him curiously but always closing his eyes shut as Chico looks back at him.

Chico tries slapping him again and this time Harpo slaps him back. Chico starts to get mad but then is overcome by happiness that Harpo is OK.

Harpo sits back up takes off his tall hat under that is a bushy head of curls and Chico touches it.

CHICO
Strong hair.

Harpo nods smiling.

Groucho meanwhile is contemplating the statuette, while eating peanuts from the cart.

Still holding the statuette Groucho wanders over to them.

Chico looks at the statuette.

CHICO
Iz dizgusting!

GROUCHO
People pay good money for
disgusting these days.

Groucho looks up at the sky.

GROUCHO
AND MONEY DOESN'T COME FOR FREE IN
THIS WORLD. MONEY DOESN'T JUST DROP
OUT OF THE SKY YOU KNOW!?!

All three look up hopefully for a moment or two.

GROUCHO
(to Chico)
You try.

CHICO
Hey! Money don't drop out of the
sky, you know!?!

They wait a moment.

GROUCHO
No that's no good.

Chico looks to Harpo who shakes his head.

INT. DOMINIQUE'S APARTMENT, DAY

Dominique is reclining elegantly on a chair, looking grieved and bored.

Gail Wynand enters.

DOMINIQUE
How did you come in?

GAIL WYNAND
Your maid let me in.

DOMINIQUE
Without an announcement?

GAIL WYNAND
You can't expect her to share your attitude. You're the only person in New York who'd refuse me admittance.

DOMINIQUE
Why did you come here?

GAIL WYNAND
I needed you at the office. I found you absent.

DOMINIQUE
Isn't it unprecedented for you to come in person after one of your employees?

GAIL WYNAND
I hoped you'd take note of that. I wanted to ask your advice about a matter which will be of great interest to you. I must pick an architect for the Security Bank building. Whom would you recommend?

DOMINIQUE
No one. I don't know a single architect of ability. And you're
(MORE)

(CONTINUED)

DOMINIQUE (cont'd)
not looking for ability, Mr.
Wynand.

GAIL WYNAND
And if I left the choice up to you?

DOMINIQUE
I wouldn't care to make it.

GAIL WYNAND
No?

He looks at her curiously a moment.

GAIL WYNAND
Ellsworth Toohey is very anxious to
get the commission for Peter
Keating.

DOMINIQUE
Peter Keating is a third-rate
architect.

GAIL WYNAND
Is he? He's your father's partner.

DOMINIQUE
Not officially. Yet.

GAIL WYNAND
And aren't you engaged to Peter
Keating?

DOMINIQUE
Yes.

GAIL WYNAND
Officially?

DOMINIQUE
Yes. - We'll have the party once
father is back from Europe.

DOMINIQUE
If you found it amusing to tempt me
by offering to help Peter's career
you miscalculated. I have no desire
to help his career.

GAIL WYNAND
I was trying to tempt you, but I
didn't find it amusing. I should

(MORE)

(CONTINUED)

GAIL WYNAND (cont'd)
like to meet Peter Keating. Will
you have dinner with me this
evening? We'll discuss the
commission.

DOMINIQUE
If you wish.

GAIL WYNAND
Incidentally, I'd have fired anyone
else for being absent from the
office.

DOMINIQUE
I know it. - Shall I consider
myself fired?

GAIL WYNAND
You want to be?

Dominique stretches back, arching her back and pouting just
a little.

DOMINIQUE
Don't really care one way or
another.

Gail takes in her perfect pose.

GAIL WYNAND
You know, you could do much more
than write a small column about
buildings. You could make a
brilliant career on the Banner if
you asked me for it.

DOMINIQUE
I never wanted a career on the
Banner.

GAIL WYNAND
Tell me, what would you consider as
tempting? I'd like to find
something you could want.

DOMINIQUE
Don't try to, Mr. Wynand. I'll
never want anything. Do you know
what I was doing when you came in?
I had a statue which I found in
Europe, the statue of a god. I
think I was in love with it - but I
broke it.

(CONTINUED)

GAIL WYNAND

What do you mean?

DOMINIQUE

I threw it out the window.

GAIL WYNAND

You did what!?

Gail rushes over and opens the window leaning out to check all's well.

CHICO (O.S.)

HEY! SKY! GIMME SOME MONEY! HEY!?!

Gail, very relieved, closes the window and turns back to Dominique.

GAIL WYNAND

Why would you do that?

DOMINIQUE

So that I wouldn't have to love it. I didn't wanna be tied to anything. I wanted to destroy it rather than let it be part of a world where beauty and genius and greatness have no chance. The world of the mob and of the Banner. - Do you still want me to have dinner with you tonight?

GAIL WYNAND

More than ever.

INT. DINING ROOM OF GAIL'S APARTMENT, EVENING

Gail is seated at the head of a long dining table. Halfway down the table on the right is seated DOMINIQUE and directly across from her is seated BERTIE WOOSTER (David Niven).

GAIL WYNAND

Mr Keating, I have heard so much about you. They say you're the architect to deliver an instantly recognizable building.

BERTIE

Do they? Do they indeed. Gosh...

(CONTINUED)

GAIL WYNAND

So what drew you to architecture?

BERTIE

Oh. Um. Good question that. - -
Lord knows...

GAIL WYNAND

I take it you want this commission?

BERTIE

Oh... Want it? Ah...

DOMINIQUE

It's the sort of project you'd sell
you're soul for Peter.

BERTIE

Oh is it? Fair enough. Yes. I would
sell my soul for it Mr Wynand.

Gail laughs a cold steely laugh.

GAIL WYNAND

That may be the right phrase.
Everything in life has its price.
In this instance, the price is that
you break your engagement to Miss
Francon.

BERTIE

You want me to break my engagement
to ah... (he gestures over in
Dominique's direction) ...

GAIL WYNAND

You may think what you wish about
my motives but that is the
condition I demand.

BERTIE

Right... yes ... ah - Dominique?

DOMINIQUE

I'm not going to help you. I'd like
to see it decided between Mr.
Wynand and yourself.

BERTIE

Right. Right. But ... ah ... you
wouldn't have a problem with it ah
- in theory ... as it were?

(CONTINUED)

DOMINIQUE

The choice is yours. Our engagement helped you to become my father's partner...

BERTIE

Did it? Did it, really? Good Lord. The fascinating world of business intrigues, what!

DOMINIQUE

Of course Mr. Wynand's patronage will help you much more.

BERTIE

Will it? Ah... OK... But just to be clear, you're happy to end the engagement? No hard feelings and all that? - Wait, this isn't some joke is it? Pretend to be cold-hearted giants of the business world for the clueless Woos[] - architect?

Bertie starts acting like a groaning big menacing giant in his chair for a moment.

BERTIE

Aarrgh!

GAIL WYNAND

Mr. Keating, I never joke. I grant you that I'm behaving abominably. It's extremely cruel to be honest.

Bertie looks at him blankly for a moment.

BERTIE

Ah... right ... well, ... not sure if there's anything else I need say or do here...

GAIL WYNAND

It's simple. You're supposed to slap my face. You were supposed to do that several minutes ago.

BERTIE

Ah...

GAIL WYNAND

No? You don't wanna do that? Of course, you don't have to and you

(MORE)

(CONTINUED)

GAIL WYNAND (cont'd)
don't have to accept. Would you
rather refuse the commission?

BERTIE
Oh, um... no? Should I? I don't
know? Probably not if I'd sell my
soul for it. What do you think
Dominique?

Dominique just glowers at him.

GAIL WYNAND
Fine Mr. Keating. Now I think it
would be best if you left. Call up
my office in the morning, and we'll
sign the contract.

Bertie looks down at his drink a moment but then shrugs.

BERTIE
Righto!

He stands up and looks around awkwardly for a minute.

BERTIE
Well... the course of true love
never did run smooth and all that.
Right, well, toodlepips then.

A servant is standing by the door with Bertie's hat, walking
stick and coat ready.

Bertie leaves.

DOMINIQUE gets up and poses by the wall looking, as ever,
slightly anguished.

Gail goes over and stands behind her.

DOMINIQUE
Why did you do this? Did you
believe I'd agree like Peter? Did
you expect to win me by your usual
methods?

GAIL WYNAND
Of course not. I merely wanted to
show you that all men are corrupt,
anyone can be bought. And that
you're wrong in your contempt for
me. There is no honest way to deal
with people. We have no choice

(MORE)

(CONTINUED)

GAIL WYNAND (cont'd)
except to submit or to rule them. I
chose to rule.

She turns to him.

DOMINIQUE
A man of integrity would do
neither.

GAIL WYNAND
There are no men of integrity. I
have many years behind me to prove
it. I was born in Hell's Kitchen.
I rose out of the gutter by
creating the Banner. It's a
contemptible paper, isn't it? But
it has achieved my purpose.

DOMINIQUE
What was your purpose?

GAIL WYNAND
Power.

DOMINIQUE
Why are you trying to justify
yourself to me?

GAIL WYNAND
I wasn't trying to jus... Yes.
That is what I was doing.

DOMINIQUE
Why?

GAIL WYNAND
I think you know it.

He leans in and kisses her and she stays still like ice.

DOMINIQUE
You see? I suppose I'm one of those
freaks you hear about. A woman
completely incapable of feeling. I
got engaged to Peter Keating
because he was the most safely,
unimportant person I could find.
And I knew I'd never be in love.

GAIL WYNAND
Haven't you ever loved anyone?

DOMINIQUE

No, and I never will. If I fell in love, it'd be like the statue of the Greek god again.

GAIL WYNAND

I know it. I accept it. I want you to marry me.

DOMINIQUE

If I ever decide to punish myself for some terrible guilt I'll marry you.

GAIL WYNAND

I'll wait. No matter what reason you choose for it. Will you let me see you again?

DOMINIQUE

I'm leaving the city in a few days.

GAIL WYNAND

Where are you going?

DOMINIQUE

To Father's place in Connecticut. I'm going there so I won't have to see anyone.

GAIL WYNAND

What are you really seeking?

DOMINIQUE

Freedom: to want nothing, to expect nothing, to depend on nothing.

Gail moves in to kiss her again but she breaks free of his embrace and runs out of the apartment.

EXT. CITY STREET, NIGHT

Bertie is sauntering down street look very dapper and not in the least concerned by the broken engagement.

BUNNY PHELPS (Margaret Lockwood) recognizes him.

BUNNY

Bertie! Bertie Wooster!

(CONTINUED)

BERTIE

Bunny! Bunny Huntingdon! Well,
well, well... As I live and
breathe. What are you doing here?

BUNNY

It's Bunny Phelps now dear and I
live here. What's your excuse?

Domnique comes running out of the apartment building and stands there a moment looking anguished. Bunny is momentarily distracted by her. Bertie follows her gaze and visibly starts when he spots Dominique.

BUNNY

Bertie?

BERTIE

Ah... TAXI!

A taxi comes to a halt beside them.

DOMINIQUE who is striding up the street, but still a few feet away notices them.

DOMINIQUE

Peter?

Bertie visibly starts again. Without turning around he bundles himself and Bunny into the taxi.

BUNNY

Bertie, why is that woman calling
you Peter?

BERTIE

Harlem. And drive as if Peter's
life depended it.

TAXI DRIVER

(turning around)

Who's Peter?

BERTIE

JUST DRIVE!!!

INT. HARLEM NIGHT CLUB - NIGHT

Bertie and Bunny walk in and are shown to a table as the band strike up.

CAB CALLOWAY is singing Jumping Jive.

(CONTINUED)

BUNNY

Bertie, tell me what's going on.
Who was that woman?

BERTIE

Peter's fiance ... or she was but
she is no longer thanks to one
Bertram Wooster.

BUNNY

But... Who is Peter?

BERTIE

Peter Keating. You met him in
Monaco a couple of years ago. Some
sort of distant relation of the
Woosters.

BUNNY

Oh, that dish... Yes. - But how
could his fiance think you're him?

BERTIE

Never saw his face apparently.

BUNNY

What?

THE NICOLAS BROTHERS have joined in and are just after
hopping up on a table.

BERTIE

Oh, look - marvelous stuff, eh?

Bunny is about to needle him further but when she sees the
dancing she is entranced.

BUNNY

Why yes.

INT. LOG CABIN IN THE WOODS - NIGHT

Peter is sitting by the fire, stoking it occasionally, but
mostly staring into nothing and contemplating things.

The sound of AN OWL SHRIEKING stirs Peter and he listens
attentively for a moment.

He looks around the room. There is a cigarette case over on
a bookshelf.

(CONTINUED)

He goes over to the bookshelf and lights himself a cigarette. As he is doing so he notices a notebook. He picks it up and starts looking through it. It is clearly something Peter owned as a child. It is filled with notes and drawings. He is delighted to have rediscovered it.

He lights himself a cigarette, sits back down by the fire and starts reading through it.

There is some SCREECHING SOUND outside but Peter is far too absorbed by the notebook and memories to hear it.

INT. DOMINIQUE'S BEDROOM, FAMILY HOME - NIGHT

Dominique enters her room. Closes the door behind her as if she's closing it against the world. She breathes deeply. Goes over to the bed, lies back and stretches out on it in an almost feline way.

INT. HARLEM NIGHT CLUB - LATE NIGHT

It's the end of the night. Only a few people are left in the club.

Bertie and Bunny have had a little to drink and Bunny is speaking very animatedly to Bertie about something. An usher is trying to move them up and out.

BUNNY

And now, now he's talking about some ranch or something. Honestly can you see me among a bunch of cowboys?

BERTIE

Yes. - I mean... no?

INT. HARLEM NIGHT CLUB, BACKSTAGE - LATE NIGHT

EDEE DUBRAY (Billie Holliday) is over at the side with her cigarette tray and totting up the take.

As Rosie is walking to her dressing room the manager, MR LLOYD, is walking past.

MR LLOYD

Great set Red.

(CONTINUED)

ROSIE
Thanks Mr. Lloyd.

He continues on walking. Rosie spots Edee.

ROSIE
HEY MR. LLOYD!

MR LLOYD
What honey? Did something catch
fire?

ROSIE
Mr Lloyd you gotta hear Edee sing.

MR LLOYD
Well, the line-up's pretty full as
is ... but a friend of yours - sure
honey send her down to me Monday.

ROSIE
No Mr. Lloyd. Edee.

She points over to Edee, who has taken off her tray and hat,
mussed up her hair and fixed herself up with a large smile.

EDEE
I'd really love to sing for you Mr.
Lloyd.

MR LLOYD
Well...

He looks at his watch, then at Rosie, then back at Edee.

MR LLOYD
Alright. But I've a very pressing
engagement so make it quick, OK
girls?

Edee and Rosie both rush off to get some of the band back on
the stage. Some guys are still sitting there having a drink
and chatting but most have left.

They are rushing back and forth and to begin with Mr. Lloyd
is amused but he keeps checking his watch and he's growing
impatient.

INT. HARLEM NIGHT CLUB - LATE NIGHT

The band's assembled.

ROSIE

OK. Do Nothing Till You Hear From
Me.

BAND MEMBER

No. My Man. No one does it better.

INT. HARLEM NIGHT CLUB, BACKSTAGE - LATE NIGHT

Mr Lloyd sees them arguing over what song to do, and grows
too impatient to wait. He walks off.

INT. HARLEM NIGHT CLUB - LATE NIGHT

Edee singing My Man.

EDEE

It's cost me a lot
But there's one thing that I've got
It's my man
Cold and wet, tired you bet
But all this I soon forget
With my man

He's not much for looks
And no hero out of books
Is my man
Two or three girls has he
That he likes as well as me
But I love him!

I don't know why I should
He isn't good, he isn't true
He beats me too
What can I do?

Oh, my man I love him so
He'll never know
All my life is just despair
But I don't care
When he takes me in his arms
The world is bright, all right
What's the difference if I say I'll
go away,
When I know I'll come back on my
knees some day?
For whatever my man is I am his
forever more.

INT. HARLEM NIGHT CLUB, BACKSTAGE - LATE NIGHT

Edee and Rosie rush back to see what Mr Lloyd thought.

No one is there.

ROSIE

Oh honey I'm sorry.

Edee just shrugs.

The rest of the band are coming back in dribs and drabs.

ANOTHER BAND MEMBER

You were real good Edee.