

THE STAINED GLASS WINDOW

by

Jeremie Rhodes

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FADE IN:

EXT. FERRAR BUILDING/ROOF - DAY

We see TONY FONTANA (mid-50s) and HANK GORSKI (late-20s), two window cleaners atop the forty story glass skyscraper having a lunch break. They wear white hardhats and blue coveralls emblazoned on the back in white letters reading "Domino Window Cleaning".

HANK

Hey Tony, pass me one of those  
iced teas, will ya?

TONY

Here ya go, kid. So anyways, as  
I was saying, I'm up on the forty-  
third floor of the Hudson building  
with Lou and we see this couple in  
an office just really goin' at it-

HANK

Lou Mustache Lou?

TONY

No, Big Bald Lou.

HANK

Oh, you mean the one with no hair?

Realizing the younger man is having a joke at his expense,  
Tony smirks, nods and smiles.

TONY

Alright wiseass. So we're up on

forty-three and he's on top of her on a desk not twenty feet from us. Both of 'em fully clothed, but you can tell he's already rounded the bases to home plate if you know what I mean. I give Lou a nudge and we both stop and are just watching 'em going at it. The guy has his head down like he's really concentrating, really pounding away, and she has her head hanging over the edge of the desk with her eyes closed.

Tony takes a large bite of a hoagie sandwich and a swig of canned tea, chews perfunctorily and continues with mouth partially full. Hank is leaning in, chewing his sandwich slowly and listening intently, his interest now piqued.

TONY (CONT'D)

All of a sudden she opens her eyes and sees us on the platform. She didn't even blink. She just keeps staring at us with this little smile on her face.

HANK

So what did you do?

TONY

We started back to work before the dude looked up. Last thing I need is some office fuck complaining to Dom.

The two men, having finished their sandwiches, put the trash into their lunch boxes.

TONY (CONT'D)

Alright, kid, let's do this drop  
so we can get the hell out of here.  
The wife wants me to take her out  
for dinner tonight and I wanna  
try to sneak in a nap first.

Preparing to climb onto the scaffolding, Tony crosses himself.

HANK

Why do you do that?

TONY

Do what?

HANK

Why do you always cross yourself  
before we get in the basket?

TONY

I dunno, just a habit I guess.  
Been doing that every time for  
thirty years and I'm still here,  
so I guess it must be working.

HANK

Are you religious, Tony? I mean,  
do you go to church?

TONY

Every Sunday of my life, kiddo.

They are in the basket now and Tony points down to the old Catholic church across the street, its stained glass windows half covered by the shadow of the building upon which they are now precariously perched.

TONY (CONT'D)

Right there at good ol' Saint  
Paul's.

INT. ST. PAUL'S - DAY

A stained-glass window panel consisting of a background of various shades of black and dark grey with a large sword design in the middle, point facing upward, in shades of yellow glass.

It is part of a wall of beautiful stained glass, half-obscured now by the creeping shadow of the Ferrar Office Building across the street.

FATHER MESSINA (late-70s) stands before the wall where the line of shadow is turning dark the colorful glass patterns.

In the distance behind him on the opposite wall a woman exits a confessional and leaves the church. FATHER DAN (late-30s) comes out of the confessional and stops, noticing the older priest. He approaches slowly.

FATHER DAN

Good afternoon, Father Messina.

Father Messina does not turn around, but remains staring at the wall of glass.

FATHER MESSINA

Do you see, Dan? Do you see what they've done to our beautiful church? I tried to stop them from selling the land, but the Archdeacon wouldn't listen to me.

Father Dan moves closer, resting his hands upon a pew,  
settling in as it were.

FATHER MESSINA (CONT'D)

That monstrosity of glass and steel  
blocking out the sunlight, turning  
everything that is beautiful as cold  
and dark as itself.

The old priest is becoming agitated, fists clenched at his  
side, face reddening. As he continues we push toward the  
panel of stained glass with the sword design, still shining  
yellow against the black background on the part of the wall  
as yet unobscured by shadow.

FATHER MESSINA (CONT'D) (O.S.)

And what they don't destroy with  
their technology they profane  
with their ignorance until there  
is nothing left but ugliness and  
stupidity!

Close on the stained glass we see that *small cracks appear*  
along the edges of some of the darker background pieces and  
as this happens *the yellow sword begins to glow slightly*.

EXT. FERRAR BUILDING - DAY

Tony and Hank are hard at work on the scaffolding, washing  
the windows of the upper floors. They work quickly and  
steadily, soaping and wiping the windows in long, practiced  
strokes.

TONY

So kid, when do I get to meet  
that pretty young thing you keep  
talking about?

HANK

Shit, I bring her around you  
you're liable to take her for  
yourself.

TONY

Me? I'm harmless. My old lady's  
got my prick so far down in her  
purse I might never see it again.

As the men talk we can see in the distance below on the  
wall of the church the sword is glowing now, sending out  
light.

TONY (CONT'D)

Seriously though, you should  
bring her over to the house one  
a these nights for dinner. We'd  
love to get a gander at the future  
Mrs. Gorski.

HANK

(laughing)

I might do that. I just might  
do that.

THE CABLE

from which Tony's side of the scaffolding is suspended  
begins to glow reddish and one by one *the wires of which it*  
*is composed begin to snap.*

Down below the stained glass sword glows with greater  
intensity.

INT. ST. PAUL'S - DAY

Father Messina is still in a rage, clenching his fists

tighter, his face getting redder. Father Dan steps toward him, a growing sense of concern visible on his face.

FATHER MESSINA

Higher and higher they build,  
moving as if they had somewhere  
to go, but they have nowhere to  
go. Only down, down!

The cracks in the window grow, the glow intensifies.

EXT. FERRAR BUILDING - DAY

The wires of the cable continue to snap, one by one until the scaffolding on one side is hanging by a mere sliver.

TONY

Alright Hank, let's bring 'er  
down.

As Tony presses the button to lower the platform to the next set of windows, the last thread of the cable snaps.

Hank grabs on to his side of the scaffolding, climbing atop as it sways to and fro, and reaches down toward Tony, who is hanging on, swinging from it's opposite end.

HANK

Holy shit! Climb up, Tony.  
Climb up!

Tony tries to climb the platform, but loses his grip and begins to fall.

He is caught by the rope of his safety harness and dangles below the platform, swaying from side to side.

As he struggles to climb hand over hand up the length of



his safety rope, we see that one part of the rope is beginning to smoke, to burn.

Below we can see the stained glass sword glowing ever brighter, as if directing a beam light onto the rope.

The rope continues to smoke and finally bursts into flame and breaks, severing Tony's last connection with the scaffolding, with his wife and family, with the world.

He falls to his death as Hank watches in horror and disbelief from the relative safety of his perch.

INT. ST. PAUL'S - DAY

Father Messina's fists unclench and his face takes on a more relaxed look. The two priests hear the SCREAMS of the falling man, followed by a loud CRASH and the sound of a CAR ALARM and SCREECHING TRAFFIC. They rush

OUTSIDE

where a crowd is gathering across the street. The sound of SIRENS in the distance.

Father Messina looks up to where the scaffolding still sways as the sun peaks from behind the building.

The glow from the stained glass window fades.

INT ST. PAUL'S - DAY

Father Dan is delivering the funeral mass. We see Tony Fontana's casket and his widow in tears seated with their extended family and further down the aisle Hank Gorski sits with the owner and staff of the window cleaning company.

An elderly woman arrives late and Father Messina takes her jacket, moving to put it in a closet near the entryway.

While he is away from the door we see three people enter. They are JACK FERRAR (mid-50s), his daughter KATE FERRAR (mid-20s) and Jack's building contractor RYAN MILLER (early-40s). They seat themselves on the nearest pew, at the back of the church.

After they are seated Father Messina returns to his place near the door and, spotting the new arrivals and recognizing them, he positions himself discreetly behind a column so that he can hear what they are saying but they cannot see him.

JACK

(whispering to Ryan)

So when do you think we'll be able to break ground on Tower Two?

RYAN

If all goes as expected with the permits we should start clearing ground sometime next week.

JACK

Excellent. After what that priest did last time I was afraid he'd catch wind of the project and try to stop us again.

Kate motions politely to the two men to keep their voices down during this solemn service.

Father Messina, having obviously overheard the exchange, is visibly upset, his face blanched. His appearance is of a

man overwhelmed and confused, but this soon turns to a fixed look of anger.

EXT. ST. PAUL'S - DOORWAY - DAY

The two priests greet the exiting griever, shaking their hands and offering looks and words of condolence.

Jack Ferrar approaches Father Dan and they exchange a handshake and somber pleasantries.

JACK

(to Father Dan)

You've met my daughter Kate?

FATHER DAN

Yes. Nice to see you again  
Kate.

Jack then extends his hand to Father Messina to shake, but the older priest simply turns his face away and doesn't return the handshake.

Jack shrugs slightly and moves down the steps as Father Dan, having noticed this rudeness, steals a concerned side glance at Messina, noting his clenched fists.

INT. COFFEE SHOP - DAY

Jack and Kate are at a table in the cafe at the base of the Ferrar Building.

KATE

Do you think it was right to keep  
your plans from Father Messina?  
I mean, don't you think he'll be  
angry when he finds out?

JACK

I don't really care if he is, Kate.  
Do you realize if he'd gotten his  
way last time we wouldn't even be  
sitting here now? This would still  
be an empty, overgrown lot.

KATE

True, but this time it's the park  
we're talking about.

As they talk we can see through the glass wall of the  
coffee shop a dilapidated swing set and other playground  
equipment sitting unused on the lot next door.

JACK

A park? Honey, it's an eyesore.

He motions toward the park with his hand.

JACK (CONT'D)

When's the last time you saw a  
kid use that rusty swing set?  
Or that wobbly, creaking  
merry-go-round?

Admitting defeat, Kate returns to her coffee, a troubled  
look on her face.

KATE

Yeah, I guess you're right.

Ryan Miller enters, looking somewhat shaken and seats  
himself with Jack and Kate.

RYAN

Hi Kate.

She nods in acknowledgement.

RYAN (CONT'D)

I just got the preliminary report on the accident with the window cleaners. You're not gonna believe this, but it looks like the cable suspending the platform was *melted*.

INT. ST. PAUL'S - DAY

Father Messina is facing the wall of stained glass as the shadow again creeps across. Father Dan stands beside him, visibly concerned by the growing agitation of the older priest.

FATHER MESSINA

Another tower? Can you believe it, Dan? Do you realize that it will block out the rest of the light? And they're going to tear up the park! Children play in that park!

FATHER DAN

I know Father, it's unfortunate. But perhaps it is God's will that this is happening. Surely it is not for us to question His will.

FATHER MESSINA

God's will? God's will? This is not the work of God! It is the work of the Devil!

His fists clench and he begins to shake with rage.

Close on the panel of stained glass with the sword design.

FATHER MESSINA (CON'T) (O.S.)

The children of this neighborhood  
need that park! Where will they  
play?

The cracks on the window expand as the sword begins to  
glow.

INT. CAB (MOVING) — DAY

A Yellow cab moves down the wide avenue separating St.  
Paul's Church from the Ferrar Building. A CAB DRIVER sits  
behind the wheel, talking on the phone using a large  
wireless ear piece and fiddling with the dial on his radio.

CAB DRIVER

(on phone)

Yeah, baby I'm gonna be there... .  
You know I'm not gonna miss  
the chance to spend some time  
with that sweet, sexy booty of  
yours!... .I'm kidding, I'm kidding,  
baby... .Baby, you know I love you for  
your mind.

(rolls eyes)

It's always been about your  
mind. Your big, beautiful mind.

Ahead in the distance we can just see a glint of light  
coming from the window of the church.

INT. COFFEE SHOP — DAY

JACK

Melted? How the fuck is that

even possible?

Jack is on his feet now, pacing the room.

RYAN

I don't know, Jack, but get this — Fontana's safety rope was scorched at the ends — like it was burned through with a torch.

JACK

Burned through? Jesus Christ!  
Is someone trying to sabotage us? Who would want to do in the fucking window washers?

RYAN

(shrugs)

I don't know, they wouldn't tell me anything else.

JACK

Holy fuck! What does this mean for the new building? Is this going to delay the project?

RYAN

As far as I can tell we're good to go on Tower Two. We're set to break ground next Wednesday.

JACK

(checking his watch)

Look, I gotta go. Keep me posted if anything changes.

(to Kate)

I love you, honey. Try not to let all of this bother you.

We'll talk later, OK?

She watches him head toward the coffee shop exit, her concern still visible despite his words of reassurance.

INT. ST. PAUL'S - DAY

Father Messina's face has gone red. He looks as if he might collapse. Father Dan, noticing this, moves to put his arm around the older priest.

FATHER DAN

Father, why don't we go sit down  
and I'll make you a cup of tea?

FATHER MESSINA

(pushing his arm away)  
I don't need to sit down. I don't  
need a cup of tea! Do you know  
that I talked with the Archdeacon  
and he brushed me aside? Just  
like before.

The stained glass sword glows brighter as the cracks begin to grow.

INT/EXT. CAB (MOVING) - DAY

The cabbie checks his look in the rear-view, gives himself an approving smile.

CAB DRIVER

(on phone)  
Baby, baby, I'll be there, I'll  
be there. You can take it to  
the bank, baby. OK, i'll see  
you tonight sweet cheeks!



Hanging up the phone with a smile and adjusting the radio again the cabbie blinks as a beam of light flashes directly into his eyes, causing him to swerve within his lane.

EXT. FERRAR BUILDING/STREET LEVEL - DAY

Jack is leaving the coffee shop, crossing to his waiting car, which is parked across the street near the church entrance. In the distance the Yellow Cab approaches, swerving a little.

INT. CAB (MOVING) - DAY

The cab driver regains control of his car.

CAB DRIVER

(to himself)

What the hell, man?

Suddenly the beam of light is again directed into his eyes and now he is blinded completely by the flash, losing control of the car and swerving toward Jack, who has just passed in front of him.

INT. COFFEE SHOP - DAY

Kate, still seated with Ryan, watches her father as he crosses the street and witnesses as the cab swerves and plows into him at full speed, sending his body hurtling toward the entrance of the church.

INT. ST. PAUL'S - DAY

A SCREECHING OF BRAKES followed by a loud CRASH. Father Dan runs to the door and Father Messina follows him, walking slowly.

EXT. ST. PAUL'S - DAY

Jack lies badly wounded and bleeding near the church entrance. Kate and Ryan run to him from across the street.

The Cab Driver is dazed as he exits his vehicle. Father Dan kneels beside the fallen man as Kate and Ryan arrive. Messina approaches Jack's spasming body as well, but remains standing, sodden and unmoving.

KATE

Dad, are you ok? Somebody call an ambulance!

Ryan Miller is already on the phone, reporting the accident. The cabbie approaches cautiously.

CAB DRIVER

I - I tried to stop. I don't know what happened. There was a light. It blinded me. I couldn't see nothing.

He pauses, looking up and around.

CAB DRIVER (CONT'D)

It came from up there.

He points to where the sword's glowing has begun to fade in intensity.

FATHER DAN

Can you hear me Mr. Ferrar?  
Stay with us! Help is on the way.

(to Kate)

The hospital is just a few blocks away. They'll be here any second.

Kate sees Father Messina standing transfixed over the body of her father. The glare from the stained glass panel catches her eye for a moment, then fades.

Sound of an AMBULANCE in the distance as we see the look of pain and confusion upon Kate's face.

INT. HOSPITAL ICU - NIGHT

Father Dan stands in a corner of the room as Kate and Ryan talk with a DOCTOR.

The Doctor leaves the room somewhat sullenly and Kate approaches Father Dan, clasping his hand with hers.

KATE

Thank you for coming, Father.  
I really appreciate—

She cannot hold back her emotion and begins to sob gently into the priest's arms.

INT. ST. PAUL'S - NIGHT

Father Messina stands alone in the darkened church, stock-still before the stained glass window, his fists clenched, illuminated only by the pulsing yellow glow from the sword.

INT. HOSPITAL ICU - NIGHT

A scene of chaos and BEEPING emergency room equipment as DOCTORS and NURSES attempt to revive Jack, who has flatlined.

Father Dan delivers the Last Rites as Ryan bends to console the crying Kate, who grips her father's hand.

INT. ST. PAUL'S - NIGHT

Father Messina's clenched fists relax as the glow from the sword fades, leaving him in darkness.

EXT. CONSTRUCTION SITE - DAY

Kate and Ryan - both wearing hardhats, gloves, goggles and safety vests - oversee the movements of a large bulldozer as it scrapes and levels the fenced-in grounds adjacent to the Ferrar Building.

In the background can be seen a rusty pile of the former playground equipment being tossed through an open chain link gate onto a truck.

RYAN

(yelling slightly over  
the noise of machines)

I'm proud of you Kate. Your  
father would have been proud  
too.

KATE

Thanks Ryan. I miss him so much.  
But I know how important this  
project was to him. How important  
this business was to him.

RYAN

Well, it's your business now,  
Kate. And i just want you to  
know that I think you're doing  
a heck of a job.

KATE  
(smiling)  
Thanks.

EXT. ST. PAUL'S/DOORWAY - DAY

Father Messina watches from the church's door, the clearing of the ground across the street visible to him through the chain-link fence.

He seems tearful and somewhat lost as he watches the playground equipment of his beloved park unceremoniously piled onto a truck.

Steeling his jaw, he turns and strides angrily into the church, slamming the door.

EXT. CONSTRUCTION SITE - DAY

A BULLDOZER OPERATOR, wearing the requisite safety gear and a large pair of earmuffs to block out the engine sound, is at work clearing and leveling the ground of the park.

Under the muffs he wears a set of earbuds, the wires tucked under his safety vest. MUFFLED MUSIC can be heard as he goes cheerfully about his job.

INT. ST. PAUL'S - DAY

Father Dan exits a confessional, having heard the slamming door. Messina strides into the room, rigid with anger.

FATHER DAN  
(deeply concerned)  
What's happening to you, Father?

FATHER MESSINA  
Stay out of my way, Dan!

Messina positions himself beneath the stained-glass window, clenching his fists at his sides and staring with rage at the now dimly glowing sword.

EXT. CONSTRUCTION SITE - DAY

The Bulldozer Operator is singing along with the music as he works. A glint of light from the stained-glass window is visible in the background.

Close on the Bulldozer Operator's safety boot on the brake pedal of the machine. The boot begins to glow with light and smoke and he cries out in pain, removing his foot from the brake.

BULLDOZER OPERATOR

What the HELL?

The machine is moving toward the glass wall of the Ferrar Building, separated from it only by a bit of distance, a chain-link fence and Kate and Ryan, who are engaged in conversation and unaware of the driver's dilemma.

He puts his foot back down on the brake momentarily and his boot bursts into flame.

INT. ST. PAUL'S - DAY

In the darkened interior, as the shadow of the Ferrar Building moves across the wall of stained glass, Father Messina stands transfixed and rigid, as if frozen in space.

A beam of light emanating from the stained-glass sword is directed toward him like a spotlight, fixing him into place. The darker pieces of background glass begin falling around him.

FATHER DAN

(screaming through  
the sound of SHATTERING  
GLASS)

Father, you have to fight it!  
You have to fight the anger!

FATHER MESSINA

(looking to him sadly)  
I know, Dan. I know.

EXT. CONSTRUCTION SITE - DAY

The bulldozer is moving toward Kate and Ryan, who do not realize they are in harm's way. The Bulldozer Operator quickly removes his earbuds, tying down the steering joystick to direct the vehicle away from the building.

He leaps from the dozer, one of his work boots aflame.

The dozer narrowly misses the Ferrar Building and turns toward the street, crushing the fence and pushing between parked cars as it moves steadily toward St. Paul's Church.

INT. ST. PAUL'S - DAY

Father Messina is illuminated more intensely as *he begins to float slightly above the ground*, held in the glowing light.

More glass shards rain down and some of them make small cuts on Messina's arms and legs as they fall. A larger piece wounds his side.

Father Dan dodges the falling glass as Messina is lifted further into the air and begins to tilt back slightly.

EXT. STREET - DAY

The bulldozer continues toward the church. BRAKES SQUEAL as cars screech to a halt in the street.

Kate, Ryan and others give chase as the dozer *crashes into the corner of the church*, grinding to a halt.

INT. ST. PAUL'S - DAY

The last of the black and dark grey pieces of stained glass are falling from the window, leaving it open to the sky. The golden sword remains intact, glowing brightly, its hilt and tip still connected at the lower and upper edges of the panel.

A calm comes over the room and over Father Messina as the tip of the sword breaks free from its frame and the sword tilts forward, falling end over end.

It pierces Messina's heart - driving him to the ground - and shatters into a thousand bright shards upon the floor.

The glowing light is just disappearing as Kate, Ryan and the others run into the church. The bulldozer operator's boot is still smoldering as they survey the scene.

Father Dan kneels beside Father Messina, issuing his Last Rites.

INT. ST. PAUL'S - DAY

Father Dan watches as a large panel of stained glass is being raised by ropes up toward a scaffolding that stands against the church's wall.

Kate enters and smiles as she approaches the priest, who



greets her warmly. She is brightly dressed and carries a bundle of flowers.

KATE

For you, for your office.

Father Dan takes the flowers in one hand and places the other on her arm.

FATHER DAN

Thank you, Kate. And thank you  
for your help with the new  
playground. It means the world  
to us.

KATE

Well, we're all in this together  
aren't we? Anyway, I thought I'd  
come and see the new stained-glass  
window.

(jokingly)

I heard it came all the way from  
France.

FATHER DAN

(laughing)

That it did, that it did.

(speaking lower)

The guy they sent to install it  
is a real piece of work. His  
family did all of the original  
glass in this building.

INT. ST. PAUL'S/SCAFFOLDING - DAY

NICOLAS LEMOINS - a slight man in his seventies with a big grey mustache - is on the scaffolding with his workers, cursing as they struggle to lift the panel into place.

NICOLAS

(heavy French accent)

I swear, I have to do everything!  
Imbeciles! Nicolas has to do  
everything himself — If he wants  
it done right.

They hoist the new stained glass into place. It is a  
beautiful and complex image in shades of orange and brown  
of a hunter holding a golden bow.

NICOLAS (CONT'D) (O.S.)

(mumbling to himself)

Used to be you could get good  
help, but they don't make people  
like they used to. They don't  
make people anymore at all, just  
sheep! Brainless and useless!  
Every single one of them useless!

As we push in on the new stained glass panel, the golden  
bow begins to slightly glow and pulsate. . .

FADE OUT

THE END