

You Can Take Your Fountainhead With You And Swing It

Chapter 6

INT. SMALL BARE OFFICE - DAY

Ann and Peter are looking around at the space. A man has shown them in.

MAN 1

Take a look around. I'll be downstairs if you need me.

Man 1 leaves.

ANN

It's half the size of the last one and twice the price.

PETER

The address is much better.

ANN

Does the address really matter?

Peter shrugs and the two of them continue looking around at things.

There's a copy of THE BANNER on one of the desks. Ann sees a photo of the Enright building site and starts reading it - she starts laughing and then starts reading it aloud.

ANN

(in mock-serious tone)

While so many are in need of shelter, effort is being wasted to erect a structural monstrosity known as the Enright House. It is designed by one Howard Roark, an ... *incompetent amateur?*

Ann ceases to find it funny and her tone changes to one of anger. She looks over at Peter who doesn't really care.

ANN

An incompetent amateur who has the arrogance to hold his own ideas above all rules. Readers, those of you who are architects or want to be, should realize that a man like Howard Roark is a threat to all of you. The conflict of forms is too great. Can your buildings stand by the side of his? I believe you understand me, gentlemen. Send us your letters of protest against the Enright House and The Banner will

(MORE)

(CONTINUED)

ANN (cont'd)
be glad to publish them and
we shall win because there are
thousands of us, thousands against
one.

Ann looks again at Peter who just shrugs.

ANN
Know who wrote this hateful tirade?

PETER
Ellsworth Toohey?

ANN
Well - - Yes. - How can you call
that man a friend? And how can he
call himself an architectural
columnist when he evidently knows
nothing about architecture.

PETER
Oh Ann, don't be so naive. It's all
just the huff n' puff of ... well,
modern life I suppose.

ANN
You never take anything seriously.

PETER
Don't you see? The Enright House is
a very exclusive development. Its
intended occupants are not likely
to be swayed by the opinions of
Toohey, much less by his audience.
The more the masses scream it's
ugly, it's a horror, the more the
so-called *right* people will say
it's beautiful, it's everything
that is noble in man... It's all
just huff n' puff. They say it
about everything new. It may be
something that really is an ugly
horror, or it may be the very best
that man can produce, or not much
of either - but the huff n' puff is
always the same.

ANN
Well... - I still don't see why
you're friends with Toohey...

PETER

Oh Toohey's not a bad sort. He's got me plenty of work over the years and hopefully will be useful again.

ANN

But Peter do you really want someone who is such a poor critic of architecture to be championing your designs?

PETER

Work is work. Ann, Toohey is alright. Read that back carefully. He clearly esteems Roark's work. I suspect he's really just eager for Roark to notice him.

ANN

If that is the case, he's going about it all wrong.

PETER

He generally does.

EXT. OUTSIDE THE ENRIGHT HOUSE - DAY

Howard is standing looking at the building. It's a very tall building with a functional design.

MR. ROGER ENRIGHT walks over to Howard with hand extended to congratulate him.

MR ENRIGHT

Roark.

HOWARD

Mr. Enright. Thanks.

MR ENRIGHT

Don't pay attention to that public howling.

HOWARD

I don't.

MR ENRIGHT

I've been denounced so much, it doesn't bother me anymore. I started out in life as a coal miner. Got where I am by acting on

(MORE)

(CONTINUED)

MR ENRIGHT (cont'd)
my own honest judgment whether
others liked it or not. When you
grow older, you'll see that's the
only way to succeed.

HOWARD
I know it.

MR ENRIGHT
They're tough. They're gonna get
tougher, don't worry. You'll win.

HOWARD
I have.

Howard looks proudly at the building.

MR ENRIGHT
That's the only defense you need.

HOWARD
I'll rest on the evidence.

MR ENRIGHT
That's exactly what I'm going to
do. I'll be the first tenant to
move in. I'm giving a party to
celebrate the opening of Enright
House. I'll invite them: The press,
the architects, the critics. Let
them see. Everybody who is anybody
will be there. They think we're
gonna apologize. We'll celebrate
instead.

INT. ENRIGHT HOUSE, PENTHOUSE LIVING ROOM - EVENING

The living room is a large split-level area with a
suspension staircase gracefully curving to the upper level.
The decor is minimalist and the room is a mixture of stark
straight lines and stark edges which make the staircase
stand out more.

Dominique is dressed very elegantly and is wearing her usual
slightly anguished/bored look. She takes a drink from a
server while some man is trying to engage her in
conversation.

DOMINIQUE
I have nothing to say about this
building. God gave you eyes and a
(MORE)

(CONTINUED)

DOMINIQUE (cont'd)
mind to use. If you fail to do so,
the loss is yours not mine.

SOME MAN
Don't you want to convince me?

DOMINIQUE
Is there any reason why that should
be my concern? I dread to think of
the fate of Howard Roark, whoever
he is.

She starts to walk away.

SOME MAN
Why? You don't think he's good?

DOMINIQUE
He's too good.

Dominique walks out to the balcony.

EXT. BALCONY OF ENRIGHT HOUSE PENTHOUSE - EVENING

Peter is standing there looking out at the view. He starts
when he sees Dominique. She notices and it pleases her a
little.

PETER
Miss Francon, or should I call you
Dominique?

DOMINIQUE
We were engaged, Peter. Dominique
is fine.

PETER
You were actually engaged to Bertie
Wooster, my cousin...

DOMINIQUE
I don't think so.

Peter pauses for a moment trying to think of the right thing
to say.

PETER
Ah - you look very beautiful this
evening... - So what do you think
of this building? I'm taking a poll
of the guests.

(CONTINUED)

DOMINIQUE

A what?

PETER

A poll of opinion about it.

DOMINIQUE

What for? In order to find out what you think of it yourself?

PETER

Well, we have to consider public opinion, don't we? - And it's a good ice-breaker, wouldn't you say?

He laughs nervously. She looks at him contemptuously and walks back inside.

Ann walks out onto the balcony and over to him.

ANN

So how did that go?

PETER

Could have been worse. I suppose.

ANN

Well, then let's join the party. We've got to get everybody talking about Kirby & Keating.

PETER

Keating & Kirby.

INT. ENRIGHT HOUSE, PENTHOUSE LIVING ROOM - EVENING

Ann goes off towards a different group of people.

Ellsworth Toohey is talking loudly in a group near the front of the staircase. Peter heads over towards him.

Toohey is talking to GERTRUDE, a well off woman in her 40s or 50s, and a mature business man.

MR TOOHEY

No, don't ever hire an architect who's a genius. I don't like geniuses. They're dangerous.

PETER

How's that Toohey?

(CONTINUED)

MR TOOHEY

A man abler than his brothers
insults them by implication. He
must not aspire to any virtue which
cannot be shared.

MATURE BUSINESS MAN

I wouldn't know about that
intellectual stuff. I play the
stock market.

MR TOOHEY

I play the stock market of the
spirit ... and I sell short.

GERTRUDE

It's amazing the number of men who
sell underwear these days...

PETER

Dear Gertrude. What do you think of
this building?

GERTRUDE

It's stunning, perfectly stunning
- but I wouldn't want to live in a
house like this. One could never
relax and feel homey. You know what
I mean. Comfortable and sloppy and,
well, homey.

Dominique who's in ear shot walks past her.

DOMINIQUE

No, one couldn't.

Guy Francon is talking with another group of people nearby.
He calls her as she walks past.

GUY FRANCON

Dominique.

DOMINIQUE

Yes, Father.

GUY FRANCON

I can't understand how my own
daughter can approve of this mess.
This is such uncivilized taste. Are
you going to defend it?

(CONTINUED)

DOMINIQUE

No, I won't try to defend it.

PETER

Mr. Francon, you must admit that stairway, it's not bad. The engineering idea is brilliant. The way it appears to float up to the next level, as it were a stairway to heaven itself.

GUY FRANCON

And instead it leads to what could be the floor of a warehouse.

PETER

Well, I suspect similar stairways will feature in some future *Keating & Kirby* projects.

Howard ascends the stairs from the lower level.

Dominique sees him and freezes.

Mr Enright appears and greets him.

MR ENRIGHT

Hello. I've been waiting for you. You're the guest of honor tonight, in more than just the social sense. Whom do you want to meet first? There's Dominique Francon looking at us. Come on.

He brings him over to Dominique.

MR ENRIGHT

Miss Francon, may I present Howard Roark?

DOMINIQUE

You're...Howard Roark?

HOWARD

Yes, Miss Francon.

MR ENRIGHT

You don't know it, but Miss Francon has a connection with you. She resigned from the Banner to protest their attack on your building.

(CONTINUED)

DOMINIQUE
How did you know that?

MR ENRIGHT
I heard about it.

DOMINIQUE
I didn't want Mr. Roark to know it.

HOWARD
Why not, Miss Francon?

DOMINIQUE
It was a perfectly futile gesture
on my part.

MR ENRIGHT
Dominique won't admit it, but she
admires your buildings. She
understands them.

HOWARD
I expected her to understand them.

DOMINIQUE
Did you? But you didn't know me.

Groucho, dressed as CAPTAIN SPALDING from Animal Crackers wanders over, listening to their conversation, followed after a moment by Chico and Harpo.

HOWARD
I used to read your column, Miss
Francon.

DOMINIQUE
I admire your work more than
anything I've ever seen. You may
realize that this is not a tie, but
a gulf between us if you remember
what you read in my column.

HOWARD
I remember every line of it.

GROUCHO
(to Enright)
What sort of column does she write?

MR ENRIGHT
About architecture.

DOMINIQUE

I wish I had never seen your building. It's the things that we admire or want that enslave us, I'm not easy to bring into submission.

HOWARD

That depends upon the strength of your adversary, Miss Francon.

CHICO

Wow, I had totally the wrong meaning for architecture before...

DOMINIQUE

Roger why did you bring him here? Why did you deliver him to these people? Don't you see he doesn't have a chance against them.

MR ENRIGHT

Well, how about we give these people a chance first and see if they'll give him one? Howard Roark allow me to introduce you to the great explorer and adventurer Captain Geoffrey T. Spaulding.

HOWARD

Pleased to meet you, Captain.

GROUCHO

Of course you are.

Harpo sidles up to Dominique and raises up her thigh. She stares him down like a hungry hawk to a bunny rabbit. He changes his mind and walks away silently whistling and looking up at the ceiling.

MR ENRIGHT

Well, Captain what do think of the Enright House?

GROUCHO

What?

MR ENRIGHT

What do you think of this building?

GROUCHO

What are you saying?

(CONTINUED)

MR ENRIGHT

Would you live in a building like this one?

GROUCHO

Like this one or this one?

MR ENRIGHT

This one. Would you live in Enright House?

GROUCHO

Well ... I had intended staying at the Plaza but ... very well. Boys get the bags.

CHICO

Right.

Groucho strides off while Chico WHISTLES at Harpo and they both head off.

MR ENRIGHT

But - but - I've no keys yet.

CHICO

Notta key? Notta problem.

Enright goes to follow them but runs straight into Laura who is descending the stairs with Rosie.

MR ENRIGHT

Oh Laura, I didn't see you there. Captain Spaulding is moving in.

LAURA

The Captain Spaulding? Why that's marvelous. However did you swing it?

MR ENRIGHT

(whispering)

He expects it to be free.

LAURA

Oh darling his sort always do. He lives the adventure, we pay for it.

Enright suddenly notices Rosie.

MR ENRIGHT

Miss Red?

ROSIE

Good evening Mr. Enright. This really is a magnificent building you've built.

MR ENRIGHT

Yes? ... You know if I seen you sing once I've seen you sing a thousand times. And each time is better than the last.

ROSIE

Thank you Mr. Enright.

MR ENRIGHT

Roger. - Will you sing for us this evening Miss Red?

ROSIE

Rosie. - That's why I'm here, Roger.

INT. ENRIGHT HOUSE, PENTHOUSE, NEAR GRAND PIANO - NIGHT

Rosie is standing beside the piano singing.

ROSIE

But don't change a hair for me
Not if you care for me
Stay little valentine stay
Each day is valentines day.

Howard is standing against a wall, some distance from the crowd gathered around the piano. He is exchanging looks with Dominique who is posing, anguished, against the far wall.

Ann wanders over to him as the song is coming to an end.

ANN

It's marvelous Howard.

Howard glances down at her and she gets the sinking feeling he has no idea who she is. The piano player starts playing AM I BLUE.

ANN

Ann, Ann Ki []

HOWARD

Is it real and honest and strong?

Ann beams up at him. As she talks he glances down at her but his gaze keeps returning to Dominique.

(CONTINUED)

ANN

Yes. And defiant too, I'd say.

HOWARD

Miss Kirby is still reading bricks
and mortar like verse and prose.

Laura sees Ann talking to Howard and heads over to them.
Laura, while perfectly pleasant to Howard, clearly does not
like him.

ANN

Well, I just say what I see.

LAURA

Rosie is about to finish up. If you
want to make any requests now is
the time.

ANN

It's a wonderful party Laura.

Laura kisses Ann on the cheek.

LAURA

Mr. Roark, champion of the modern,
do you like jazz?

HOWARD

(shrugs)

I prefer when it's instrumental.

LAURA

Of course you do. Why adorn music
with pointless sentimentality.

Howard flashes her an adversarial look but she just looks
serenely back at him.

ANN

Sometimes leaving things unadorned
lets their true beauty shine
through. Take this building. It's
strength is its beauty.

LAURA

Oh yes, it's very strong. Some
might say oppressively so... But I
think it's just marvelous. - Come
along Ann, Gertrude wants to talk
to you about her beach house.

She takes Ann by the hand, who reluctantly leaves with her.

Howard gives Dominique a look and walks out onto the balcony.

EXT. BALCONY OF ENRIGHT HOUSE PENTHOUSE - NIGHT

Howard is looking out at the view.

Sound of STEPS approaching him.

He turns around. It's Peter with a drink in hand. He turns back towards the view.

PETER

Still looking at the future Howard?

HOWARD

This is the future.

PETER

And isn't it splendid...

Howard looks back at him, unsure of his tone. Peter raises his glass and takes a drink.

PETER

Cheers.