

You Can Take Your Fountainhead With You And Swing It

Chapter 5

INT. DOMINIQUE'S BEDROOM, FAMILY HOME - EVENING

Dominique is dressed in a dressing gown, reclining on a chaise-long reading.

There is a KNOCK at the door.

Dominique waits a moment.

DOMINIQUE

Come in.

A short middle aged man, PASQUALE ORSINI, enters.

DOMINIQUE

Who are you!?

PASQUALE

Pasquale Orsini.

DOMINIQUE

What do you want?

PASQUALE

The tall guy down at the quarry told me you got a fireplace you wanted me to fix.

DOMINIQUE

Yes. Yes, of course. I forgot. Go ahead.

INT. HARLEM NIGHT CLUB, BACKSTAGE - LATE NIGHT

Rosie is coming off stage. Sound of DYING APPLAUSE.

Edee is over at the side totting up her cigarette sales.

EDEE

Hey Rosie, you sounded great.

ROSIE

Thanks. - Edee, I was thinking...

Cab Calloway emerges from one of the dressing rooms and is looking through a box of props.

EDEE

Yeah? What about?

(CONTINUED)

ROSIE

Why don't I tell Mr Lloyd I have a friend he should hear on Monday. And then when he's nice and rested, no appointments, you show up Monday, dressed like a doll with flowers in your hair and sing him something that'll make him happy. None of your sad songs.

EDEE

Honey did you ever think maybe it's just as well you haven't got yourself a replacement?

Rosie looks a bit stung by this.

Cab notices and intervenes.

CAB

Kid you should listen to Red. You wont find sharper.

He finds what he was looking for in the box - a large feather - and waves it across the faces of the girls, who giggle, as he walks off.

EDEE

O.K. Sure. Thanks Rosie.

EXT. QUARRY, BUILDING SITE - DAY

Dominique is riding on horseback near the building site. Howard is talking with a couple of men. She stops by them.

DOMINIQUE

Why didn't you come set the marble?

HOWARD

I didn't think it would make any difference to you who came, or did it, Miss Francon?

Dominique swipes at him with her whip, cutting his face.

INT. DOMINIQUE'S BEDROOM, FAMILY HOME - EVENING

Howard enters via the veranda.

Dominique is dressed in a lacy dressing gown. She gets up half delighted half terrified to see him.

(CONTINUED)

She starts to go for the door.

He pulls her back throwing her on the ground.

She gets up, angry and starts thumping him, he holds her in his arms until she comes to rest and then he kisses her.

She stares up at him for a moment, anguished, before breaking free and running out on to the veranda.

There she trips and falls.

Howard walks out on to the veranda and looks down at her, a smile slowly appearing on his face.

INT. HOWARD'S FLAT - DAWN

Howard enters and sees a telegram on the table for him. He picks it up it's by ROGER ENRIGHT.

DEAR MR ROARK:

I HAVE BEEN ENDEAVORING TO FIND YOU, BUT WITHOUT SUCCESS. PLEASE COMMUNICATE WITH ME AT YOUR EARLIEST CONVENIENCE. I BELIEVE YOU ARE THE ARCHITECT I NEED FOR A SPECIAL PROJECT I HAVE IN MIND.

SINCERELY YOURS,

ROGER ENRIGHT

P.S. I HAVE SEEN YOUR BUILDINGS.

Howard is fired up by the prospect of real work but then he lovingly caresses the deep scratches on his forearm - before deciding work is more important.

INT. RUN-DOWN APARTMENT BLOCK, STAIRWELL - DAY

The interior of the apartment block looks very shabby. It's dirty, in a state of disrepair - seems unsafe in lots of ways.

Rosie is walking up the stairs. She seems both disgusted and ashamed of her surroundings.

She goes up to a door and knocks on it.

MRS MITCHELL (Spring Byington) opens the door.

INT. MITCHELL'S APARTMENT - DAY

ROSIE

Hi Mama.

MRS MITCHELL

Rosie!

They hug.

MRS MITCHELL

Look who it is Pop.

She brings Rosie inside. The Mitchell's flat though small is perfectly kept and clean, in contrast to the communal area.

MR. MITCHELL (Lionel Barrymore), Pop - Rosie's father, is in a wheelchair.

MR MITCHELL

Rosie! Come here girl till I get a good look at you! I was just saying to Mother how you never visit us anymore. And where's Bill?

Rosie goes over and kisses him.

MRS MITCHELL

Don't be silly Pop. He's working, of course.

ROSIE

That's right, Mama.

MR MITCHELL

I don't think we've had him over once. He must think we're so rude. You have to bring him over for lunch Sunday. No excuses.

MRS MITCHELL

Now Pop we've been through this before. Bill is on call most evenings and weekends and he has to be in his apartment so they can reach him.

MR MITCHELL

Well ... they could call McGinty's and Windy Pete would let us know...

(CONTINUED)

ROSIE

Pop, Bill's just more comfortable going from his apartment.

MRS DUBRAY (Louise Beavers, made up to look middle-aged) is sitting at a table sorting through some papers.

MRS DUBRAY

Don't you mean your apartment? It belongs to both of you now doesn't it?

ROSIE

Mrs Dubray! I didn't see you there.

Rosie goes over to Mrs Dubray, who stands up laughing, they hug. Rosie looks down at the papers on the table.

ROSIE

What are you *camplaigning* about now Mrs Dubray? Want them to repaper the stairwell?

MRS DUBRAY

No. I'm through asking them to paper over the cracks. The only thing to do with this building is tear it down. We're gonna get new housing.

ROSIE

Really?

MR MITCHELL

Well, there's money for it, we've been told ... we just have to make a good case for Devitt Towers being top of the demolition list.

ROSIE

Really?

MRS DUBRAY

Yes we'll soon be living somewhere so fine we'll be happy to give the President himself a tour.

Rosie looks down, embarrassed that it's obvious she's ashamed of where's she's from. Mrs. Dubray picks up her chin.

(CONTINUED)

MRS DUBRAY

Still such a pretty child. ...
Well, I'm going downstairs see how
Ethel's doing. You come see me
before you go, OK?

ROSIE

I'm not staying long Mrs Dubray. -
Mama I came to borrow your hair
clip, you know the mother of pearl
one? I got Edee an audition next
Monday. It'll be lovely surrounded
with some white flowers.

Mrs Dubray starts carefully gathering up the papers on the
table in a particular order.

MRS MITCHELL

Oh that will be gorgeous. ... Now
where did I put it...

Mrs Mitchell goes off in search of the hair-pin.

MR MITCHELL

But can't you stay for a bit?

ROSIE

They're changing the set at work. I
have to be in at 3 to go over
everything.

MR MITCHELL

But you'll be leaving them soon.
Can't they leave your bit the same
till then?

ROSIE

Oh ... I don't know Pop.

Mrs Mitchell comes back with the hair clip.

MRS MITCHELL

Here you go sweetheart.

ROSIE

Thanks Mama.

MRS MITCHELL

You can't stay?

ROSIE

I'll come back soon. Stay for
longer.

(CONTINUED)

MRS DUBRAY

Well, I think I've everything with me.

MR MITCHELL

If not you know where to find it.

MRS DUBRAY

True. ... Wait and walk down with me Rosie.

ROSIE

Sure.

Rosie kisses her mother and father. Mrs Dubray and she leave.

INT. RUN-DOWN APARTMENT, STAIRWELL - DAY

Mrs Dubray and Rosie are walking down the steps slowly.

MRS DUBRAY

I wanted to say thank you for all you're doing for Edee. She loves it at the club. Even as a cigarette girl. She's very grateful Rosie.

ROSIE

Mrs Dubray, you know you don't need to thank me. We look out for each other. Always have. Always will.

MRS DUBRAY

Well I'm glad you said that child because - I don't want you to get angry now - but Edee's very worried about you.

ROSIE

(laughing)

Worried about me? Why?

MRS DUBRAY

She seems to think Bill hasn't told his family you got married. Is that true Rosie?

ROSIE

Well ... it's ... he ... He's going to.

(CONTINUED)

MRS DUBRAY

When?

ROSIE

I - I don't know.

MRS DUBRAY

Do you really love this boy?

ROSIE

Yes and he loves me. I'm sure of it.

MRS DUBRAY

O.K. - You need to leave him.

ROSIE

I'm not going to leave him. He's my husband.

MRS DUBRAY

Child a marriage certificate is ripped up just as easy as any other piece of paper. You're not married til he's prepared to tell everybody you are.

Rosie goes to argue but can't think of what to say.

ROSIE

I can't leave him. I love him.

MRS DUBRAY

And he loves you?

ROSIE

Yes. He really does.

MRS DUBRAY

Then you need to leave him. You calmly tell him that you cant stay if he cant say you're married. Then let him know where to find you when he's ready.

ROSIE

What if he's never ready?

MRS DUBRAY

Then it's not really love.

INT. HARLEM NIGHT CLUB - EVENING

There are no customers in the club. The floor staff are setting everything up.

Rosie walks over to Edee.

ROSIE

Edee, can you put me up for a few days?

Edee is so disappointed for her and goes to hug her.

ROSIE

Don't! - I'll start crying.

EDEE

What happened?

ROSIE

Nothing. Can you put me up?

EDEE

Sure Rosie. Of course.

EXT. QUARRY, BUILDING SITE - DAY

Dominique is looking down into the quarry searching for Howard.

QUARRY FOREMAN

Good afternoon, Miss Francon. How are you?

DOMINIQUE

There was a man you had here. A tall, gaunt man who worked a drill. Where is he?

QUARRY FOREMAN

Yes, that one, he's gone.

DOMINIQUE

Gone?

QUARRY FOREMAN

Quit, left for New York, I think.

DOMINIQUE

When?

(CONTINUED)

QUARRY FOREMAN

Two days ago.

DOMINIQUE

What was his...? No. No, I don't want to know his name.

QUARRY FOREMAN

If you want me to find him for you...

DOMINIQUE

No.

INT. DOMINIQUE'S APARTMENT IN NEW YORK, DAY

Dominique is in bed. Her breakfast is on a tray in front of her and the tray has a little pocket on the side for newspaper.

Dominique takes out The Banner and unfolds it. On the front page is a picture of a building site with large scaffolding that seems to almost float in the air. The headline reads EXPENSIVE, UGLY AND UNSAFE!

Dominique shakes her head as she reads it.

INT. GAIL WYNAND'S OFFICE, DAY

Dominique walks into the office.

GAIL WYNAND

What a surprise and what a lovely contrast to my usual visitors. Please sit down.

Dominique comes around to his side of the desk.

DOMINIQUE

You approved a campaign against the Enright House?

GAIL WYNAND

Yes. Of course.

DOMINIQUE

Have you seen drawings of the Enright House?

(CONTINUED)

GAIL WYNAND

No.

DOMINIQUE

Please send for them. It is neither ugly nor unsafe. It is a magnificent architectural achievement.

Gail remains silent.

DOMINIQUE

Is that of no importance?

GAIL WYNAND

None.

DOMINIQUE

You're willing to destroy it to amuse the mob... to give them something to scream about?

GAIL WYNAND

That is the policy which has made the Banner the newspaper of largest circulation. Don't expect me to change it.

DOMINIQUE

You asked me once to tell you of something I wanted. I've tried never to ask favors of anyone... ..but I'm going to now. Please call off this campaign.

GAIL WYNAND

Is the architect a friend of yours?

DOMINIQUE

I don't know who he is nor care.

GAIL WYNAND

Why should you plead for that building?

DOMINIQUE

Because it's great. There's so little in life that's noble or beautiful. I'm pleading for a man's achievement. I'm pleading for greatness.

(CONTINUED)

GAIL WYNAND

Dominique, I would give you anything I owned ...except the Banner. My whole life and an unspeakable struggle have gone to make it. I will not sacrifice it for anyone on earth.

DOMINIQUE

It's your right to do as you wish. It's mine to take no part in what you're doing. Please accept my resignation from the Banner.

GAIL WYNAND

I'm sorry. - But you can't fight me. You have no chance.

DOMINIQUE

I know it.

INT. HARLEM NIGHT CLUB - NIGHT

Couples are dancing on the floor.

Ann is sitting at a table, chatting with two business men looking types. She is entertaining them with some anecdote which they find funny.

The music is coming to an end.

Peter comes back to the table with LAURA (Gene Tierney) Ann's advertising executive friend.

LAURA

Now gentlemen I hate to tear you away from Miss Kirby's delightful company but I'm just after spotting Mr Kendall - of Kendall Investments - ...come on, I told you this is where business is really done in this city.

BUSINESS MAN TYPE 1

We'll be back soon for more tales of this Wooster character.

They leave, while Peter throws Ann a look and sits down.

PETER

Been telling tales?

(CONTINUED)

ANN

Nothing you wouldn't tell.

PETER

I'm glad we have a moment alone there's something I wanted to talk to you about. - But before I do, dear girl, are you really serious about this advertising business?

ANN

Well it's seems to work well for Laura. And no one questions her ability to do it.

PETER

But darling this is what most of her job is.

ANN

There's more to it than this - and this is perfectly pleasant.

PETER

Well heaven preserve us from a pleasant life or we shall all become Bertie Woosters. - Surely you would rather be an assistant working on what you love than - than doing this.

ANN

Maybe... It's just I have very little money Peter - and I thought if I could make some then I could use it to build something magnificent... It doesn't look like you'll be made partner anytime soon and []

PETER

Yes, about that, I finally had it out with Francon today. Told him that I was still the same architect that he was going to make partner a year ago and he is crazy to overlook me now, not letting me pitch for commissions, and all of it...

ANN

What did he say?

(CONTINUED)

PETER

Goodbye Mr. Keating and good luck.

ANN

Oh Peter.

PETER

No. No, it's a good thing. I have a great portfolio of projects under my belt and I still have some very good connections.

ANN

Why did you have to treat that poor girl that way?

PETER

She is not a poor girl and she is not even aware that I have done anything.

ANN

You shudda just said "Listen old girl this will never work, will it?" Women are much better at handling the truth than men think. In fact, now that I think of it, why on earth are men so scared of being honest - in general?

PETER

Ann, I'm trying to ask you something very important and you're making it very difficult for me.

ANN

Oh no Peter...

PETER

Ann, would you []

ANN

Peter it would never work.

PETER

Why not? Your drawings perfectly complement my style and together we would be offering something new, something different from another, very beautiful world.

(CONTINUED)

ANN

What are you asking me exactly?

PETER

How about you and I set up in
business together?

ANN

Oh ... as partners?

PETER

You're every bit as good as me. Of
course as partners.

ANN

Oh yes Peter. Yes.

PETER

Fantastic. Everything happens for a
reason... What did you think I was
asking you?

Laura appears beside them.

LAURA

What did I miss?

PETER

Oh a very important business deal.
It will shake up the city like
nothing before it.

LAURA

Very well. Don't tell me.

A man comes out on stage.

LAURA

Oh great the show's starting.

ANNOUNCER

Good evening ladies and gentlemen.
Please welcome to the stage - Miss
Edee Darling.

Edee walks out on stage in a shimmering gold evening dress
and flowers in her hair.

The crowd APPLAUDS as the band strike up.

EDEE

I've flown around the world in a
plane

(MORE)

(CONTINUED)

EDEE (cont'd)
Settled revolutions in Spain
The North Pole I have charted,
but can't get started with you.

Rosie walks out singing, the audience APPLAUDS.

ROSIE
And at the golf course I'm under
par
Metro Goldwyn want me to star
I've got a house, a show place,
but I get no place with you.

Edee and Rosie then start singing together.

Ann is looking at Rosie.

ANN
Why that's Rosie Mitchell! My
brother Bill's fiance. Or she was.
He wont admit it but he's
devastated. Poor lamb. All he does
is work. And now she's a nightclub
singer...

LAURA
You know Rose Red?

ANN
Rosie? Yes.

LAURA
Could you get her to sing at a
party I'm organizing? Mr. Enright
is simply crazy about her. But she
refuses to do private functions.

ANN
Well, I can try.