

Script: Olaf's Inefficient Exercise Programme

Foreground thinking: If you are watching this film on YouTube or the script from a laptop, note that your posture may be subject to improvement if you wish.

Background thinking: A team filmed me yesterday going about on a tandem. I did not know the Burnley Literary Festival was on, and I was given the booklet showing the time of the Smart Art Short Film Competition Registration, tomorrow at the library between 9.30 and 12.30. I do not do competitive games of any sort, it is against my religion. I only try, and frequently fail, to do cooperative ones. I have cobbled together a film script taken from the article 'Olaf Tatikson's Inefficient Exercise Programme' on www.jimhadams.org, in the Gnostics section. I have decided to put this film script less anomalously in the section 'Plays, novels and films'.

In this 'Plays, novels and films' section, all films and other story lines except one are inappropriate, requiring much more resources and intense development, together with large finance. There is a short script 'The Martian Ambassador' which I think requires even less resources than the one given here, but I am almost sure it must be filmed in Dublin.

My requirement, then, is to be serious and produce a seriously professional (funny) short. I have not directed even a short film before. There is the possibility that I might for some films with not hugely vast resources (The God of Football, The Missing Component).

My intuition when dealt with a technical difficulty is to escalate upwards. So if I cannot direct, I need to set up a film distribution company.

Anyway, we have our mind in the clouds and we shuffle about with difficulty with our feet on the ground. I do not think it is too difficult to get the film script which is offered here done properly by the team I saw today. I am frequently presented with the fact that I would dearly like cooperative assistance, but do not seem to have the negotiating ability or persona to get people working together on any project that I would like to implement.

I think it would be an utterly great idea if the very nice and approachable people could help me out in pursuing what I think is this desirable aim. There is a twofold advantage here. The first is that they would be producing, despite the short notice, a professionally designed short. Further, deluded as I am, I strongly think it would be enjoyed (that is the prime requirement) and even because of this (I am not interested) it would make money as a consequence. Secondly (you are not interested in this) it would help me understand better how to work cooperatively with people, and this will be necessary further in my life in plans not connected with films, to extend the wish in me to be useful to humankind other than entirely dwelling on my own self-interest.,

So you have an interesting choice. Do you want to be involved in producing a fine film, or is the main interest producing adverts for MacDonalds? The first is a path strewn with thorns that leads to eternal happiness, the second is one of great financial remuneration, followed by occupancy in Hell.

If it is possible to connect at all on this issue, then we need to perform at least one technical task. That is, I need to know who to contact as a principle intermediary so that some form of organisation and time schedule can be developed. I am a bit pushy, so tell me to slow down. I know this all needs to take time, we need to fit it in and adjust schedules, and I need to wait whilst you think it out and decide between yourselves what can be done.

If it takes a long time, I will be away and can come back. You can find my email address on my website. It is jim-adams@supanet.com. Note the apparently anomalous spelling.

Alternatively, there is something much simpler, you can say no. Please be honest on this. Not only am I used to being disappointed, knowing what is possible and not possible is helpful to me in developing my plans. So if you have to say no, please avoid Englishness and say it. It is helpful to me, and I would appreciate it.

Cast: **Presenter** woman about 30, possibly fitness coach

Olaf himself

Stephen tallish, fairly well built

Sonia Stephen's girlfriend

Obese man

Athletic man

Props: Pink medium size **T-shirt** with two lines: Me Tarzan/You Stephen.

Screen able to display stills (background photos).

Support for same.

Pointer to demonstrate items on screen.

Photo 1: Olaf in colour showing waist-up figure undressed, from side.

Photo 2: Olaf intermediate between colour and black and white with glum expression wearing a shirt. Superimposed on the photo is a large 'X' and underneath a series of numbers followed by 'Olaf Tatikson'.

Stylish paper designer **shopping bag**.

Check-out **bill**.

See-through deep red **woman's nightie**.

Box of **tampax**.

Scenes: **1** Obese man opening cake on high street bench.

2 Presenter in studio with screen in background.

3 Olaf with pink T-shirt above with Stephen and Sonia holding hands in street.

4 Camera shot of presenter in Xercise-4-Us in Burnley, moving from area of one large room, followed by rapid movement through corridor with hand-held camera following her, then camera shot of next room; a large number of people naturally in these areas (I hope they will not be paid!). Xercise-4-Us should be paid. If there is no standard way of doing this, a suitable charitable suggestion

from them might be appropriate.

- 5 Olaf walking about in imaged T-shirt and trunks in high street.
- 6 High street scene near Obese man on bench with cake and people walking about, including Stephen and Sonia holding hands.
- 7 Olaf in bathroom, shot from behind, whilst apparently he has a piss.
- 8 Presenter and Obese man in pub (Boot Inn?).
- 9 Presenter and Athletic man in same pub.
- 10 Olaf at home walking from the kitchen upstairs to the bedroom and back and then from the kitchen upstairs to the bathroom and back.
- 11 Stephen undressing in the bathroom. Sonia enters.

[**Scene 1.** Obese man sits on high street bench and opens up cake next to him]

[**Title on screen:** Olaf's Inefficient Exercise Programme. (silence)]

[**Scene 2.**

Olaf is old. He is not 169 years, and he is not even older.

For a number of years he has noted to others that his physique is akin to someone with pregnancy,

(**Pointer** to screen with **Photo 1** on it) but has been disappointed that nothing has come out. In fact, if that were the case, the gestation period would be so extraordinarily long that it could not be that of any animal on Earth, and he would be an alien.

He has been told in a medical test which was not for insanity that his weight is not unusual for his age.]

[**Scene 3.** Background voice of presenter. Act out of scene depicted in words.

Beating his chest like Tarzan in an assertion of animalian rage, he wishes to assert his intention to walk up and approach a possible mate with the words 'Me Tarzan, you Stephen' with some chance of success. This is part of his idea that grey can be sexy, it just has not been tried before.

(Stephen and Sonia holding hands walk towards Olaf and Sonia bumps him out of the way. Marcus falls backwards onto the cake on the bench)

Being now of the opinion]

[**Return to Scene 2.**

(**Photo 1** still on screen) that this extended protuberance was not due to pregnancy after all, he decided to join a Fitness Club. Although he does not like hitting people, he thought this was a good idea. He thought there might be an examination question asking you to explain what he had just said. I am sure he would be marked]

[**Scene 4.** Background voice of presenter.

down. It is not that few people understand his jokes. God does not understand his jokes. His escort round a vast interconnected system of caverns even greater than in the James Bond film Doctor No revealed bicycles so badly designed that being unable to move about, inefficient peddling made them very difficult to peddle at all, and a vast array of other incomprehensible equipment where people were similarly engaged in fruitless and unnecessary activity. An idea began to emerge.

The idea is of similar significance to the insight that if you fit a large T-shirt, you should]

[Return to Scene 2.

wear a medium, and the obvious

(**Pointer to Photo 2**) fact that men no longer wear shirts. The latter corresponds]

[Scene 5. Background voice of presenter.

to the idea he read in a newspaper 40 years ago, that the history of fashion is one of underwear moving to the surface. Conformity]

[Scene 6. Background voice of presenter.

has changed, but it still conforms to being conformity.

After considerable 5 minutes reflection,]

[Return to Scene 2.

he has come up with an exercise programme of Galactic Significance, if not wider. It is as enticing as Yoga, whose short spelling made it unnecessary for him to look up in a dictionary. These ideas]

[Scene 7. Background voice of presenter.

became crystallised after walking into the bathroom and the last drops disappeared into the bowl.

It is basically]

[Return to Scene 2.

this. After a lifetime's activity people become very efficient at what they do. They plan their activity so it takes less energy to do it.

Young people have learnt less, so they do tasks less efficiently. Note that, by and large, young people are slimmer than old people.

An observation might be that this is not entirely due to natural aging or advances of technology which makes physical work unnecessary whereas historically the same task would take much more physical effort, but that to become slim, we must adopt the habits and thinking of the young.

This idea is similar to his observation that he no longer has much to learn from people of his age, but he has a considerable amount to learn from people of age 25 or under. It is part of a more general observation that to learn something, the best way is to associate with]

[Scene 8.

(background voice of presenter) people who do it well. So if you want to reduce your weight you do not ask someone who is overweight, who will inform you of what food to eat, but someone who is slim.

(direct pre-prepared but improvised conversation between Obese person and the Presenter).]

[Scene 9.

(background conversation of presenter, conversation between Athletic person and Presenter silenced out)

If the latter enquires about your exercise routine and how you go about town in the day, you might tell him you take a bus to avoid going up a large hill to where you live. He might tell you to get off at the bottom and always walk up to the top. The conclusion is alarming to people in our culture who are taught that to do things well, the strategy is to avoid work.

He notes that exercise strategy is often like the idea that you must run up and down stairs 50 times each day. This is never attempted because it is so boring. The idea is to introduce inefficiency in our tasks during the day, so that we behave like we were a bad 19 year old. We perform everyday tasks deliberately with the idea that we behave so they maximise the exercise we do in performing them.]

[Scene 10. (background voice of presenter)

The technique is to put ourselves in the state of mind where we do not plan our activities. This means if we have bought a purchase (mime of Olaf taking out the check-out bill from a shopping bag, putting it firmly down and then removing with pleasure a woman's nightie. He carries this with him) on we want to put it in the bedroom, we take it from the kitchen, go up the stairs to the bedroom, put it (Olaf flings the woman's nightie on the bed) down, and then go back to the kitchen. We take the (mime of Olaf taking tampax from the shopping bag, scratching his hat in puzzlement, looking at the check-out bill, raising the tampax in the air to look at the instructions, taking off his glasses and in deep and long concentration looking further, then taking the tampax with him) box of tampons from it, go up the flight of stairs and turn in the other direction to the bedroom, and deposit the box of tampons there (mime of Olaf putting the tampax on top of a cupboard, then on top of the toilet, then on the sink, then on a plastic bag on the side, looking at a razor from it, raising his finger, moving to the first cupboard, opening the door to clearly display the toilet rolls inside, flinging the tampax in and closing the cupboard door). We then go from the bathroom down the stairs to the kitchen. The possibilities are endless, but you get]

[Return to Scene 2

the idea.

We are now behaving like a 19 year old who is slim. We have adopted his habits.

An invitation is to work this out for yourself.]

[Return to Scene 3 (Olaf, slimmer and fitter)

Do you mind if I hold hands too?

(Stephen decouples from Sonia and moves towards Olaf)

Of course.

(Stephen and Olaf walk off hand in hand. Sonia has a Vacant expression on her face)]

[**Credits** (accompanied by face of Sonia still with Vacant expression)].

[**Scene 11.** Stephen undresses in bathroom and sees a red nightie on the bathrail. He admires himself in the mirror with it in front of him and moves towards the bath. Sonia in swimwear enters, takes the red nightie, puts it on the bathchair, and pushes Stephen into the bath. She then throws herself into the bath with him.]