

You Can Take Your Fountainhead With You And Swing It

Chapter 7

INT. ENRIGHT HOUSE, PENTHOUSE, UPPER LEVEL - NIGHT

Mr. Enright is saying goodbye to the last of his guests. He shakes hands with Rosie.

Ann is beside the door. She takes Rosie's hand as Rosie is heading out.

ANN

Rosie, I just have to tell you,
Bill is all broken up about you. He
won't admit it but I've never seen
him so blue.

ROSIE

Ann, Bill knows where to find me if
he wants to.

She turns to go but then turns back.

ROSIE

I'm having lunch Saturday with my
folks. I know they'd love to have
you and Bill over. - They live in
4A Devitt Towers in Hell's Kitchen.

ANN

What time?

ROSIE

Uh ... - 3?

ANN

O.K. we'll see you then.

Rosie laughs and hugs Ann goodbye.

INT. HOWARDS' APARTMENT, EVENING

Howard is sitting reading Nietzsche. There is KNOCK at the door.

HOWARD

Come in.

Dominique enters. Howard puts the book down on the table.

HOWARD

I expected you to come here.

(CONTINUED)

DOMINIQUE

I didn't know your name. You knew mine. But you haven't tried to find me in all these months.

HOWARD

I wanted you to find me and have to come to me.

DOMINIQUE

If it gives you pleasure that you're breaking me down I'll give you a greater satisfaction. I love you, Roark. Would it please you to hear that I've lived in torture all these months hoping never to find you, wishing to give my life just to see you once more? But you knew that, of course. That's what you wanted me to live through.

HOWARD

Yes.

DOMINIQUE

Why don't you laugh at me now? You won. I have no pride left to stop me. I love you without dignity, without regret. I came to tell you this and to tell you that you'll never see me again. You want to know whether you can make me suffer, don't you? You can. Roark, you're everything I've always wanted. And that's why I hoped I'd never meet anyone like you. I'll give you up now myself rather than watch you destroyed by a world where you have no chance.

HOWARD

Why are you afraid?

DOMINIQUE

I know what they'll do to you. You had the genius that made the Enright House. But you were working like a convict in a granite quarry.

HOWARD

I chose to do it.

(CONTINUED)

DOMINIQUE

Why?

HOWARD

Don't you know why?

DOMINIQUE

Yes. Because you won't conform. They'll drive you down again. Stone quarry's all you can expect.

HOWARD

I got out of the quarry.

DOMINIQUE

Did you? Do you think the Enright House is your beginning? It's your death sentence. Has any other client come to you?

HOWARD

No.

DOMINIQUE

They won't. They hate you for the greatness of your achievement. They hate you for your integrity. They hate you because they know they can neither corrupt you nor rule you. They won't let you survive. Roark, they'll destroy you. But I won't be there to see it happen.

HOWARD

Do you want to leave me? I've loved you from the first moment I saw you, and you knew it. You tried to escape from it. I had to let you learn to accept it. Are you gonna leave me?

DOMINIQUE

Yes.

HOWARD

I won't stop you.

She falls at his knees.

DOMINIQUE

Roark, don't you see? I don't want to leave you. Will you marry me? I want to stay with you. We'll take a

(MORE)

(CONTINUED)

DOMINIQUE (cont'd)
house in some small town, I'll keep
it for you. Don't laugh. I can.
I'll cook, I'll wash your clothes,
I'll scrub the floor and you'll
give up architecture. If you give
it up, I'll remain with you forever
but I can't bear to stand by and
see you moving to some terrible
disaster. It can't end any other
way. Save yourself from tragedy.
Take a meaningless job. We'll live
only for each other.

HOWARD
I wish I could tell you it was a
temptation.

DOMINIQUE
Roark, yes or no?

HOWARD
No. You must learn not to be afraid
of the world, not to take any
notice. I must let you learn it.
When you have, you'll come back to
me. They won't destroy me,
Dominique. I'll wait for you. I
love you. I'm saying it now for all
the years we'll have to wait.

DOMINIQUE
I'd do anything to escape from you.

He pulls her up to him and they kiss passionately.

INT. RUN-DOWN APARTMENT BLOCK, STAIRWELL - DAY

Ann and Bill are walking up the stairs. They are both pretty
horrified by the condition of the place.

As they are approaching the fourth floor Bill stops Ann.

BILL
Ann there's something I have to
tell you. - Rosie and I weren't
engaged. We're married. We married
the day we met.

Ann doesn't know what to say.

(CONTINUED)

BILL

So if her folks start talking like we're married ... well, that would be why.

He clears his throat and carries on up to Rosie's apartment. Ann just stands there watching him, flabbergasted.

EXT. BOATS ON THE WATER - DAY

Gail Wynand is standing on his yacht. Dominique, in a speedboat, comes to a halt near his yacht and she is helped aboard by Gail.

GAIL WYNAND

I could've expected anything on my return except to see you coming here to meet me. If I wanted to delude myself, I'd think you were impatient to see me.

DOMINIQUE

I was.

GAIL WYNAND

I'm very happy, my dear - no matter your reason.

DOMINIQUE

I'm honest enough to warn you, you shouldn't be.

GAIL WYNAND

I realize that. What was your reason? If you found another request to make of me, I like to be able to grant it.

DOMINIQUE

No. I didn't come to make a request but to grant you one of yours. You still wish me to marry you?

GAIL WYNAND

More than anything I was ever capable of wishing.

DOMINIQUE

I'll marry you. - Don't you want to ask me any questions?

(CONTINUED)

GAIL WYNAND

No.

DOMINIQUE

Thank you. You're making it easier for me.

GAIL WYNAND

Whatever your reason, I shall accept it. What I want to find in our marriage will remain my own concern. I exact no promises and impose no obligations. Incidentally, since it is of no importance to you, I love you.

INT. MITCHELL'S APARTMENT - DAY

Mrs. Mitchell is very flustered and quickly adding two new place settings.

MRS MITCHELL

Rosie, really! All this time we've been asking you to invite the Kirbys over and when you do you don't tell us.

ROSIE

I'm sorry Mama. It was very late and after a long night when I asked Ann - I thought she'd forget.

ANN

Not all of us Kirbys are bad at honoring commitments Rosie.

Rosie looks from Ann to Bill and there is an awkward pause.

MR MITCHELL

Bill how is work these days? Busy as ever?

BILL

Oh yes sir, very busy.

MR MITCHELL

Pop.

BILL

Yes - Pop.

(CONTINUED)

MR MITCHELL

Any idea when you'll be moving to
Tumbleland Falls?

MRS MITCHELL

We're more than happy if you stay
here though.

MR MITCHELL

Yes. Maybe you prefer it here
really? - We love having Rosie
near.

ANN

You're leaving St. Barts?

BILL

Well... that is...

MR MITCHELL

Ann it's lovely to meet more of the
Kirby clan. It's quite difficult
for me to get around as you can
see. Do your parents ever visit New
York?

ANN

Well they are homebirds but they
would be more than happy to take a
trip to meet Bill's wife. And it's
shameful that you haven't met *after*
all this time. It's shameful Bill.

BILL

Ann, please...

Rosie starts crying and runs off into the bathroom closing
the door behind her.

MRS MITCHELL

Oh ... I -

She goes over to the door and tries to get Rosie to come
out. Ann goes over and is begging Rosie to let her in.

Bill is standing awkwardly beside Mr Mitchell, not a clue
how to save the situation. Mr Mitchell tugs on his sleeve.

MR MITCHELL

Mother was the exact same when she
was expecting Rosie. The slightest
thing would set her off.

Bill smiles weakly at him.

(CONTINUED)

Rosie lets only Ann into the bathroom.

BILL

Mr Mitchell I'm sorry but I've a terrible headache...

He turns and leaves.

MRS MITCHELL

Bill?

MR MITCHELL

We're going to have a grandchild Mother.

Mitchell smiles at him but then looks worriedly towards the bathroom door.

INT. MITCHELL'S APARTMENT, BATHROOM - DAY

The bathroom is clean but one of the walls is badly discoloured with damp. Rosie is crying.

ROSIE

You must think I'm awful...

ANN

You? No - Bill, yes. What is wrong with him? Why can't men be honest?

ROSIE

We got married so quick. I shudda ended it right away but I fell for him so deep and - I - I

ANN

He loves you too Rosie. He's just an idiot.

ROSIE

He's afraid what your father will say.

ANN

What!? Father will be delighted with you. No, he's afraid what the board of St. Barts will say. And Rosie he's not giving up his job. It's his dream to work there. He must be madly in love to even have suggested such a thing.

(CONTINUED)

ROSIE
Really?

ANN
Definitely.

ROSIE
Really?

ANN
Yes.

Rosie sits there thinking a moment, then dries her eyes and straightens herself up.

ROSIE
Maybe it's time Bill Kirby saw a different side to me. - Hey, do you think Laura would help me shop for some new clothes?

ANN
She'd love to.

INT. OFFICE - DAY

Howard is sitting across the desk from a businessman.

BUSINESSMAN
No, Mr. Roark, there is too much talk and public resentment against you. I'm sorry, but we find it impossible to give you the commission for our building. As one of our directors said, "You can't expect us to stick our necks out."

HOWARD
No, and I don't expect it.

EXT. OFFICE BUILDING - DAY

Howard walks out of the office building and Ellsworth Toohey walks over to him.

MR TOOHEY
Hello, Mr. Roark. I hoped I'd meet you someday, like this, alone. You shouldn't mind talking to me.

(CONTINUED)

HOWARD

What about?

MR TOOHEY

There's a building that should've been yours. There are buildings going up all over the city, chances refused to you and given to fools. You're walking the streets while they do the work you love but cannot obtain. This city is closed to you. It is I who have done it. Don't you want to know my motive?

HOWARD

No.

MR TOOHEY

I'm fighting you, and I shall fight you in every way I can.

HOWARD

You're free to do what you please.

MR TOOHEY

Mr. Roark, we're alone here. Why don't you tell me what you think of me in any words you wish?

HOWARD

But I don't think of you.

INT. SMALL NO-LONGER-BARE OFFICE - DAY

The office appears to have more light than before and with the way it has been furnished it actually looks roomier.

There are two large desks facing each other. They both can have the table-top raised up at an angle if they are working on drawings. Ann's is raised while Peter's is flat. He's looking through the business section of the paper.

Toohy enters. He's still bristling from his exchange with Howard. He clears his throat rather say any greeting.

PETER

Ellsworth! How the devil are you? I was hoping you'd call. You've met Ann, haven't you?

(CONTINUED)

MR TOOHEY

Hm ... I think so. You're a friend
of Laura Hunt, aren't you?

ANN

Yes, that's right Mr. Toohey.

MR TOOHEY

Hm ... lovely girl.

ANN

Yes.

MR TOOHEY

Hm ... so these are your new
offices?

ANN

New office. This is it.

MR TOOHEY

Hm.

He walks around looking everything up and down.

MR TOOHEY

Quite different from your last
office Keating...

PETER

Have we made a bad choice?

Toohey looks at Ann and Peter who are both clearly anxious
for his opinion. He is pleased by this but does his best to
hide it.

MR TOOHEY

No - no. ... This is an excellent
address. Immediately sets the right
impression.

ANN

Oh good!

Toohey continues looking around, smiling ever so slightly
now.

He stops at a drawing of a building that is framed on the
wall. He looks over to Peter.

MR TOOHEY

When did you do this?

(CONTINUED)

PETER

That's one of Ann's.

MR TOOHEY

Miss Kirby what school of architecture do you favor?

ANN

Well I find merit in them all. I do tend towards more classical styles. But I like to let the space and its intended purpose dictate the look... I - I guess I find it hard to define exactly what my style is - it's a blend I think.

MR TOOHEY

Hm. Very pluralist of you.

ANN

I don't think there's anything wrong with pluralism.

MR TOOHEY

Hm.

He takes one final tour of the room before turning to Ann.

MR TOOHEY

Neither do I Miss Kirby. Neither do I. - Peter, I happen to know that Clayton, Clayton & Bingley have yet to award the commission for their new project. I could arrange for them to send you the brief if you're interested?

PETER

Interested? It is all I will think about until we're awarded the commission. - Ellsworth, you were sent by heaven itself.

MR TOOHEY

Oh the overblown speech of youth... Well, good day to you both.

He leaves.

ANN

He's a lamb!

PETER

I told you.

ANN

I just wanted to give him a big hug.

PETER

Never do that, Ann. - Never.

INT. HOWARD'S NEW OFFICE - DAY

Howard is talking on the phone, turned towards the window. On the street below Dominique and Gail Wynand step out of a registry office. Howard watches as the newly weds are cheered on their way by a crowd. They get into a car and are driven off. Howard looks disappointed but he carries on.

PHONE-CALLER

Ever since I saw the Enright House, I knew you were the man I wanted. But I was afraid you wouldn't do an unimportant gas station for me after doing skyscrapers.

HOWARD

No building is unimportant. I'll build for any man who wants me. Anywhere, so long as I build my way.

INT. DRESSING ROOM - DAY

Laura is standing with Rosie in front of large mirror. Rosie is dressed in a simple elegant suit.

ROSIE

It doesn't look right on me.

LAURA

You look gorgeous. Just...

INT. HAIRDRESSERS - DAY

The chair spins round to show Rosie with her hair in a much sleeker, more business-like hairdo.

LAURA

And...

INT. BEAUTY SALON - DAY

A last bit of lipstick is being applied. Rosie looks at herself in the mirror and nods smilingly at Laura.

LAURA

Now here's what you do...

INT. BILL KIRBY'S APARTMENT - DAY

Bill enters.

Rosie is standing waiting, imperiously.

BILL

(stammers searching for the
right words)
... Rosie?

ROSIE

I still have my key. - Now, Bill Kirby, take a good look at your wife. You are going to call all your work colleagues and invite them to this city's hottest venue, the place to be seen, Totts of Harlem.

Bill is staring at her open mouthed. Rosie takes out her key and holds it up in the air menacingly.

ROSIE

If not, then I will leave my key here. You will never see me again. And I will get our marriage annulled.

BILL

Now ... Annulled? ... now Rosie ... what? ... on what grounds?

ROSIE

On the grounds - - that you just can't!

BILL

But - Rosie!

ROSIE

Are you going to call your colleagues Bill Kirby?

(CONTINUED)

BILL
Are you going to be this scary all
night?

ROSIE
Maybe.

He stands there a moment.

BILL
(meekly)
I'm glad you're home.

ROSIE
Are you gonna call them or not?

BILL
You look like you work in an
office...

Rosie leaves the key on the coffee table and heads for the door.

BILL
I'll call them. I'll call them.
Just don't be this scary with them.

She turns around and there are tears in her eyes.

INT. HARLEM NIGHT CLUB - NIGHT

Rosie and Bill, now dressed in evening wear, are being ushered through the room to a table. They are followed by four men of mature age and one woman. Rosie is following the usher not looking back but Bill is glancing back nervously at his colleagues.

Bill's colleagues are at first looking very wary of the place but then they start to notice people they know who are amazed and delighted to see them there.

One of the men stops to say a brief hello to one of the tables they are passing.

By the time the group reaches the table the five are quite pleased to be there.

They take their seats and the lights dim.

The announcer comes on stage.

(CONTINUED)

ANNOUNCER

Ladies and gentlemen, Miss - Edee
Darling.

The crowd applauds. Edee comes out in a spotlight.

EDEE

Ladies and gentlemen before we
begin, can I ask ... Harry

She gestures for the lights to come up.

EDEE

Can I ask that you please raise
your glasses to toast Bill and Rose
Kirby. - Some of you here might
recognize Rose.

EDEE

Stand up kids so we can all get a
good look at you.

Bill and Rose stand up. The crowd CHEERS.

Bill is looking awkwardly at his guests but they think this
is great.

EDEE

Don't they make a lovely couple?
Don'ya think? - To Bill and Rose.

CROWD

To Bill and Rose.

The crowd CHEERS again. Bill and Rose smile, and look a
little awkward for a bit, before sitting back down.

EDEE

Thanks Harry.

The lights dim again and the band start playing GOD BLESS
THE CHILD.