

You Can Take Your Fountainhead With You And Swing It

Chapter 8

SERIES OF SILENT SCENES - GOD BLESS THE CHILD AS B/G MUSIC

#1 Howard standing shaking hands with a man in front of a garage.

#2 Peter and Ann standing posing for a photo in front of art gallery that is built in a neo-classical blended with functional style.

#3 Rosie at some society function with Bill and Laura is there also. Rosie is quite nervous but some mature lady takes her under her wing and starts introducing her to people.

#4 Howard admiring a large house he's designed.

#5 Business men looking at different models arranged on a boardroom table. There is the name of the architects firm on a card beside each model. There is also a costs estimate beside each model. The men are leaning towards Keating & Kirby's model but one of the men is tapping the cost sheet of the functional design model. The others disagree and pick up Keating & Kirby's card.

#6 Rosie looking much more confident and at ease at a society ladies luncheon.

#7 Howard and some business man standing on scaffolding overlooking a large factory that is being built.

#8 Business men looking through design proposals see Keating & Kirby headed paper, one makes a "money" gesture with their hand and they bin the proposal without even looking at it.

#9 Rosie showing some well-to do, charity-working type women around the area of Devitt Building. Mrs. Dubray is with her and Rosie and Mrs. Dubray are explaining their vision. The women are nodding in the "something must be done" way.

#10 A photo of Howard with a view of one of his tall buildings behind him, with the headline "LAND OF GIANTS".

INT. SMALL NO-LONGER-BARE OFFICE - DAY

Peter is doodling on the newspaper while talking on the phone.

PETER

No. No I understand. ... Thanks for letting us know. ... Goodbye. (to Ann) It went to Sternhams.

(CONTINUED)

ANN

How are they managing cut costs by that much?

PETER

Concrete buildings made with assembly line components... and they're cutting corners. - You know that low-cost housing project Enright was involved with in Detroit? It's not even 1 year old and I hear the roof is giving them trouble. The top floor is uninhabitable. In less than 12 months. No one objected because all the huff n' puff about the Enright House here was shown to be completely unfounded. And now no one wants to hear the tenants stories because Roark and his compadres are seen as the new heroes of architecture.

ANN

Howard had nothing to that housing project.

PETER

I know. I wasn't attacking Howard, Ann.

ANN

We need to design some buildings that are purely functional. Take a few modest commissions, change our image.

PETER

They're so ugly.

ANN

The ones we build won't be.

PETER

I suspect our proposals aren't even looked at anymore.

ANN

We'll bid for smaller projects. Howard grew his office by starting with smaller builds.

(CONTINUED)

PETER

Once he had the very well
publicized and large Enright House
under his belt.

ANN

Oh, don't be so -

Ann is taken over by the thought of something.

PETER

Well don't leave me in suspense
woman.

ANN

My sister-in-law, Rosie, she's
getting new housing for the Devitt
Towers residents.

PETER

Really? What's the budget?

ANN

It's not at that stage yet. They
still have to get a site. But some
important people are involved.

PETER

That could take years.

ANN

It's the kind of project that if
done well could be replicated
throughout the country.

PETER

These things can take decades Ann.

ANN

And it's exactly the sort of
project that lends itself very well
to our living space idea.

PETER

City tower blocks?

ANN

With communal gardens as part of
the building, design them to seem
like they're almost part of the
fabric of the building. - No, not
gardens, jungles.

PETER
Sounds expensive.

ANN
Peter this really is the sort of space to turn into living palaces, places that are teeming with human life, add back the nature, the wild, a refuge both for nature and for people where it's needed most.

Peter thinks for a moment, unable to resist the idea.

PETER
Now when you say jungle?

ANN
Well...

INT. HOWARD'S NEW OFFICE - DAY

An eager young reporter is interviewing Howard.

REPORTER
Your career has been as unprecedented as your buildings. I never knew anybody to survive one of the Banner's smear campaigns. Everything was against you. How'd you break through?

HOWARD
What'd you think of the Banner's campaign?

REPORTER
It was a vicious appeal to fools.

HOWARD
Haven't you answered your own question?

REPORTER
But you had years torn out of your life, wasted by the Banner.

HOWARD
No. All these years, I've found some one man who wanted my work one man who saw through his own eyes and thought with his own brain. Such men may be rare, they may be unknown, but they move the world.

(CONTINUED)

REPORTER

How did you look for them?

HOWARD

I didn't. They called for me. Any man who calls for me is my kind of man.

INT. SMALL NO-LONGER-BARE OFFICE - DAY

Peter is on the phone, alone in the office.

PETER

And do you know what their budget is like? ... That's the most they ... O.K. so that's it. ... O.K. Thanks Sam.

Peter hangs up, looks at the design he has in front of him, scrunches it up and throws it in the bin.

INT. GAIL WYNAND'S OFFICE - DAY

Gail is sitting behind his desk and Howard is standing across from him.

GAIL WYNAND

I don't think you'll want to work for me.

HOWARD

Why?

GAIL WYNAND

You ought to feel contempt for me if you've seen the kind of buildings I put up.

HOWARD

You're honest, aren't you?

GAIL WYNAND

Thank you. That's the first time anyone said that about me and it's one of the few times when I am. What I want you to build is not for the public. It's for me.

HOWARD

What is it?

(CONTINUED)

GAIL WYNAND

My home. A country house just for my wife and me.

HOWARD

Did Mrs. Wynand choose me for the job?

GAIL WYNAND

No, Mrs. Wynand doesn't know anything about this. It's my own project. I've looked at buildings all over the country. Every time I saw one that I liked and asked who designed it, the answer was always Howard Roark. I want you to know that I have very little respect for anything on earth. The only thing I worship, and I've seen so little of it in life is man's ability to produce work such as yours.

HOWARD

I believe you.

GAIL WYNAND

Why do you say that as if it hurt you?

HOWARD

It doesn't.

GAIL WYNAND

Don't hold them against me, the things I've built. Those worthless commercial structures and papers like the Banner made it possible for me to have a house by you. They're the means, you're the end.

HOWARD

Don't apologize for your past. It isn't necessary.

GAIL WYNAND

You do have courage, don't you? No one else would dare say that to me. But you're right. I was apologizing. You see, I need you. That house means a great deal to me, and you're the only one who can design it.

(CONTINUED)

HOWARD

What kind of a house do you want?

GAIL WYNAND

Far from the city. I bought the land. A place in Connecticut, 500 acres. What kind of a house? The cost, whatever you need. The appearance, whatever you wish. The purpose... You see, I want this house because I'm very desperately in love with my wife. What's the matter? You think that's irrelevant?

HOWARD

No. Go on.

GAIL WYNAND

I can't stand to see my wife among other people. It's not jealousy. It's much more and much worse. I can't share her with anyone or anything. I want a house that will be only mine and hers. Think of it as you would think of a fortress and of a temple. A temple to Dominique Wynand. I want you to meet her before you design it.

HOWARD

I've met Mrs. Wynand some years ago.

GAIL WYNAND

You have? Then you understand.

HOWARD

I do.

GAIL WYNAND

Start work at once. Drop anything else you're doing. I'll pay whatever... Forgive me. Too much association with bad architects. I haven't asked you whether you wanna do it.

HOWARD

Yes. I'll do it.

INT. WYNAND'S SITTING ROOM - EVENING

DOMINIQUE

What's the matter, Gail?

GAIL WYNAND

Good evening, dear. Why?

DOMINIQUE

You look as if you felt happy.

GAIL WYNAND

Dominique, you look very beautiful tonight. - No. That's not what I wanted to say. It's this: I feel for the first time that I have a right to you.

DOMINIQUE

You thought you hadn't?

GAIL WYNAND

No, and that I'd never earn it. But now I believe nothing will take you away from me. Nothing and no one.

DOMINIQUE

I don't love you, Gail.

GAIL WYNAND

I know it but you'd never loved anyone else.

DOMINIQUE

What makes you think so?

GAIL WYNAND

It wouldn't be like you. You'd never surrender to anyone, but you don't hate me any longer.

DOMINIQUE

No. I've found we have a great deal in common, you and I. We both had strength, but not courage. We've committed the same kind of treason some way.

GAIL WYNAND

If I have, I feel as if I've been forgiven tonight.

(CONTINUED)

DOMINIQUE

Why?

GAIL WYNAND

I don't know. - You've always wanted to escape from the world. Would you like to live in the country, away from everything, away from the Banner?

DOMINIQUE

Yes. Yes, I would.

GAIL WYNAND

I'm having a house designed for us. It will be my greatest gift to you. If I've been guilty in my life, this house will vindicate me. It will be designed by the only man of genius I ever met Howard Roark.

Dominique takes a moment for this to sink in.

DOMINIQUE

Gail. Do you happen to remember why I resigned from the Banner? It was because of a campaign against the Enright House. Just one of the Banner's smear campaigns! Not important enough to remember, was it, Gail? You staged so many of them. You were away on your yacht. He was just some architect whom you threw to the mob. It built circulation. Didn't it, Gail?

GAIL WYNAND

When I spoke to him, he didn't remind me of it.

DOMINIQUE

Why should he? He knows he's won. He could afford to be generous.

GAIL WYNAND

I don't accept generosity.

DOMINIQUE

I never thought he could win against you, but he has. There are no men of integrity, are there? Well, you've met one.

(CONTINUED)

GAIL WYNAND

There aren't. He's not any better
than the rest of us.

DOMINIQUE

What if he is?

GAIL WYNAND

If he were, I'd break him.

INT. MITCHELL'S APARTMENT - DAY

Mrs. Mitchell is reading Cold Comfort Farm out loud for
herself and Mr Mitchell.

MRS MITCHELL

(in a gruff intense masculine
Sussex accent)

Break her. Break. Keep and hold and
hold fast the land. The land, the
iron furrows of frosted earth under
the rain-lust, the fecund spears of
rain, the swelling, slow burst of
seed-sheaths, the slow smell of
cows and cry of cows, the trampling
bride-path of the bull in his hour.
All his, his ..

(dainty posh English voice)

"Will you have some bread and
butter?"

(normal voice)

asked Flora, handing him a cup of
tea.

(dainty posh English voice)

"Oh, never mind your boots. Adam
can sweep the mud up afterwards. Do
come in."

Mr Mitchell has already started laughing. Mrs Mitchell
pauses to stop herself laughing.

MRS MITCHELL

Defeated, Reuben came in.

The two of them collapse into laughter.

Over at the table Mrs Dubray and Rosie are discussing plans
for getting the new housing.

MRS DUBRAY

Child, you can get all the promises
of support you like. We - need - a

(MORE)

(CONTINUED)

MRS DUBRAY (cont'd)
- site Rosie. Till then there's
just no way no how.

ROSIE
Well... we could ...

MRS DUBRAY
What about Bill's sister?

ROSIE
Ann? I don't think she would know[]

MRS DUBRAY
But she might know someone who
knows the someone.

ROSIE
Maybe...

INT. GAIL WYNAND'S OFFICE - DAY

Howard is standing across the desk from Gail who is sitting
looking up at him with an air of suspicion instead of
looking at the plans laid out before him.

GAIL WYNAND
Do you want me to speak of it
first?

HOWARD
Of what?

GAIL WYNAND
The Enright House.

HOWARD
You had forgotten that, hadn't you?
Let it remain forgotten.

GAIL WYNAND
I know what the Banner has done to
you, but I stand by every word in
the Banner. I was away at the time
of that campaign but my editor was
doing what I had taught him. Had I
been in town, I'd have done the
same.

HOWARD
That was your privilege.

(CONTINUED)

GAIL WYNAND

You don't believe I would have done it.

HOWARD

No.

Pause.

GAIL WYNAND

Sit down. I wish to sign a contract to make you sole architect for all the future buildings I may erect. If you accept, you will make a fortune. If you refuse, I will see to it that you never build again. You may have heard. I don't like to be refused. I want you to design my future commercial structures as the public wishes them to be designed. You will build colonial houses, Rococo hotels and semi-Grecian office buildings. You will take your spectacular talent and make it subservient to the taste of the masses. That is what I want.

HOWARD

Of course. I'll be glad to do it. It's easy.

Howard quickly sketches a Grecian temple style building and puts it on Gail's desk.

HOWARD

This what you want?

GAIL WYNAND

Good heavens, no.

HOWARD

Then shut up and don't ever let me hear any architectural suggestions. I didn't think anyone would waste time trying to tempt me again.

GAIL WYNAND

I meant it until I saw that.

HOWARD

I knew you meant it.

(CONTINUED)

GAIL WYNAND

You were taking a terrible chance.

HOWARD

Not at all. I had an ally I could trust.

GAIL WYNAND

What, your integrity?

HOWARD

Yours, Gail.

GAIL WYNAND

Why do you think that about me?

HOWARD

Why don't you admit to yourself what we both knew the moment we met?

GAIL WYNAND

What?

HOWARD

That we are alike, you and I.

GAIL WYNAND

You're saying it about Gail Wynand of the New York Banner?

HOWARD

I'm saying it. Gail Wynand of Hell's Kitchen who had the strength and spirit to rise by his own effort but who made a bad mistake about the way he chose.

GAIL WYNAND

No. You shouldn't deal with me. You shouldn't remain here.

HOWARD

You wish to throw me out?

GAIL WYNAND

You know I can't.

Gail rolls up Peter's plan for the house.

GAIL WYNAND

I'll take this drawing home to show my wife. I want her to see it and

(MORE)

(CONTINUED)

GAIL WYNAND (cont'd)
to thank you in person. Will you
come and have dinner with us
tonight? - Will you?

HOWARD
Yes.

INT. RUN-DOWN APARTMENT BLOCK, STAIRWELL - EVENING

Two strong men are carrying Mr Mitchell down in his chair.
Rosie is following behind them.

Two young boys are coming up the stairs.

BOY1
What's happening? Is he OK?

BOY2
Are you OK Mr Mitchell?

MR MITCHELL
I'm fine boys. My son-in-law has
won award for a paper he wrote.
We're going to an awards ceremony.

They carry on down the stairs.

BOY1 (O.S)
Rosie, better get an elevator in
the new place.

Rosie stops takes out a little notepad from her bag and
writes in it.

BOY2 (O.S.)
And a swimming pool.

ROSIE
Don't push it boys.

Then she thinks about it and writes in her notebook again.

INT. SMALL NO-LONGER-BARE OFFICE - EVENING

Ann enters. Peter is working away at a drawing with just a
light on over his desk. She turns on the room lights.

ANN
You'll go blind.

(CONTINUED)

PETER

Hm?

ANN

Mrs Daniels is delighted with my drawings for the sun room.

PETER

Is she? That's good.

Ann walks over behind him and looks at his drawing. She starts smiling.

ANN

That looks expensive.

PETER

Yeah. - You know what I've realized? I have no idea how to design low-cost buildings. And I never want to learn.

ANN

Maybe start by not calling them low-cost? How would you feel about "producing high-quality structures built cost effectively with the very latest technologies and materials"?

PETER

Huff n' puff.

ANN

Would it be so bad if we were the firm of choice for those looking for high quality sun rooms, beach houses and that sort of thing?

PETER

But I do want to build this.

They fall silent for a moment.

ANN

We should collaborate with Howard on something. Get to know his[]

PETER

Ann, Howard Roark does not collaborate. (doing an impression of Howard) I will not dilute the strength, the power, the GODLINESS of my work by collaborating!

(CONTINUED)

ANN

No... I suppose he wouldn't. But we could ask to work with - well for - him on something.

PETER

Are you mad?

ANN

Father always says you should never get too hungry to eat or too ignorant to learn.

PETER

Well if the farmers of Idaho can't give the architects of New York career advice then I don't know who can.