

You Can Take Your Fountainhead With You And Swing It

Chapter 9

INT. WYNAND'S SITTING ROOM - EVENING

Howard is shown into the sitting room where Gail and Dominique are.

GAIL WYNAND

Howard.

HOWARD

Good evening, Gail.

GAIL WYNAND

You two know each other.

DOMINIQUE

How do you do, Mr. Roark?

HOWARD

And you, Mrs. Wynand?

DOMINIQUE

Thank you for the house you designed for us. It's one of your most beautiful.

HOWARD

If you like it, I've fulfilled your husband's order.

DOMINIQUE

What was the order?

HOWARD

To design a house as a temple to you, Mrs. Wynand.

DOMINIQUE

Shall I accept it as a tribute from Gail or from you?

HOWARD

From both of us.

DOMINIQUE

I appreciate it. Particularly since I would have expected you to refuse the commission.

HOWARD

Why?

(CONTINUED)

DOMINIQUE

Was there nothing in your past to make you refuse it?

HOWARD

No.

GAIL WYNAND

Thank you, Howard.

DOMINIQUE

I never expected you to forget and give in. Isn't Mr. Roark the man you said you'd break?

GAIL WYNAND

I tried it and lost.

DOMINIQUE

Are you admitting defeat? Both of you?

GAIL WYNAND

Do you wish to call it that?

HOWARD

I think it was a victory for both of us.

DOMINIQUE

Your feeling, once granted will you ever withdraw it?

HOWARD

Never. - Have you studied the floor plans of the house? I should like to know whether the arrangement of the rooms is convenient.

DOMINIQUE

The rooms?

GAIL WYNAND

Yes. The living room will open to a terrace over the lake. Did you notice the windows of our room? We'll get the first sunlight in the morning.

DOMINIQUE

You think I could ever live in that house?

(CONTINUED)

HOWARD

Why not?

DOMINIQUE

I can't. Please. Don't ask me to live in it.

GAIL WYNAND

Why not? Dominique, what is it?

DOMINIQUE

Nothing. Only the constant reminder. - After the Enright House, we have no right.

HOWARD

Please, forget the Enright House.

DOMINIQUE

Yes, Mr. Roark.

INT. HARLEM NIGHT CLUB - NIGHT

CAB

And now ladies and gentlemen, I need your help with this one.

A crowd at one of the tables starts clapping.

CAB

Oh, you think you know it do you?

MAN AT TABLE

Minnie the Moocher!

CAB

They do know it!

The band strikes up.

CAB

Folks, here's a story about Minnie the Moocher
She was a red hot hoochie-chooher
She was the roughest, toughest
frail
But Minnie had a heart as big as a whale

Hidee hidee hidee hi ...

She messed around with a bloke named Smoky

(MORE)

(CONTINUED)

CAB (cont'd)

She loved him though he was cokey
He took her down to Chinatown
And he showed her how to kick the
gong around

Hidee hidee hidee hi ...

She had a dream about the King of
Sweden
He gave her things that she was
needin'
He gave her a home built of gold
and steel
A diamond car with platinum wheels

Hidee hidee hidee hi ...

He gave her his townhouse and his
racing horses
Each meal she ate was a dozen
courses
She had a million dollars worth of
nickels and dimes
She sat around and counted them all
a million times

Hidee hidee hidee hi ...

Poor Min, Poor Min, Poor Min

The song ends to GREAT APPLAUSE.

Peter's date excuses herself from the table.

PETER

Oh I'm glad I came out tonight. I
needed this.

MR TOOHEY

How's work Peter?

PETER

I don't understand it. A few years
ago I was *the* architect in this
city. People were begging me to
design this and that. Now I'm lucky
to be asked to add an extension to
some beach house.

MR TOOHEY

We live in a fashionable world,
Peter and fashions change. The

(MORE)

(CONTINUED)

MR TOOHEY (cont'd)
Keating look is out this season.
That is all.

PETER
I wish that were it. Then I could
be certain that Keating will swing
back into style. No, this is about
more than style; it's about the way
the world is now. I'm not even sure
how to describe it ... first cars
were made on the assembly line now
... everything is slowly but surely
being streamlined - everything is
industry and we are all but cogs...

MR TOOHEY
Been watching European cinema with
the Greenwich set again?

PETER
I do sound old world, don't I?
Ignore me. - I need something new,
something big...

Toohy stays silent for a moment.

MR TOOHEY
There is something... but it's not
for you.

PETER
Ellsworth you tease. Just tell me
what it is, would you?

MR TOOHEY
I'm not teasing you. It isn't
something you would want and, being
perfectly frank, I don't think you
could do it even if you wanted to.

PETER
What is it?

MR TOOHEY
You know Corbin Cortlandt? He has a
site all set for low-cost housing.

PETER
Since when is Cortlandt a
philanthropist?

(CONTINUED)

MR TOOHEY

How charmingly naive of you Peter. Low cost housing has nothing to do philanthropy. There's funding, tax reliefs and guaranteed long-term demand. And should the development prove to be less than ideal it's usually blamed on the "low-cost" residents.

PETER

How big is the development?

MR TOOHEY

Big but that isn't what you should be asking.

PETER

What's the budget?

MR TOOHEY

So small I wonder if they're planning to build it with papier maché. - It's not for you, Peter.

PETER

Ann and I have some wonderful ideas for exactly this sort of development.

MR TOOHEY

Well, they won't be accommodated in this development. The only ideas wanted are how to reduce costs. For it to be done right it will require a genius of functional design.

PETER

Howard Roark.

MR TOOHEY

Do you know how much profit the Enright House has generated?

PETER

Did you hear about Enright's development in Detroit?

TOOHEY

Nothing to do with Roark. And also, for the moment at least, very profitable.

(CONTINUED)

PETER

So the Cortlandt commission is going to Roark?

TOOHEY

Not a chance. Cortlandt isn't capable of handing control of his development to someone else. He insists on adding his own personal stamp on his projects. And his taste is ghastly.

PETER

I would love to see Roark on that development.

INT. SMALL NO-LONGER-BARE OFFICE - DAY

Ann is on the phone.

ANN

Rosie? ... Yes, listen you haven't found a site yet, have you? ... Well, then you need to talk to Corbin Cortlandt - that's with a t at the end. ... I don't know him but I hear he has very definite ideas about things ... oh, we'd love to but Rosie I think their budget is very small ... well... OK, bye.

INT. HOWARD'S NEW OFFICE - DAY

HOWARD

(to intercom)
Send him in.

Peter enters.

PETER

Hello, old fellow. Thanks for seeing me.

HOWARD

Peter.

PETER

Right. Well I'm sure you're busy so I'll just get down to it, shall I? Have you heard anything about Cortlandt Homes?

(CONTINUED)

Howard just looks at him.

PETER

No? Well, Cortlandt Homes is to be the greatest of all housing projects. A model development for the whole world.

HOWARD

I have heard of it.

PETER

Have you? They've already approached you about it, have they?

HOWARD

No. And they won't. As you well know.

PETER

Well, Keating & Kirby are interested in - well, that is, Ann and I have some great ideas for urban developments.

HOWARD

Then why are you here?

PETER

Because we would like to get the Cortlandt commission but the budget is so small that the only person who could possibly design a quality development at that price is you, Howard.

HOWARD

So long as I agree to add in Ann's and your ideas? No.

PETER

Would you like to hear our ideas?

HOWARD

No.

PETER

Look Roark here's what I came to suggest to you, you provide me with the plans for a low-cost development that would fit Cortlandt and I will pay good money for them.

(CONTINUED)

HOWARD

And you'll add your own touches and submit them to Cortlandt? Never.

PETER

What if I said we will draft our version, using your plans as a base template, - and - you can have final say on what plans we actually submit.

HOWARD

No.

PETER

What do you have to lose?

HOWARD

Everything.

Peter is baffled.

PETER

Do you have any idea just how bad the bad housing is in this city? If you can create quality housing at a low cost you will have achieved not just a great feat of engineering and design, you will greatly improve the lives of hundreds if not thousands of people in this city. It will be a noble act indeed. Will you do it for their sake?

HOWARD

No. The man who works for others without payment is a slave. I do not believe that slavery is noble. Not in any form, nor for any purpose whatsoever.

PETER

1. I have offered to pay you and 2. I - I - how could you possibly compare it to slavery?! Howard, really.

HOWARD

I will do it.

(CONTINUED)

PETER

What?

HOWARD

Here are my terms. I've worked on the problem of low-rent construction for years. I've thought of the new inventions, the new materials, the great possibilities never used to build cheaply, simply and intelligently. I loved it because it was a problem I wanted to solve.

PETER

Right. Yes. I understand.

HOWARD

Peter, before you can do things for people you must be the kind of man who can get things done. But to get things done, you must love the doing, not the people. Your own work, not any possible object of your charity. I'll be glad if men who need it find a better manner of living in a house I build but that's not the motive of my work, nor my reason, nor my reward. My reward, my purpose, my life is the work itself. My work done my way. Nothing else matters to me. I've always wanted to build a large-scale project but I never hoped to get the chance.

PETER

And the terms?

HOWARD

Here's what I'll offer you. I will design Cortlandt. You'll put your name on it. You will keep all the fees, but you will guarantee that it will be built exactly as I design it.

PETER

I see.

HOWARD

No changes by you or by anyone else. That's the payment I demand

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(CONTINUED)

HOWARD (cont'd)
for my work. My ideas are mine.
Nobody else has a right to them
except on my terms. Those who need
them must take them my way or not
at all.

PETER
That - that is very ... righteous
of you Howard... You can understand
that I need to think it over.

HOWARD
Let me know by 5 tomorrow.

Peter bows deeply and with flourish as one might to a
medieval king, and then exits.

INT. SMALL NO-LONGER-BARE OFFICE - DAY

Rosie is chatting with Ann when Peter enters.

ROSIE
Well, turns out Corbin Cortlandt's
a fan of Rose Red and a cinch. -
He's not the only one to convince
but this feels right though,
doesn't it? And if you guys are
doing it I know it'll be good.

ANN
How did it go?

PETER
He wont work with us.

ANN
Oh.

ROSIE
Look if he can do it so can you.

ANN
No Rosie. Howard is the only
architect we know who could
possibly build decent housing at
that price.

PETER
However he does want to build
Cortlandt. He wants to design it.
We put our names on it. We keep all

(MORE)

(CONTINUED)

PETER (cont'd)
the fees, and we oversee it
and guarantee that it is built
exactly as the Almighty Roark
designed it.

ANN
His name won't be on it?

PETER
No.

ROSIE
I don't understand.

ANN
We need him to accept payment.
Otherwise he can claim we stole his
design.

PETER
He needs somehow to ensure we don't
change the plans. He's needs
something to hold over us.

ANN
Although Howard is too honest to
play games...

PETER
Ann please do not go into
Howard-Roark-worship mode, not
after what I've been through.

ANN
What did he do?

PETER
Oh... I AM THE GOD OF ARCHITECTURE
DO NOT BLASPHEME ME WITH YOUR
INFERIOR DESIGN CONCEPTS. - I left
the office like this-

Peter does the bow again. The girls are laughing.

ROSIE
How did he react?

PETER
I don't know. I left the office.

ANN

So you told him no.

PETER

No, I said I needed to think about it. The thing is I really do believe he's the only one who can pull this off. Anyone else working even close to that budget will produce something...

ANN

Like in Detroit.

PETER

Exactly.

ROSIE

What's in Detroit?

ANN

A badly built building.

ROSIE

I don't really understand - but it seems like this Howard Roark guy is - a jerk - but really good at building the kind of housing we're looking for, right?

ANN

He's not a jerk! - Really he's a genius, and a good, hardworking and honest man.

PETER

Ann!

ROSIE

And anyone else might build something as bad or worse than what we have already?

PETER

Yes.

EXT. SITE OF CORTLANDT DEVELOPMENT - DAY

A large crowd are on the site and there are some official looking types. Peter and Ann are with the official looking types. There is also a priest who is consecrating the ground. Bill, Rosie and Edee are there. Edee is dressed to perform and there are some musicians there.

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A photographer takes a picture of the priest with all the officials, etc.

The band strike up and Edee starts singing WHEN YOU'RE SMILING, getting the crowd to join in.

EXT. GARDEN OF THE WYNAND'S NEW HOUSE

Gail, Howard and Dominique are sitting around a tree in their huge garden.

Gail is reading the paper who's front page is devoted to the Cortlandt Homes project. The headline reads CORTLANDT TO HOUSE HUNDREDS OF CITY'S POOREST.

GAIL WYNAND

"After two years of futile attempts to solve the problems involved the design submitted by Peter Keating is an astonishingly skillful solution that provides the best living quarters yet devised at the lowest cost." - What on earth are you up to?

HOWARD

What do you mean?

GAIL WYNAND

Do you think I pick artworks by their signatures? Who designed that project?

HOWARD

Peter Keating.

Gail shows the paper to Dominique.

GAIL WYNAND

Who designed this?

DOMINIQUE

Of course.

HOWARD

Drop it.

GAIL WYNAND

All right. I won't try to guess your motive but I'd know your work anywhere. Howard, I never expected to feel gratitude to anyone but I'm

(MORE)

(CONTINUED)

GAIL WYNAND (cont'd)
grateful to you every moment of the
day in the house you built. I'm
learning so many things I never
expected to feel.

DOMINIQUE
What?

GAIL WYNAND
The wonder of ownership. I'm a
millionaire who's never owned
anything. I've been public property
like a city billboard. But this is
mine. Here I'm safe. Why didn't you
come here yesterday? I missed you.

HOWARD
Too much work in the office.

GAIL WYNAND
You're killing yourself. You've
worked too hard for years.

HOWARD
Haven't you?

GAIL WYNAND
Yes. We need a rest, both of us. My
yacht's been refitted. I'm planning
a long cruise. I've meant to for
years. Go with me.

DOMINIQUE
Gail, is this an obsession? What is
Mr. Roark to you?

GAIL WYNAND
My youth.

DOMINIQUE
Is he what you were in your youth?

GAIL WYNAND
Oh, no, much more than that. What I
thought I'd be when I was 16.

DOMINIQUE
I'm sure Mr. Roark can't go on a
yacht cruise.

HOWARD

Why, yes, Mrs. Wynand, I'd be glad to go.

DOMINIQUE

I thought, that you'd never give up your work for anyone.

HOWARD

I won't give it up. I'll take my first vacation.

DOMINIQUE

You're willing to be away for months?

HOWARD

I'd enjoy it.

GAIL WYNAND

It's incredible. I believe you're jealous. Wonderful! I'm even more grateful to you if he's made you jealous of me. Now, don't frown. I'll fix a drink. We'll toast the cruise.

Gail leaves.

DOMINIQUE

Roark. Roark, don't go with him. I can't stand this much longer. I am jealous of you and of every moment you give him, of your impossible friendship. I don't want you to come here or like him.

HOWARD

I don't want to discuss it, Mrs. Wynand.