

PROLOGUE.

INT. MICKEY'S BEDROOM — DAY

A close up of static on small tube-style TV. We see the channel number change on screen, still static, the channel changes again, still static. CLOSE UP on MICKEY, disappointed. He looks at the letter in his hand, it reads:

Dear Rogers Customer, If you  
received this letter it's because we  
have not yet received your last  
payment....

CLOSE UP on Mickey, mouthing the words...

INT. MICKEY'S KITCHEN — DAY

The fridge door wipes frame to reveal a bare counters, a few condiments, nothing more.

INT. MICKEY'S LIVING ROOM — DAY

The CAMERA is outside looking in, slightly up angle, we see rain cascading down the window. MICKEY steps into a CLOSE UP. We can tell he's in a bit of a financial pickle.

INT. LIVING ROOM — DAY , LATER ON

MICKEY is hunched over his phone, a business card in his hand. He picks up the phone, then puts it down, clearly he's struggling with a decision. We see a business card in his hand, on the back written in ink it says:

"416-555-1439, Brian"

MICKEY flips the card over, it reads:

"Cassidy Waste Management Solutions"

Close up on MICKEY looking down at the card, when his face rises to camera a BOXING GLOVE punches him in the face.

INT. BOXING RING — NIGHT / FLASHBACK

MICKEY'S head lands on the canvas, we see the refferee's hand counts in the foreground: 1, 2, 3, 4... from his MICKY'S point of view we see BRIAN in the crowd, the screen goes black

INT. BASEMENT LOCKER ROOM — NIGHT / FLASHBACK

Through a door crack MICKEY sits on a bench post fight. Someone knocks on the door, causing it to creak open

further, revealing BRIAN.

CLOSE UP on MICKEY as BRIAN extends his business card into FRAME

INT. MICKEY'S LIVING ROOM — DAY

After a BEAT, Mickey picks up the phone.

INT. DANIELS BAR — NIGHT

BRIAN AND MICKEY sit at the bar. The atmosphere is relaxed and intimate. We get the feeling this is more of a gentleman's club where smoking bylaws are never enforced.

BRIAN

You can't not, not want this..You have to want it. (beat) And accept any and all consequences...I don't want to get into details...

MICKEY

I know...I know.

BRIAN

You still want it?

MICKEY

I do. I'm just a little nervous.

BRIAN

(as he crushes his cigarette)  
It'll pass...When given the opportunity, to rise above the status quo, there are but few that grab the opportunity.

An uneasy moment passes between the two, there is an implied threat that if MICKEY cannot do what's being asked of him the consequences could very well be...unhealthy.

BRIAN

(a smile cracks)  
Good to have you...

MICKEY smiles too. But we don't buy it.

CUT TO:

WIDE SHOT BRIAN slaps MICKEY on the back in a jovial fashion. Music fades up "Everyone's a Winner" by Hot Chocolate.

TITLES

## VIEWPOINT 3

## The Fall and Rise of Mickey

## EXT. HOUSE - DAY

BRIAN rings the doorbell. a burly tattoo'd BIKER looking dude opens the door. He looks like he's about to say "what the fuck do you want" when suddenly MICKEY fires a right hook from outside of the FRAME. The BIKER dude flies into the house backwards, landing on his back. MICKEY straddles him and continues to pummel him. BRIAN follows MICKEY in, and locks the door, but not before giving a suspicious glance around the neighborhood and flicking his cigarette out of the crack of the door.

## INT. BIKER'S KITCHEN - DAY

The BIKER sits in a chair holding his nose with his head tilted back. BRIAN counts a stack of bills. MICKEY hands the BIKER an ice-pack for his face...no hard feelings. BRIAN smiles in spite of himself, he likes this kid.

## EXT. STREET CORNER - DAY

BRIAN and MICKEY are watching a man talking in a phone booth. Brian points him out to MICKEY. MICKEY gets out of the car with a baseball bat and taps on the glass.

## INT. MICKEY'S BATHROOM - NIGHT

MICKEY'S bent over the sink as he washes his bloodied hands. A crucifix dangles from underneath his shirt, he notices it and tucks it back in, glancing at himself in the mirror as he does this.

## INT. LIVING ROOM - NIGHT

MICKEY lights a joint with a barbecue lighter and leans back in his chair.

## INT. BEDROOM - NIGHT

MICKEY'S phone light's up, It's Brian calling.

## INT. BAR - NIGHT

MICKEY drinks by himself. Several jump cuts later, we get the idea that he's purposely trying to get drunk. He pulls a gigantic wad of \$50 bills to pay his tab. A girl across from him catches his attention.

## EXT. MICKEY'S FRONT DOOR - NIGHT

Drunkenly, MICKEY and the GIRL from the bar slam into his front door, they make out sloppily.

INT. BEDROOM - NIGHT

MICKEY's passed out on the bed, the GIRL's obviously not impressed, she looks past the camera. On the large brand new HDTV we see Scarface playing.

INT. BEDROOM - DAY

It's mid-afternoon but the shades are pulled down. MICKEY'S phone rings in the foreground, it's BRIAN calling.

INT. BEDROOM - NIGHT

MICKEY dresses in the background while his "girlfriend" in focus in the foreground.

INT. KITCHEN - DAY

We quickly dolly towards MICKEY'S phone as it's ringing.

INT. BAR/POOL HALL - NIGHT

JACK and BRAIN play pool while MICKEY watches. JACK slowly saunters around the table as MICKEY studies him. Clearly there's a strange fascination with this gruff and somewhat legendary heavy. We push into MICKEY as JACK lowers his cue. Before Jack takes his shot he catches MICKEY'S gaze. The two lock eyes and MICKEY is the first to look away. JACK Hammers the ball.

INT. LIVING ROOM - NIGHT

MICKEY is high again, fighting to stay awake, he very very, stoned, barely able to keep his head up. Clutching his baseball bat he manages to stand up and swings the bat at CAMERA. The CAMERA swish pans into the next scene as some poor victim is getting slugged with the bat. BRIAN points to the victims legs and MICKEY delivers a blow to them.

INT. LIVING ROOM - NIGHT

MONTAGE of MICKEY'S violent acts juxtaposed with his drinking/drug use, it's obvious he's having issues dealing with his new lifestyle.

FADE TO BLACK as the song ends...

EXT. BAR - NIGHT - ESTABLISHING

over the establishing shot...

MICKEY  
It just doesn't feel right  
anymore...

INT. BAR - NIGHT

BRIAN and MICKEY sit in a booth. They appear to be the only ones in the place. Tension is heavy in the air. MICKEY knows whatever he says won't come out the way he means it.

BRIAN  
Anymore?

ANGLE on MICKEY. We flashback to when MICKEY caught his reflection in the mirror when washing the blood off his hands.

MICKEY  
I'm not going to be able to explain  
it properly...

BRIAN  
(with a bitter smile)  
What's to explain?

The camera PANS over to JACK who's suddenly beside BRIAN, Jack swiftly raises his gun and shoots MICKEY in the face.

INT. MICKEY'S LIVINGROOM - EARLY AFTERNOON

MICKEY jolts awake. His dream so powerful it caused him to fall out of his chair. After he realizes what's happened he surveys the damage of his place. It's a mess of empty bottles, overturned couches, etc. His worst bender since agreeing to work for BRIAN.

INT. BATHROOM - EARLY AFTERNOON

MICKEY splashes water on his face and looks in the mirror.

MICKEY  
(to himself)  
What kind of person does this?

We hear the phone ring from the other room.

INT. LIVING ROOM - AFTERNOON

MICKEY'S holding his cell phone, it reads: BRIAN

MICKEY sends it to voice mail.

A moment passes. Then his house phone begins to ring. MICKEY walks over to it and pulls out the phone jack.

INT. BATHROOM - MIDDAY

MICKEY pours the remaining alcohol out of all his bottles.

In the foreground his cell phone rings again, JACK'S name comes up on the phone. MICKEY stops pouring for a second, hears the ring and chooses to ignore it and continues to pour the alcohol into the toilet.

INT. KITCHEN - MIDDAY

INSERTS of MICKEY grabbing the remaining FULL bottles of alcohol.

INT. BATHROOM - MIDDAY

INSERT of Vodka being poured into the toilet.

INT. BEDROOM - LATE AFTERNOON

MICKEY makes his bed.

INT. LIVING ROOM - LATE AFTERNOON

MICKEY cleans up the living room, flips the couch back up, etc...

The phone rings again. The CAMERA dollies towards it as it rings.

MICKEY steps into frame to see the identity of the caller. Noticing it says "BRIAN". Frustrated and fed up, MICKEY grabs the phone walks briskly to the front door. He yanks on the door to chuck it out.

INT. HALLWAY / DOOR THRESHOLD - AFTERNOON

As the door opens BRIAN and JACK turn around. BRIAN's ear to his phone, still calling MICKEY.

INT. JACK'S CAR - NIGHT/RAINING

Cold rain pelts the car. Country music can be heard faintly from the radio as BRIAN and JACK load their guns. BRIAN cocks another gun for MICKEY, but before he passes it along he turns around to address MICKEY.

BRIAN

I could've gotten anyone, but I  
don't want just anyone.

BRIAN nods his head, as if to say "you understand?"

MICKEY returns the nod

BRIAN, winks, smiles and passes over the gun.

INT. RIVAL FAMILY'S BAR - NIGHT

CLOSE UP of door being unlocked

Dolly towards the length of the establishment towards the back of the bar. A man sitting by himself stand up and opens his arms in a greeting fashion. TWO other men sit close by, they remain seated. As JACK, BRIAN and MICKEY walk to the bar, BRIAN motions to MICKEY to sit down at the bar. JACK walks on to greet their HOST. This scene is viewed from MICKEY's perspective so we're not quite sure what's transpiring here. A FEMALE BARTENDER brings MICKEY and BRIAN a beer each.

JACK sits down with the HOST and they begin to talk.

DISSOLVE TO:

INT. RIVAL FAMILY'S BAR - NIGHT

The FEMALE BARTENDER walks by with a tray of dirty glasses while the conversation between JACK and the HOST takes on a darker tone.

HOST

I wish I could, old friend, but  
there's simply no way.

A beat as the two men study each other.

HOST

Would love to, but can't

JACK

(leans forward)  
You've been privy to some rather  
important information. Personal  
information I shared only with you.  
I'll be honest, it frightens me.

HOST

Did something happen, did I do  
something to upset you? I really had  
no idea this was comi-

BANG! The back of the HOST's head are sprayed over the wall behind him. JACK stands up into FRAME and unloads the rest of his bullets into the HOST.

THE CAMERA DOLLIES quickly to MICKEY as he realizes what's happening.

BRIAN springs into action and kills one two men sitting in the corner

We cross cut to MICKEY to draws his gun to fire at the TWO MEN not realizing his safety is on. When he finally figures it out the shoot-out is over.

As the TRHEE MEN recollect themselves the last body guard props himelf up to shoot at BRIAN but is shot dead by MICKEY.

BRIAN motions to MICKEY to search the back.

INT. BACKROOM OF BAR - NIGHT

MICKEY looks around but we can see he doesn't look well. He's breathing heavily and seems about to pass out.

CUT TO:

INT. WOMEN'S BATHROOM - NIGHT

MICKEY throw up into the sink. We wahes it down and splashes his face. He looks at himself in the mirror.

MICKEY

(clasping his face)

Keep it together, I need you now more than ever.

As he finishes saying this he hears a sound coming from the hanicaped stall.

INT. HADICAPPED STALL - NIGHT

MICKEY slowly opens the stall door. We see the FEMALE BARTENDER clasping her mouth to stifel her crying. They stare at eachother for a moment. She looks a mess, shaking involuntarily with streaks of mascara running down her face.

MICKEY raises his finger to his mouth in a "shhhh" manner and slowly closes the door. When he turs around he bumps into JACK

A tanse moment follows.

JACK

What's the matter?

MICKEY

Matter? What? Nothing. Everything is fine.

JACK studies MICKEY he notices stray vomit on MICKEY's shirt and vomit on the sink. Disgusted with MICKEY's "greeness"



JACK turns away.

INT. RIVAL FAMILY'S BAR - NIGHT

MICKEY grabs a bottle of vodka from the Bar's shelf.

INT. MICKEY'S LIVING ROOM - NIGHT

Mickey drinks himself into a stupour, he's now past the point of no return. His actions to be judged at a later date by someone greater than him.

THE END