

GET BIJNDT

By David Wells Roth ©

The concept of Get Bijndt is a fake documentary or "mockumentary" of a fictional person named Vortek Bijndt. The documentary would be played on a video in a real art gallery installation of sculptures, drawings and photos that were created by Vortek Bijndt. The creations would be real and created for the exhibition and the film.

Vortek Bijndt would have lived in Paris during the beginnings of the modern art movement, around the 1920's. He was basically a very strange person that communicated to the world through hanging large rubberbands on his ears and moving his head in strange ways. This obsession with rubberbands extends its self into his "works of art" that are sculptural in nature and made of metal, wood and rubberbands. In the film, these sculptures at times would tend to break, injure and even could kill people. The Soviets eventually found out about the lethal qualities of his sculpture and took them for their secret uses thus plunging Vortek Bijndt and his creations into historical obscurity. We then find out that the United States military was interested in Bijndt's sculpture, as well.

Bijndt's life had been documented since childhood in the silent movies of the era by his childhood friend, Hyman Mankeiwctz. Mankeiwctz as well, is a fictional character. These films and Bijndt's sculptures had somehow turned up in our time in a flea market in some obscure country of the former Soviet Union. They eventually made their way to the west where Bijndt is recently "discovered" and due to the fact that he is so misunderstood, is hailed as a genius in the world of conceptual art. All this would be supported by fake articles in leading art magazines and are the subject in the gallery.

The documentary would be narrated by a fake expert in the modern art world that would at times speak in a satired version of "art-speak" that we find in many leading art magazines and would consist of the silent movies of Hyman Mankeiwctz, still photos of Vortek Bijndt and images of the sculptures. Contemporary interviews with people who would have known Vortek Bijndt, now quite elderly, would run throughout the film. The film would consist of footage of films made to look as if they were created in the era of the silent movies. The character, Vortek Bijndt would be played by an unknown actor, as well as all the other characters in the film in order to maintain the impression that this is authentic history.

The goal would be to entertain and create the impression that Vortek Bijndt really existed and that he is a part of some strange forgotten history where "art" became weaponized.

The Screenplay

SEQUENCE 1 INTERIOR DAY

INTRODUCTION BY A NARRATOR. COLOR VIDEO.

The speaker will be a dour news caster type dressed in a suit. He is slowly walking around a room in the museum of Leonardo de Vinci as he speaks. He is surrounded by the models of the inventions by de Vinci.

NARRATOR

Hello, my name is Frank Hanskenzson. I am speaking to you from one of the world's most cherished centers of the human spirit, the Museum of Leonardo de Vinci. What could be a more appropriate setting to unearth what could be considered as one of the most momentous discoveries of genius. A lost gem has been found. We would like to introduce and bring out from the shadows of timelessness, one of the true great geniuses, of our era. This is a film about Vortek Bijndt, a name, that once you have seen this film, you will not be able to forget. Bijndt ...

Vortek Bijndt is one of those very rare unfortunate conceptual artists who had eluded the all embracing arms of historical recognition. In this brief film we would like to commemorate, both the centennial of the rubber band, and the birth of Vortek Bijndt. Bijndt was born in Hungary in 1895, the year that the term 'rubber band' was conceived.

INSERT: FULL FRAME ENLARGED 1925 PHOTO PORTRAIT OF BIJNDT

NARRATOR

Vortek Bijndt was a gifted surrealist artist who's work had blossomed during the art epoch of the 1920's-30's.

In his fleeting career, woefully cut short by tragedy, he had managed to single handedly transform the rubber band or better known as the *Elastomerius loopus*, from it's all, too familiar use. He had brought it to unimaginable dimensions, stretching it's capabilities as never before imagined.

INSERT: PHOTO OF A RUBBER BAND

NARRATOR

We are now fortunate to have recently found some rare footage from a number of documentary films of Vortek Bijndt made by the great documentary film maker Hyman Mankeiwctz. We are also honored to include an interview with Mr. Mankeiwictz himself.

INSERT: FULL FRAME OF 1935 BLACK AND WHITE SEPIA TONED PHOTO OF MANKEIWICZ

NARRATOR

We have also interviewed various people who knew Bijndt, or knew people who knew him. We have found and included historical moments within his life, both the good and the bad.

INSERT: PHOTOS OF BIJNDT FROM YOUTH TO ADULthood, PASSING IN SUCCESSION

NARRATOR

Vortek Bijndt related very poorly to other people. His primary means of communication were through rubber bands which he mostly suspended from his ears. The aesthetic symbolism of this was to be indigenous in all his creations.

INSERT: FULL FRAME 1930 SEPIA PHOTO OF BIJNDT STARING BLANKLY, WITH RUBBER BANDS HANGING MOTIONLESSLY FROM HIS EAR

CLOSEUP OF EAR WITH RUBBER BAND.

NARRATOR

He would swing his head from side to side to actuate communication through the swaying of the rubber band. The movements may have either been graceful or twitchy -depending on what frame of mind he happen to be in at the moment.

Why he did this remained a total mystery to every one who knew him.

1925 SLOW MOTION FILM CLIP OF BIJNDT SWINGING HIS HEAD WITH THE RUBBERBANDS, SLOWING TO STOP ON FREEZE FRAME

NARRATOR

He had, over a number of years accumulated various philosophical, thus, artistic concepts of life and living. For each of these concepts he wished to express and master he would create a drawing. These were very simple images where he used symbols of himself with his 'friends'... the rubber bands.

INSERT: 4-5 EXAMPLES OF DRAWINGS

NARRATOR

We begin with an interview made last year with Vortek Bijndt's only known grandchild. So watch with us now as we retrace the life and works of ... Vortek Bijndt.

SEQUENCE 2 INTERIOR DAY

INTERVIEW WITH VORTEK'S GRANDSON. COLOR VIDEO.

The room is a dimly lit, sparse and dumpy looking living room - bedroom with bits of junk, plates and cups scattered around. Vortek's grandson aged 37, is seated on an untidy bed, looking very self conscious and uncomfortable. He is absentmindedly playing with a rubber band. All over the room there are rubber bands of various sizes hanging from the walls.

GRANDSON

My mom never spoke much about my grampa. All I know is that recently they discovered his films and stuff at a flea market in Irkousk, a city in Siberia, with a lot of junk.

INTERVIEWER V.O.

Where did your grandparents meet each other?

GRANDSON

In Budapest, around 1922. I think they were escaping from something or other.

INTERVIEWER V.O.

What kind of man was your grandfather?

GRANDSON

aiming his rubber band at a fly as it lands on a dirty cup

A lunatic.

INTERVIEWER V.O.

Right ... uh ... Did you know your grand mother?

GRANDSON

shooting at the fly and missing it then looking directly at the interviewer, with the tone of voice suddenly getting threatening

Yea ... why!?

INTERVIEWER V.O.

Um ... well, ... what kind of music do you like?

CUT

SEQUENCE 3 INTERIOR DAY

NARRATOR IN DE VINCI MUSEUM COLOR VIDEO

NARRATOR

The following films were actually filmed of Vortek Bijndt by the father his childhood friend Hyman MANKIEWICZ. Here we can see the birth of true genius. In 1902, as we glimpse into the past, we will notice Vortek already taking a profound interest in the

rubber band, and what deep metobijntopic realities which could naturally be disclosed. His concept of the rhumnaptic expressions which will follow as his work matures will surely be that of the, perhaps, lesser known complenktic, philosophy. It may certainly be understood that contemporary plujktmuticism of the former bkutism to be later known as BIJNDTISM to many contemorary galleries in the later half of the 20th century, will be apparent in his early teens. This may perhaps not influence his awareness of more western thought.

- However we can never really be sure.

SEQUENCE 4 INTERIOR DAY

FILMS OF VORTEK AS A CHILD 1900'S SILENT FILM PROJECTED AT A SLIGHTLY FASTER THAN NATURAL SPEED

We see clips of Bijndt as a young child with his mother as she cooks at home. He is constantly playing with his various forms of rubber bands, on his ears. Occasionally we see Hyman, as a child popping into the scene. (to be shown over the previous text)

SEQUENCE 5 INTERIOR DAY

INTERVIEW WITH VORTEKS FATHER IMPROVISING. Old footage of rubber band factory scenes, etc ... to be used as rear projection for interview with Vortek's father. The action is of Hyman Mankiewicz interviewing Vortek's father, an old man who after a few minutes we realize has absolutely nothing to say about his son Vortek Bijndt.

SEQUENCE 6 INTERIOR DAY

INTERVIEW WITH A VICTIM OF A RUBBER BAND THEFT. COLOR VIDEO

The narrator will be interviewing a woman in her mid 80's in a rather lavish large living room setting.

INTERVIEWER

In the years of struggle which Vortek Bijndt had to suffer through in order to allow his passions to survive, he

was forced into going as far as to steal. We have here some accounts as told by some of the actual victims of this sad fact.

WIDE VIEW OF THE WOMAN (victim) SPEAKING WITH AN EASTERN EUROPEAN ACCENT FROM A LARGE COMFORTABLE COUCH THEN SLOW ZOOM TO CLOSE UP

THE VICTIM

I remember that retched man. Stringy and long like a rubber band it's self! He was a terror for all the little girls when ever they left the school yard. I remember one day particularly when he had attacked me. It is like it was yesterday.

The school bell just rang to signal the end of the day...

SEQUENCE 7 EXTERIOR DAY

EARLY 1920'S FOOTAGE, SILENT. OUTSIDE OF A SCHOOL YARD.

The view is near the exit of an elementary school. Hyman and Vortek are walking slowly down the street talking. Little girls begin leaving the school to go home. Suddenly Vortek starts to follow one of the girls who is around ten years old. Hyman attempts to go after him but Bijndt is faster. She is now walking alone down the side walk. Immediately Bijndt jumps in front of the girl, startling her. Then, in a swift movement he removes her elastic hair-band, hanging it gracefully on his ear. He starts to run away leaving the little girl standing alone, shocked and whimpering. Hyman bolts after Vortek catching up, grabbing the rubber band off his ear. (the camera man runs, and catches up as well.) Vortek puts up a struggle to keep his new acquisition. As this is going on, the little girl runs over and takes a few well placed swings at the back of Vortek's head with her book bag. Hyman tries to restrain the girl while still trying to get the back the hair band. Hyman succeeds, and gives back the hair band to the girl, while holding Bijndt with one hand. He then turns and pushes Vortek down the sidewalk while yelling at him. The film cuts.

SEQUENCE 8 INTERIOR DAY

CUT BACK TO THE ELDERLY WOMAN. CLOSE UP. COLOR VIDEO

THE VICTIM

She now has a tissue in her hand, her eyes are red and has obviously been crying.

What a retched man she sniffles, and blows her nose. How could he have been so cruel!!

she breaks down and cries. The camera man and interviewer quickly enter the picture to attempt to calm, and comfort her, but to no avail - she is in full flood of tears by now, wailing loudly. The camera man looks into the camera with a bewildered expression, then jumps back behind the camera cutting the scene.

CUT

SEQUENCE 9 INTERIOR DAY

INTERVIEW WITH A FORMER STUDENT OF VORTEK'S PSYCHIATRIST.
COLOR VIDEO

He is by now at least 85 years old. The scene will be shot in a doctor's office.

PSYCHIATRIST

Dr. Von Pljergen, my former professor had met with Mr. Bijndt for one hour or so, back in I believe it was 1922 for a psychoanalytical analysis of the mental state of Mr. Bijndt. Yes... that is what he said ... '22. This was to be the first of a few rather unsuccessful attempts to cure Mr. Bijndt of this very strange condition. He was very curious about the case of Vortek Bijndt. It was the first time in his career he had ever encountered anything of the likes of it ... Mr. Bijndt was a lunatic if I remember correctly. Dr. Von Plier-...

VOICE OF THE INTERVIEWER

It's O.K. sir, we have the film clip of your professor and Vortek Bijndt. There is no need to explain the whole story. Just please, introduce the clip...

PSYCHIATRIST

looking away from the camera in the direction of the voice

Huh...? oh, alright ...

he pauses, looks around

Where? ...

and pauses again

VOICE OF THE INTERVIEWER

Where what ...!?

PSYCHIATRIST

Where is the clip!

VOICE OF THE INTERVIEWER

Don't worry, it will be edited in later.

PSYCHIATRIST

I will tell the story of Vortek stealing Von Pljergen's elastics.

VOICE OF THE INTERVIEWER

Sir, we really only would like you to introduce the clip of Vortek Bijndt.

PSYCHIATRIST

What clip of Vortek Bijndt?

looking around

VOICE OF THE INTERVIEWER

Glen, can we retake this?

VOICE OF GLEN, OFF SCREEN

Uh, yeh ... Sir would you briefly only introduce what happened with Dr. Von Pljergen and Vortek Bijndt, you remember, as a we spoke about before. Thank you ...

PSYCHIATRIST

I would like to take a nap

VOICE OF GLEN, OFF SCREEN

CUT!

CUT

SEQUENCE 10 INTERIOR DAY

ARCHIVE FILM OF BIJNDT WITH PSYCIATRIST. 1930 SCRATCHY ARCHIVE FILM WITH TINNY SOUND

The scene takes place in a psychiatrists office. The psychiatrist is a man in his early forties. He and Bijndt leave the office and proceed to walk toward the exit door, when Bijndt suddenly without warning turns and faces the psychiatrist tightly wrapping his arms around him. The psychiatrist now a bit flustered is patting Bijndt on his back, saying:

PSYCHIATRIST

"It's O.K.... It's O.K...."

Bijndt, while still embracing Dr. Von Pljergen is moving his arms in what appears to be an affectionate movement. And then for no apparent reason, releases the psychiatrist, and stands emotionless and still, staring vaguely past him. He then slowly moves his eyes toward the Dr. Von Pljergen's eyes and then says in a very monotone voice:

BIJNDT

"goodbye"

and then exits the office. The psychiatrist turns toward the secretary who acts as if nothing out of the ordinary had taken place, rubbing his bearded chin as if in deep thought, saying in an accent:

Dr. Von Pljergen

"Strange duck."

and then starts to walk toward the office, pants falling to his knees with every step. He stops, looks down. He pauses for a second in thought, again rubbing his chin, then slowly pulls them back up saying under his breath:

UHMMM HMMMM ... I see, ... it seems he has obtained my elastic suspenders. I must note this.

Without turning around, he walks back into his office slowly while holding up his pants then softly closes the door behind himself. The secretary continues to type as if nothing had happened.

SEQUENCE 11 INTERIOR DAY

PSYCHIATRIST OFFICE

THE SCENE CUTS BACK TO THE INTERVIEW. COLOR VIDEO

PSYCHIATRIST

Now alert after his knap:

He thought that in fact he may have had a chance to cure Mr. Bijndt of some of his obsessions with ... these ... rubber bands. In reality, I strongly believe my dear professor, Dr. Von Pljergen should not have given it a second thought.

SEQUENCE 12 INTERIOR DAY

SCENE WITH HYMAN MANKIEWICTZ IN INTERVIEW. COLOR VIDEO.

He will be depicted as an elderly man in his mid to late 80's. The interview will take place in an old film archive storage room, with canisters of old films piled around. He is seated on a beat up chair in front of the storage shelves

MANKIEWICZ

speaking with a slightly Yiddish accent

Yes ... I remember the time we visited the studio of Picasso. I'm sure that Picasso was having a relatively bad day, he wasn't in the best of moods. Vortek was standing at the door knocking, decked-out in rubber bands. The door opened... and ...then quickly closed.

NARRATOR

What happened?

MANKIEWICZ

....Nothing. We left.

SEQUENCE 13 INTERIOR DAY

STAIRS AT PICASSO'S. CUT TO FILM CLIP OF THIS SCENE. 1930 ARCHIVE WITH SOUND

Vortek is walking up a set of stairs {if possible the same stairs Picasso could have lived at in the 30's}. Arriving at Picasso's door, he knocks. Nervously he starts to fidget with his rubber bands, trying to be sure they are straight and neat. He knocks again. Through the door we hear the muffled deep resonating voice of a man with a Spanish accent

VOICE

Who is there!!! What do you want!!!

BIJNDT

V-V-ortek Bijndt ... ?

VOICE

GO AWAY!!!

BIJNDT

... But ...

VOICE

GO AWAY OR I HIT YOU IN YOUR STUPID FACE, AND STRETCH YOUR EARS AROUND YOUR NECK ... YOU GODDAM BRAIN OF FULL OF ELASTICS!!!

BIJNDT

Turns to the camera saying:

Um ... I don't understand this, we had nice time last year when I saw him at where we take out rubbish.

SEQUENCE 14 INTERIOR DAY

NARRATOR IN MUSEUM. COLOR VIDEO

NARRATOR

The genius of Vortek Bijndt would not stop there. At times he would go as far as to literally create often dangerous experimental sculptures or 'scientific elastiments'. These were often made by high tension rubber bands mysteriously stretched in ways that disobey all laws of physics. These 'sculptures' would occasionally break, however, resulting in the injuring or loosing of an eye, a digit, a small limb or even as we now know through these films, worse.. A lot of these masterpieces had been lost or usurped by secret governmental agencies. This is but one of the mysteries we intend to explore and untangle through this film.

SEQUENCE 15 INTERIOR NIGHT

CAFE SCENE. ARCHIVE, BLACK AND WHITE SILENT

IMAGE IS FADED BLACK AND WHITE, SCRATCHY, AND DAMAGED. THE SPEED IS SLIGHTLY FASTER THAN NATURAL. THE MOVEMENT IS CHOPPY AND HAND HELD

The setting is in a cafe. Vortek is sitting with 'friends', 5-8 people. There are other people scattered around the cafe. The camera slowly pans the scene. The image rests for a moment on a man in a trench coat, reading a newspaper. Upon noticing the camera he suddenly, (while trying to be discreet), hides his face behind the paper. The camera stops completely on Bijndt, rubber bands hanging from his ears. He places a large box on the table. He then opens it to reveal a strange rubber band and metal sculptural experiment. Everyone is in a good mood. The ambience is animated, and cheery. They are all quite talkative amongst each other. We have the growing impression, however that they are prodding and aggressively making fun of Bijndt and his sculpture. Bijndt is being his normal expressionless self as he attempts to adjust various parts of the sculpture. Suddenly a piece breaks off firing like a projectile that flies through the air slamming one of the people in the side of his head, lopping off his ear. Blood starts gushing down the side of his face and neck over his clutching hand, and drenching his shirt. Everyone stops frozen for an instant in disbelief. The camera's movement becomes faster, choppier and a little blurry, as the camera man backs up to film the scene, and not get hurt. Slowly every one starts to look at

Bijndt, realizing what had happened. They silently shout at him, showing aggressive hand gestures. Then all at once they jump on him pulling him under the table, partially knocking over the camera man. Fists go flying. During the commotion, the sculpture falls on it's side disengaging more deadly rubber bands which strike other people round the cafe, resulting in more bloody wounds, lost eyes, etc ...

THE SCENE ABRUPTLY CUTS

SEQUENCE 16 EXTERIOR NIGHT

BY THE BANKS OF THE SIENE SAME FILM TECHNIQUE AS USED IN THE CAFE.

THE LIGHT IS DIM WITH HEAVY DRAMATIC CONTRASTING SHADOWS PRODUCED BY STREET LAMPS

Vortek is sitting by the Seine bruised and cut, looking depressed holding his broken sculpture. He is speaking, silently, of course, to Hyman, who we know is holding the camera. Hyman puts down the camera on a surface, it continues to turn. Hyman walks over to Bijndt to attempt to comfort him. In the background, the same man dressed in a trench coat from the cafe ducks behind a tree, something completely inconsequential to any of the present action. Bijndt says something to Hyman and then throws the sculpture into the water. As we follow Bijndt walking away, the camera for an instant catches the man dressed in the trench coat fishing the sculpture out of the water. The reel ends.

SEQUENCE 17 INTERIOR DAY

CONTEMPORARY INTERVIEW WITH A UNITED STATES MILITARY OFFICIAL.
COLOR VIDEO

The setting is in an office with rocket missile models scattered around. Seated at the desk is a high ranking official looking very grave.

INTERVIEWER

There have always been rumors that the rubber band works of Vortek Bijndt have been, well, withheld from the public is there any truth to this allegation?

OFFICIAL

Bijndt? Rubber bands? ... Right.

INTERVIEWER

... Uh .. Would you care to elaborate?

OFFICIAL

gravely

No.

SEQUENCE 18 INTERIOR DAY

CONTEMPORARY INTERVIEW WITH A SPECIALIST OF VORTEK BIJNDT.
FILMED IN COLOR VIDEO

DR. REDMOND is a rather whiny character with big glasses. He is seated in front of a computer screen.

INTERVIEWER

Here we have Dr. Bob Redmond, an expert on Vortek Bijndt. Dr. Redmond, has there been a suppression of the works of Vortek Bijndt by the government to, shall we say, prevent the public from becoming aware of him?

DR. REDMOND

It has historically been a well known fact that the works of Vortek Bijndt have been removed from the public domain by questionable means. Look for example at this detail within a bit of footage by Mankiewicz found recently in Irkousk by our team.

ZOOM IN ON THE COMPUTER SCREEN. TWO GRAINY DETAIL PHOTOS FROM THE FILM IN THE CAFE, AND THE SCENE BY THE RIVER WILL BE SIDE BY SIDE. THE PHOTOS WILL BE OF THE MAN IN THE TRENCH COAT AS HE WAS SITTING IN THE CAFE AND AS HE FISHES OUT THE SCULPTURE FROM THE WATER

INTERVIEWER V.O.

Who was this person, and what did he want?

DR. REDMUND

There has been strong evidence leading to the fact that the works of Vortek Bijndt have influenced top secret military projects. One important

project was the use of the 'elastomeric loop' as an environmentally safe projectile launcher, as Bijndt had discovered, later slightly modified is capable of launching military satellites, and missiles.

INTERVIEWER V.O.

What has become of the project, or projects?

DR. REDMUND

Well, they were dropped.

INTERVIEWER V.O.

Why?

DR. REDMUND

Because they were environmentally safe.

INTERVIEWER V.O.

Oh .. uh .. Thank you ..Dr. Redmond.

SEQUENCE 19 INTERIOR NIGHT

BIJNDT'S STUDIO. FADED, SCRATCHY BLACK AND WHITE WITH SOUND

Bijnd, aged 56 in 1951, is speaking slowly with a broken Hungarian accent. There is a light over his head. The shadows are contrasted and dramatic on his face. The studio is a smallish room full lots of scraps of wood and metal. Rubber bands in various sizes are hanging on all available wall surfaces, and objects. The ambience is depressing and foreboding, and very strange.

BIJNDT

My name is Vortek Bijndt. I like rubber bands. They are my friends. They help me do things good. I make sculpture here of my creation with rubber band.

he picks up a bottle and pieces of junk and starts fiddling with it

BIJNDT

I make energy with rubber band. Things fly and work with great speed.

He walks over to a massive rubber band and metal sculpture at the end of the studio. He starts to adjust something on it. Suddenly a piece breaks off from it smashing Bijndt in the face exploding the back of his skull toward the camera. His headless body crumples to the floor.

MANKEIWICTZ V.O.

A split second after the accident

"stop the fuck'n film this is disgusting, call the police or something..."

He walks out in full view and turns toward the camera and makes a scrunched grimace shaking his head in disgust as he fumbles around with the camera. In the background the bleeding, headless body of Vortek Bijndt is always in view, twitching, with bits of skull and brain scattered around. At that instant a door in the background flies open, 4-5 men in trench coats rush into the room, some holding guns. One of the men push Mankeiwictz and his assistant to the ground pointing the gun to their head and says something in Russian. The others rush around collecting drawings and parts of the sculpture and what's left of Bijndt. Then the old archive film cuts totally, but not before we see the tattered and torn end as it flies out of the projector light.

SEQUENCE 20 INTERIOR DAY

SCENE IN AN OFFICE OF THE NSA (NATIONAL SECURITY AGENCY). COLOR VIDEO

NARRATOR

The scene you are about to see is an excerpt of a video-tape actually made within an office of the NSA. A camera had been placed within a flower which is part of a bouquet on a desk.

The scene is shot by a video camera which is made to appear to be placed within the center of a daisy flower. The image is a bit blurry, and the sound is slightly muffled. The scene is shot through a fish-eye lens we see the pedals around the periphery of the image. Surrounding the boarder of the image are the pedals and leaves of the flower. The action is of a meeting of four very high ranking espionage officials. The video abruptly begins with some sudden jolts as we see the a distorted close-up of one of the men's nostrils, which

randomly brushes by the lens accompanied by a sniffing sound. We hear an occasional gurgling of coffee being made next to another hidden microphone.

CLIVERSON

...naturally we would expect the goddamn public to be interested in that rain forest. So of course we will make the most of the publicity. After all you know how much we need those fuck'n trees!

glancing at STEPPENS

MONAHAN

leaning back in his chair slightly pulling back the curtains to look out of the window

Look at them all, a bunch'a stupid goons.

and laughs

... To just imagine that they actually believe that we really give a flying two bit goddamn fuck about a bunch of fuck'n elastic trees heaped with parrot shit ...

and laughs

HANSON

glancing at STEPPENS

They should all be fuck'n living in those goddamn trees!

the four laugh

CLIVERSON

O.K., enough fuck'n around. What have you got?

HANSON

opening a folder stamped "TOP SECRET"

It seems that the 3,800,000 acres of those rubber trees we had restricted for the Bijntootics Weapons Research Project, or the ZX-BWRP series has got to be cut collected and made to look accidentally burned. In other words a code 8. And I need this done yesterday!!!. That fucken lunatic group of idiots is on the tail of you know who, and any minute now can block the whole freek'n show!

MONAHAN

... And we loose our kitty.

HANSON

Damn ... Does Naggeretz even smell this puddle of shit he's standing in?

MONAHAN

He'd better or he'll end up like Flaggerty.

STAPPENS

What happened to Flaggerty?

CLIVERSON

Where the hell've you been? He didn't bite it more than 38 hours ago, knocked off by Grumboltz.

HANSON

Grumboltz ... Hmmmmm....

Slowly knodding his head

STAPPENS

Oh yes, I remember. The poor idiot let loose some drab about a detail of Bijnt'techs ZX.B3 to Howards who happened to at that moment have his dick in the wrong fish tank ...

*the three others slowly look at STEPPENS in a
confused silence*

STEPPENS

... so to speak.

he clears his throat and coughs

Well, you know what I mean.

The others are still looking at him slightly confused...

MONAHAN

By the way, he has *his* coming at 14:20 tomorrow by yours truly, in that news stand he'd been using as that stupid front for the Bijndt TX operation ... Pathetic sucker. Box seats across the street at the bus station if you want to watch. It should be real nasty.

STEPPENS

No shit!!

*suddenly looking around discreetly and somewhat
nervously*

HANSON

Yea, what a loser.

*he lights up a cigarette, draws deeply then glances
again at STEPPENS*

MONAHAN

*sitting back with his feet crossed on the desk picking
up a letter opener and starts toying with it*

That's not all. There's been a rumor that he'd been leaking that swill for well over four years to what's his face over at Burk Industries. What's his name ...?

turning to STEPPENS, snapping his fingers while trying to remember then points the letter opener directly at STEPPENS's face

you know the one. He was bumped off last June for trying to smuggle RUBBER E-LOOPS to the Soviets back in '88. - Colbigts, that's his name!

That's it! That's right, what an asshole. Geeze, I would have done it my self. POW!

he says while miming with his finger firing a gun at STEPPENS then looking out the window chuckling

STEPPENS

discreetly wiping sweat off his brow

Yeah, he got what was coming ... I guess that sucker got what was coming ...

nervously clearing his throat while glancing at HANSON

MONAHAN

turning to STEPPENS putting down the letter opener and folding his arms

What's wrong, Steppens ... Something eating you?

STEPPENS

No! ... Why?!

MONAHAN

Hey, just asking.

then sarcastically

Sorry ...

while slowly sliding his hand into his jacket

STEPPENS

yelling at MONAHAN

Listen, shitstain, I hate your guts!
You've always made me sick with your
stupid disrespect for trees!!

*he quickly grabs the gun from his shoulder holster, and
shoots a round through MONAHAN's neck*

MONAHAN

through gurgling blood

Asshole ...!

*then slumps off his seat to the floor, leaving a gun he'd
reached for from in his jacket on the table*

HANSON

*stretching back in his seat yawning arms in the air then
rubbing the back of his neck*

*- All conversation is spoken in Russian with English
subtitles through the end of the scene*

Good shooting Steppov. Didn't think
you could do it.

then turning to CLIVERSON

Cliversonovitch call Banovski tell him
the trees are his. Lets get this lump
of shit out of here.

CLIVERSON

in a caricatured, sarcastic Russian accent

Da comradovitch

STEPPENS (now STEPPOV)

*standing up stretching his back then walks directly up
to the camera and smells the fish eye lens flower
slightly shaking the image*

Are these real?

THE VIDEO CUTS

SEQUENCE 21 INTERIOR DAY

DE VINCI MUSEUM. FILMED IN COLOR VIDEO

NARRATOR

leaning against a table

What happened to the rest of the works of Vortek Bijndt. Perhaps they, too may one day turn up like these fragments of films, and scraps of his drawings in some other obscure flea market ... Or perhaps they may be lost for ever. Thank you for joining us.

THE FILM ABRUPTLY ENDS

During the credits occasionally we see and hear the discreet 'tic' of a rubber band bouncing off the surface of the title page.

GALLERY SHOW

The film should be shown as a video within a gallery that exposes the works of Vortek Bijndt.