

IAN BREAKWELL'S CONTINUOUS DIARY

Channel 4 has commissioned a series of short pieces - varying in length from 5 to 11 minutes - based upon the best-known work of British artist Ian Breakwell, produced by Anna Ridley.

TRANSMISSION ON CHANNEL 4

21 programmes over 6 weeks - Tuesday 17 April to Saturday 26 May, 1984:  
Tuesdays, Wednesdays and Thursdays for 5 weeks starting 17 April  
and then, finally, 6 consecutive nights starting Monday 21 May

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WHAT HAPPENED IN "THE TWO CHAIRMAN" PUB ON THE 24TH OF APRIL?  
WHY DID THE WOMAN IN THE YELLOW DRESS ATTACK THE MAN WALKING BY?  
WHAT DID THE PRIEST SAY TO MRS O'DOCHERTY?

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Ian Breakwell's Continuous Diary started in 1965 and records the side events of daily life; seemingly unrelated events are locked together in Breakwell's mind in ways that can elude those of us who are less finely tuned to appreciate the humorous, bizarre and often bleak moments happening around us. Television offers immediacy and we have chosen a particular transmission period so that known, topical, events can be interwoven to bring a common experience alongside the personal view of Breakwell. Television techniques will be exploited to make the pieces unique to the medium and to amuse, entertain and provoke.

Meanwhile, the following extracts offer a taste:

**8 JUL 1973**            The 18.30 train from London to Plymouth.

In the dining car the fat businessman farts loudly and unexpectedly, and simultaneously by the side of the railway track, a racehorse falls down.

**14 MAR 1973**            London

At the traffic lights is an open-top Mercedes sports car with the engine running. A fashionably dressed young man sits behind the driving wheel, and by his side sits his fashionably dressed girlfriend. The traffic lights stay on red and the young man lights a king-size cigarette with one hand, smiles at the girl, and switches on the windscreen washers with a flick of a switch. Two jets of water arc into the air, over the top of the windscreen: one lands on his cigarette and the other in his girlfriend's lap.

**12 APR 1979**            Cardiff: The Butchers Arms. 10pm.

An Irishwoman is vehemently defending her country and denouncing British exploitation of the country's resources and labour. 'We were the greatest ship building country in Europe. Harland and Wolff, the finest shipyard there ever was. For Jesus Christsake, we built the Titanic!'

**9 FEB 1982**            Newport, Wales. The Indoor Market

Three brown doors: one labelled GENTLEMEN, one labelled LADIES, one labelled TROUT.



16 NOV 1983

London.

The Hellenik Kebab House, St. John  
Street. EC.1.

Two diners sit at a table eating spiced  
sausages beneath a television with  
picture but no sound. The man  
impales a sausage on his fork and  
puts it in his mouth, as does the  
child on the television screen  
above his head. The woman cuts a  
small portion of sausage and lifts  
it to her lips. Onscreen pink hands  
cram meat into a mincer which extrudes curling  
worms of mince. The woman chews  
appreciatively, her fork poised in  
mid-air. The man pours a glass of  
wine. Onscreen intestinal membrane  
is stretched over a nozzle. Minced  
meat squirts out of the nozzle into  
the membrane casing and forms a  
long sausage. The man and the  
woman eat the last sections of their  
sausages at the same time, raise their glasses  
together, dab their lips with their  
napkins simultaneously and  
smile contentedly at each other.

