

# The Materiality of an Archival Object: A Reading of Penny Eyles' Continuity Script for *Kes*



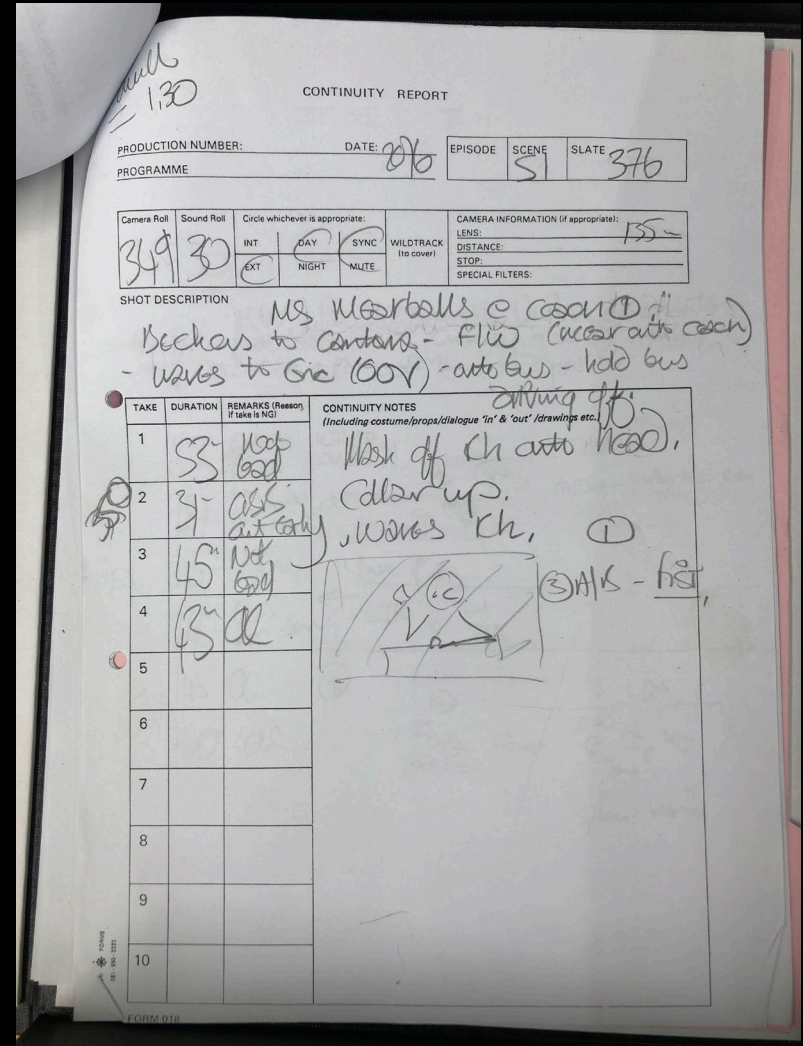
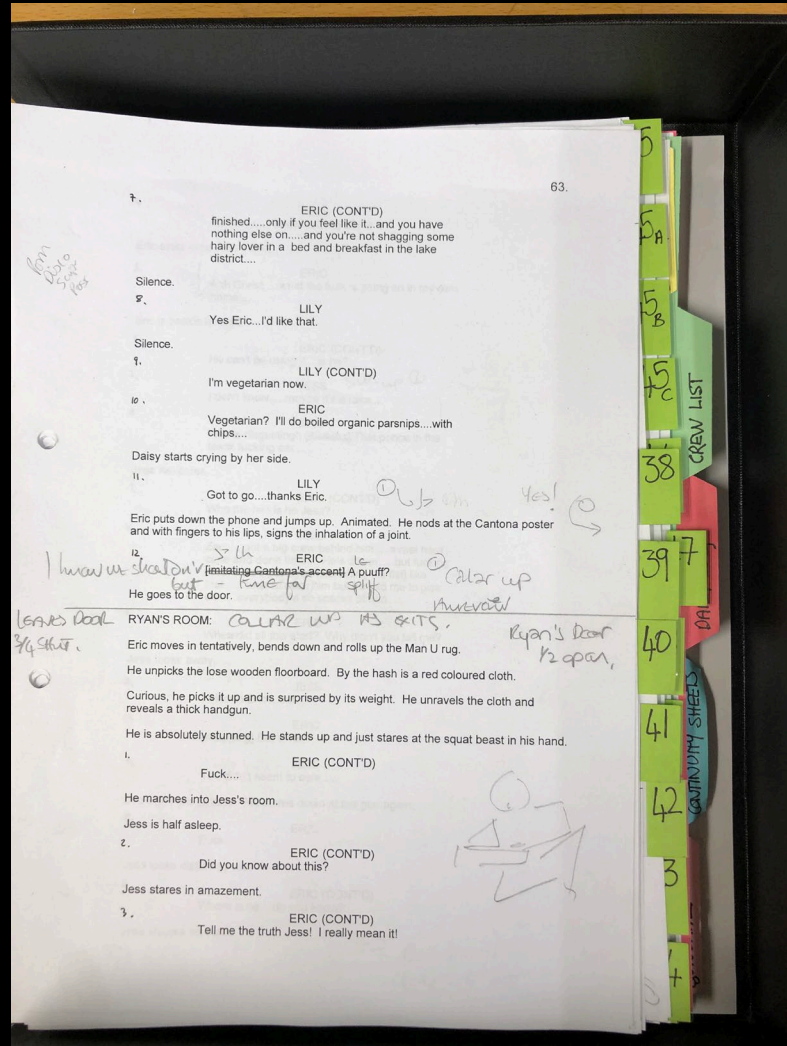
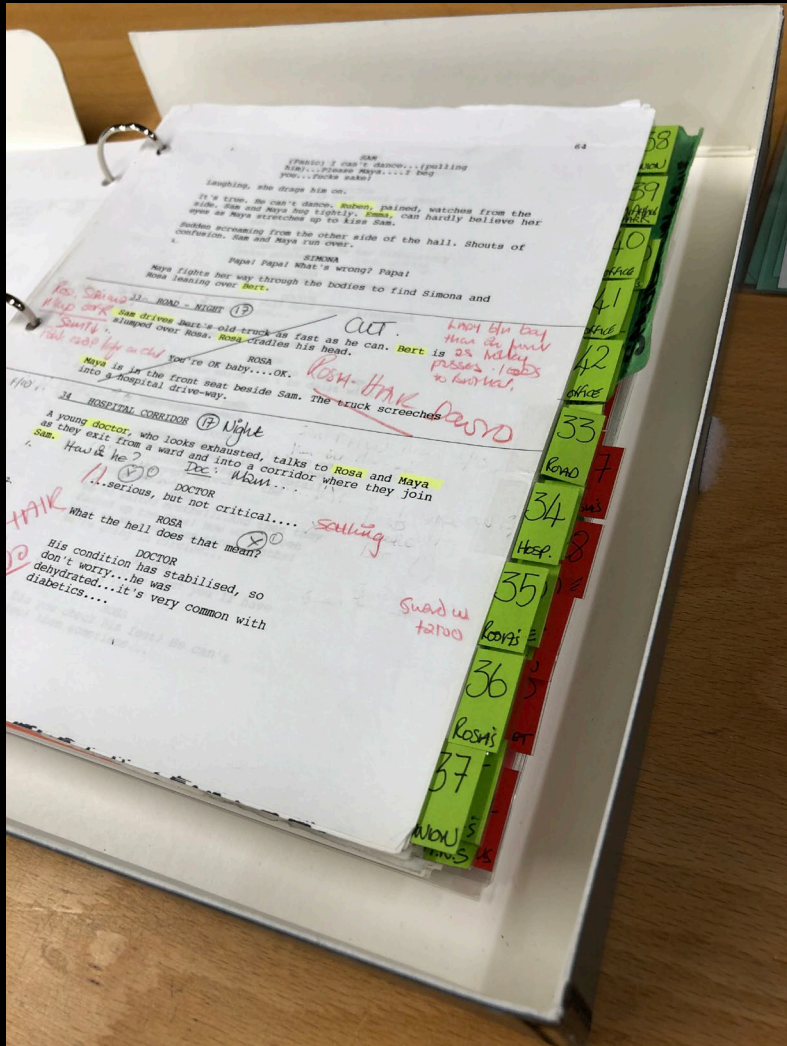
Wendy Russell  
Special Collections Archivist  
British Film Institute



*Indeed, continuity is a job that hinges on invisibility, noticed only if it is not done properly via continuity errors which render visible the processes of film-making that should ordinarily be invisible. It is thus very similar to the way that housework was conceptualised by feminists, as work that must be done but is noticed only in the breach rather than the observance.*

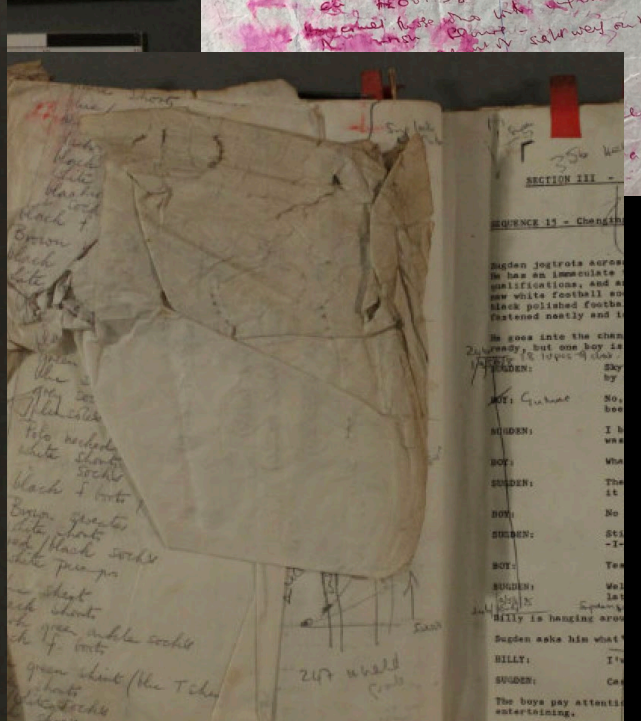
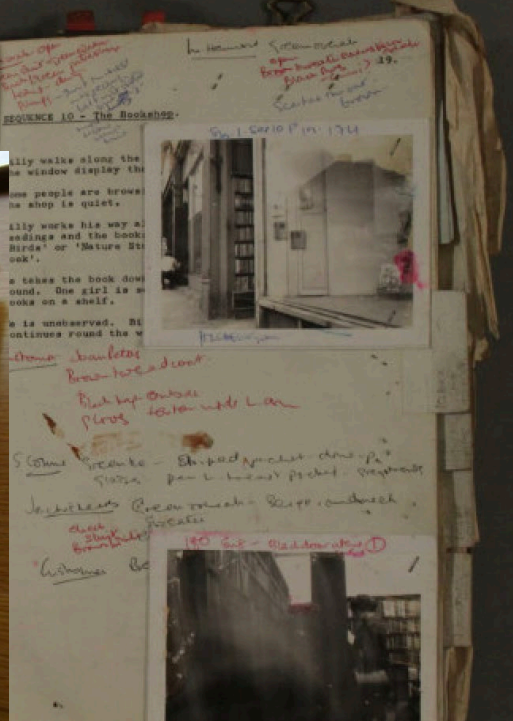
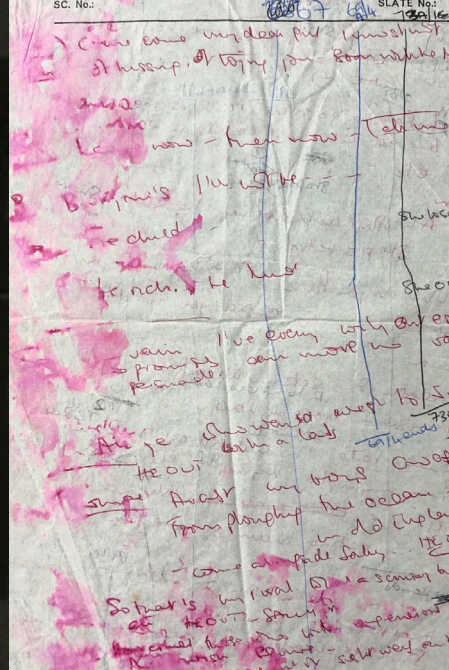
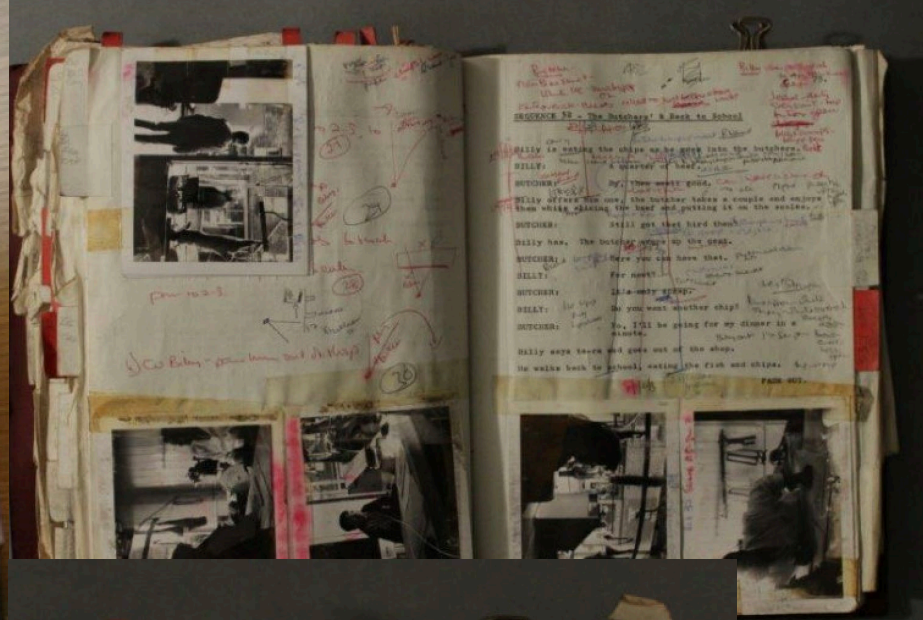
Melanie Williams, 'The Continuity Girl: Ice in the Middle of Fire', *Journal of British Cinema and Television* 10:3 (2013), p. 608.





Susanna Lenton's continuity script folder for *Bread and Roses*







Bena/b  
 Swapsider hood  
 auto overh  
 clock  
 Smar population  
 washes with  
 plain news

SEQUENCE 4 - The Paper Round.

S  
 H  
 0  
 1  
 7  
 2

Billy delivering the papers. He eats a square and flicks the wrapper through a gate.

A milk dray approaches up the hill. The dray takes a crate across the road. Billy lifts a bottle of juice and a carton of eggs and pops them in. He continues delivering the papers.

The milkman drives up to Billy, stops and comes down the garden path.

MILKMAN: How's it going then, your

BILLY: O, not so bad.

MILKMAN: You could do with some trolleys, it is better than walking, t

BILLY: Ar. Only just though. I can go faster on a kid's scooter

MILKMAN: You know what I always sa

BILLY: What?

MILKMAN: Third class riding's better than class walking any day.

The milkman drives on and stops again just as he takes a crate across the road. Billy drinks juice in large gulps, drops the bottle in a bucket at the back of the dray, and passes on up the hill.

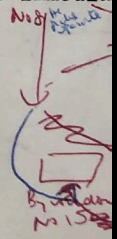
Billy reaches the lane at the top of Firs Hill, the city Road full of traffic, the estate b

Billy crouches down with his back against the wall, finds a Dandy in the bag, and turns immediately to Desperate Dan.

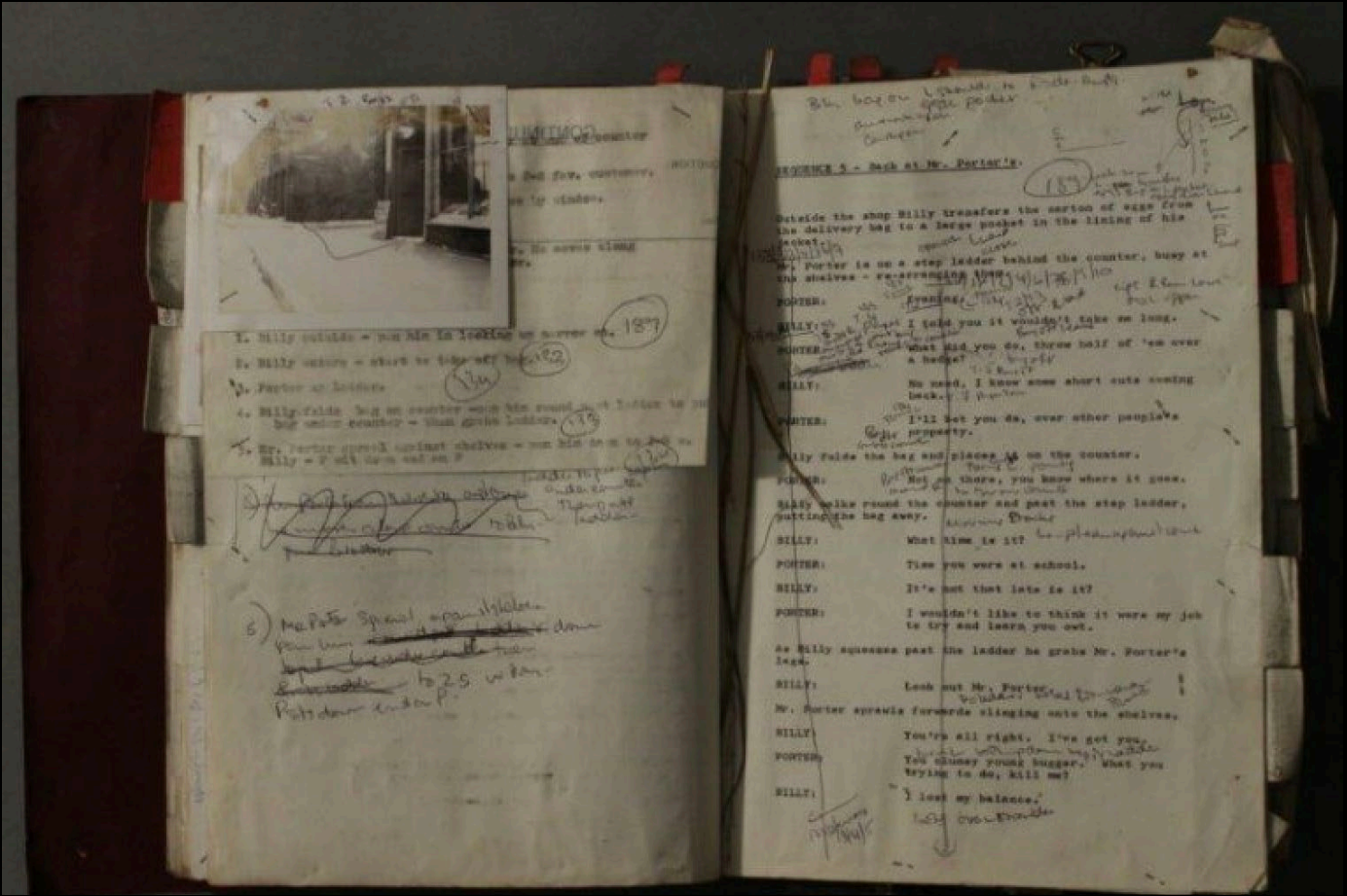
A Desperate Dan Story.

Sn 3 17 3 - wall

He saw a crate  
 3 bottles in front +  
 nearly full empty



Comp  
 with  
 down  
 up



1. Billy outside - see him in looking up corner at 157
2. Billy enters - start to take off bag at 162
3. Mr. Porter at ladder
4. Billy folds bag on counter with his hand - not ladder to go bag under counter - then goes ladder
5. Mr. Porter speaks against shelves - see him in bag on Billy - 2 out door and on 2

5) Mr. Porter speak again - Billy  
 You can see the wall with  
 shelves to 2.5. w. 2.5  
 Put down under P.

SEQUENCE 5 - Back at Mr. Porter's.

Outside the shop Billy transfers the carton of eggs from the delivery bag to a large pocket in the lining of his jacket.

Mr. Porter is on a step ladder behind the counter, busy at the shelves - rearranging them.

PORTER: I told you it wouldn't take so long.

BILLY: What did you do, throw half of 'em over a hedge?

PORTER: No need, I know some short cuts saving back.

BILLY: I'll let you do, over other people's property.

PORTER: Well, as there, you know where it goes.

BILLY: Well, round the counter and past the step ladder, putting the bag away.

PORTER: What time is it?

BILLY: It's not that late is it?

PORTER: I wouldn't like to think it were my job to try and learn you out.

As Billy squeezes past the ladder he grabs Mr. Porter's leg.

BILLY: Look out Mr. Porter, you're sprainin' forwards slinging onto the shelves.

PORTER: You're all right. I've got you. You clumsy young bugger, what you trying to do, kill me?

BILLY: I lost my balance.



CONTINUITY REPORT

PRODUCTION: *Thomas that*

SET: *no tape*

SC. No.:

*Thomas that  
one for her  
Bun and that  
Dunk...  
Baze  
to shot - 1974*

DATE:

SET-UP:

SLATE No.:

*So. Car-  
w/ear  
hoopie  
black-rend  
Peg-study  
Lise and  
one  
Belshimee*

*... can come my dear P... must be denied  
at missip, at topy for ...*

*... now - then now - Tell me now*

*... the child*

*... he rich, he had*

*... I've every with out ...  
... can move to ...*

*... she wants to ...  
... both a lady ...*

*... from ploughing the ocean  
... in do the law ...*

*... So that is ...  
... the out - ...*

*... welcome - ...  
... back ...*

I



PAN R Post house





Penny, inappropriately dressed, with typewriter and other necessities on location in Yorkshire filming *Kes* (Ken Loach, 1969).





Penny carrying her continuity script for  
*That Summer* (Harley Cokeliss, 1979)



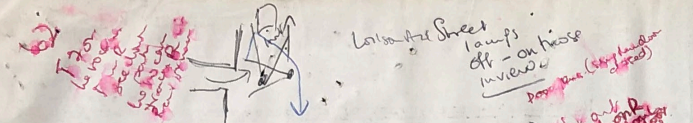


shot of this sequence is of the bird in silence.

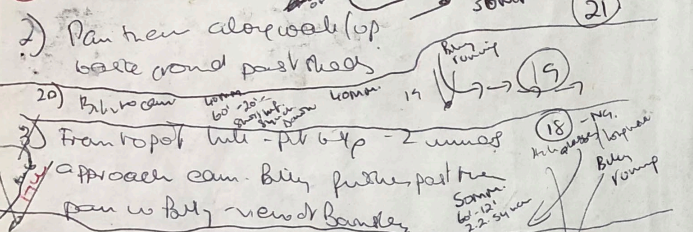
423/12

4 - she'll be right then tomorrow  
can't I → own  
F W U by h

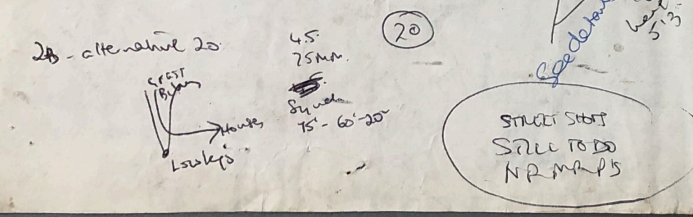
5) 1 h y c d h  
1) 1 h y c d h  
6) Shakespears.  
1) 1 h y c d h  
- n → me a mark etc  
c h - he po  
r kapher...



1) He out of door at back - pan him  
to escape - see sheds etc -  
he goes out - he comes out  
of him road as he vaults  
over wall.



2) Pan then diagonally up  
back road past sheds  
20) Approach cam. Billy pulls past the  
pan in Billy - view of garden  
21) Pan follows two girls hidden  
behind fence  
22) Track in Billy along pavement -  
he goes h-l. - cam  
from cam car, on off door Rd



smupp - under the mesh  
Mines... wash - colour - down  
Billey... wash - colour - down  
Both carry plastic white  
check notes  
Billey... wash - colour - down  
Billey... wash - colour - down  
Billey... wash - colour - down

SEQUENCE 2 - Billy goes to the Newsagent's  
134 addition  
He runs out to the garage, goes in, there is banging  
about, he emerges swearing and kicking a can, vaults  
over the front wall and races up the avenue.

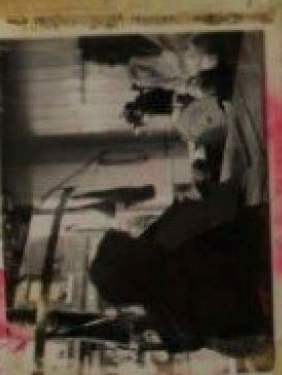
Billy running through the estate: it is still getting  
light. Two miners pass him, coming off the night shift.  
The gate of the recreation ground is locked. Billy  
climbs over the wire fence, runs across the wire fence  
onto the City Road. There is not a lot of traffic -  
one or two buses etc. He reaches Mr. Porter's shop.



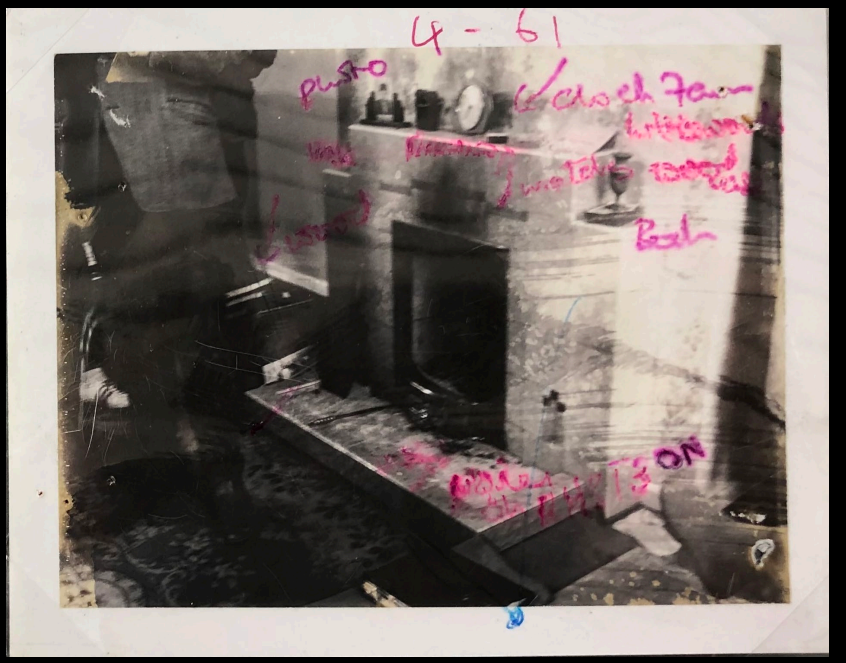




Handwritten notes in red ink, including circled numbers 27, 28, and 29, and various scribbles and arrows.



SCENE 32 - The Butcher's & Back to School  
BILLY is eating the chips as he goes into the butcher's.  
BILLY: A quarter of beef.  
BUTCHER: By, they smell good.  
BILLY offers him one, the butcher takes a couple and enjoys them while eating the beef and putting it on the scales.  
BUTCHER: Still got that bird then?  
BILLY has. The butcher says up the deal.  
BUTCHER: Here you can have that.  
BILLY: For meat?  
BUTCHER: It's only a chip.  
BILLY: Do you want another chip?  
BUTCHER: No, I'll be going for my dinner in a minute.  
BILLY says thank and goes out of the shop.  
He walks back to school, eating the fish and chips.

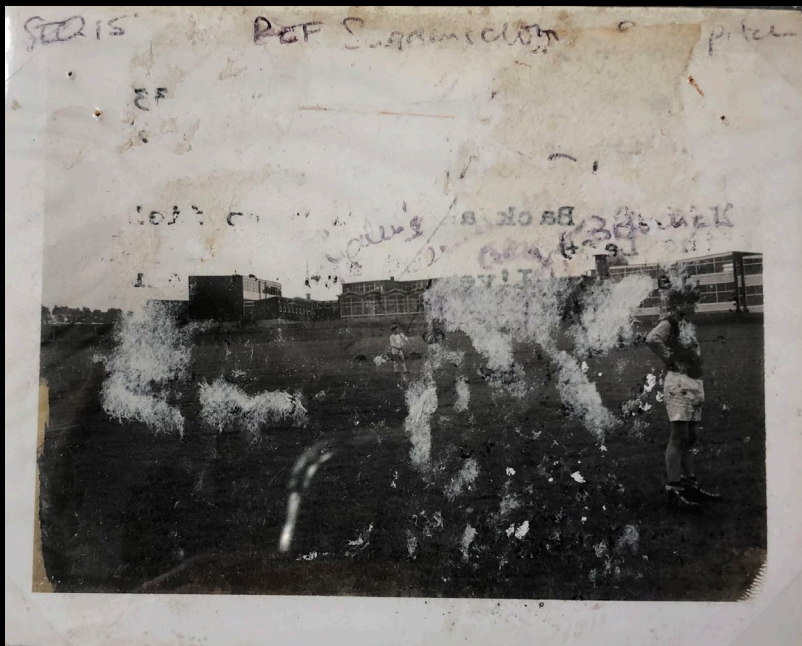




230 T-4 - pos - cam top



33a



SEC 15

REF Sugden

pitch

23

Back B

Player  
Glasses  
Blue shirt  
Brown shorts  
Black  
Black box  
Black pump

269/12

The ball is retrieved by the [unclear] and kicked up field.

BILLY: Lad Look at the [unclear] to keep this dirt

Lad  
L no  
Billy  
Pump

The ball comes down towards the Left Back who boots it  
field regardless. Sugden should [unclear] it to i [unclear] s [unclear] o  
touch.

1ST BOY: He should have caught that easy.

2ND BOY: He's like a chuffing cart horse.

1ST BOY: Look at him, he's knackered.

Sugden calls to the Left Back.

273

SUGDEN: Come on lad! Find a man with this ball  
don't just kick it anywhere.



01-935 3920.  
TEL. 01-935 6277.

1<sup>A</sup> UPPER WIMPOLE STREET,  
W. 1.

July 1968.

Miss Penelope Eyles.

To

Theodore T. Schofield

F.D.S., M.R.C.S. (ENG.), L.R.C.P. (LOND.)

For Professional Services

£ 2 . 12 . 6 to date

With Compliments



REMEMBER

TO USE THE

POSTCODE



Miss Penelope Eyles,

~~Fanglwood~~ Flat 1

77 Kensington Spa.  
Gdns. Sq.

~~Hayhurst,~~

London. W.2.

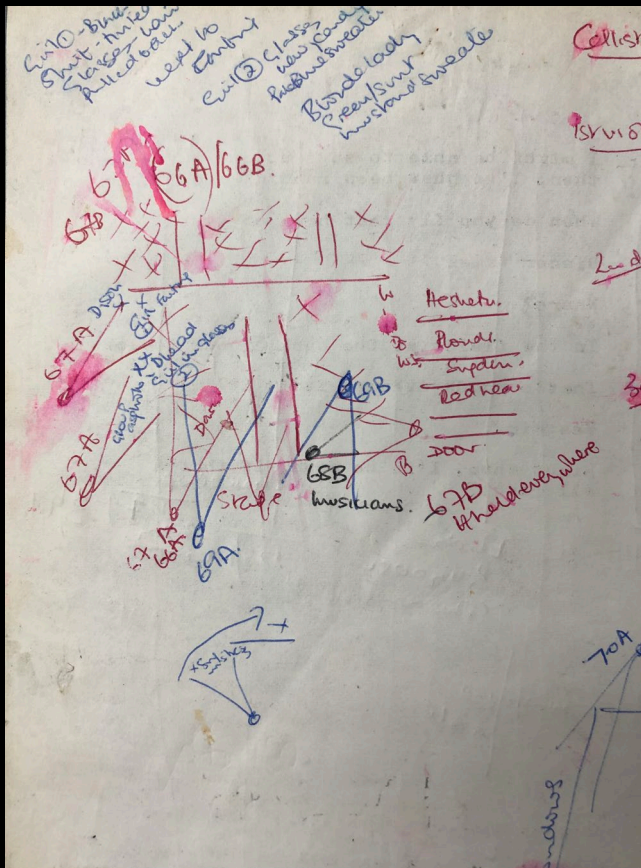
~~High Wycombe,~~

~~Burke.~~







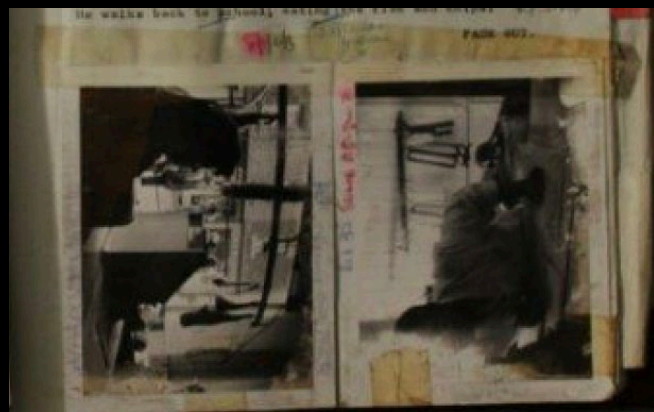
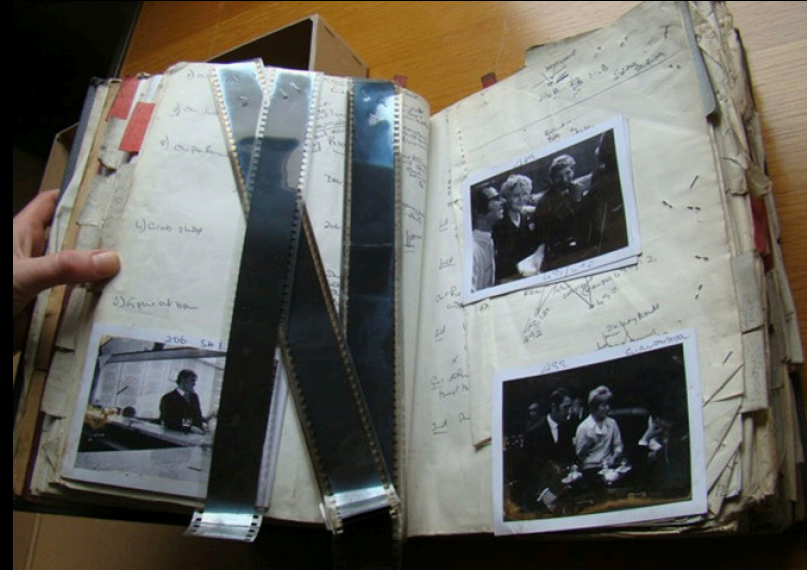


**CONTINUITY REPORT**

PRODUCTION: \_\_\_\_\_ DATE: \_\_\_\_\_  
 SET: \_\_\_\_\_ SET-UP: \_\_\_\_\_  
 SC. No.: \_\_\_\_\_ SLATE No.: \_\_\_\_\_

**FOOTBALL SHOTS**

18. On Sugden - penning him down field (RESHOOT FROM WHEN HE HURT)
19. On left back as he kicks it up field - pen to 2-S with Billy - chat - pen with left back as he kicks ball up field again.
20. On Sugden elbowing his way past others - ball goes out of play eluding them both.
21. 2 boys coming to cam waiting for throw to.
22. As 20 - S breathless call out.
23. On 2 boys struggling for ball - it is kicked into Spurs penalty area - by scuffle - shouts of foul - Sugden appears - awaits penalty - protest - threat from Sugden. Who'll take it - I will - he puts ball on spot.
24. From behind goal he scores.
25. His arm raised - he runs back to centre circle - pen on long lens - he then encourages his team & ball is kicked off.
26. Billy swinging on goal posts - one or 2 others stop and watching - Billy like an ape.
27. MS sugden run up.
28. MCU Billy swings - then lands - salutes to applause.
29. Starting close - follow progress of ball - goal mouth - struggle near Billy.
30. From below goalmouth - ball is kicked at Billy - it bounces off him into goal - hold on Billy.
31. Ball passed to player - well off side (Cam in good pos to show this - he scores)
32. Others protesting to S - he awards goal and blows whistle.
33. Start close on dog - pen it to ball - S. Tries to shoo it away - calls to Billy.
34. On Billy approach to group - chat - Billy leads it away - hold on S. - game restarts.
35. Ball kicked towards Billy - he kicks it back - stubs his toe - limps across & chat with other boy.
36. On s 'next goal's winner'
37. As 35 Billy says he let next one in.





Penny with script, pencil, stopwatch, and Polaroid camera

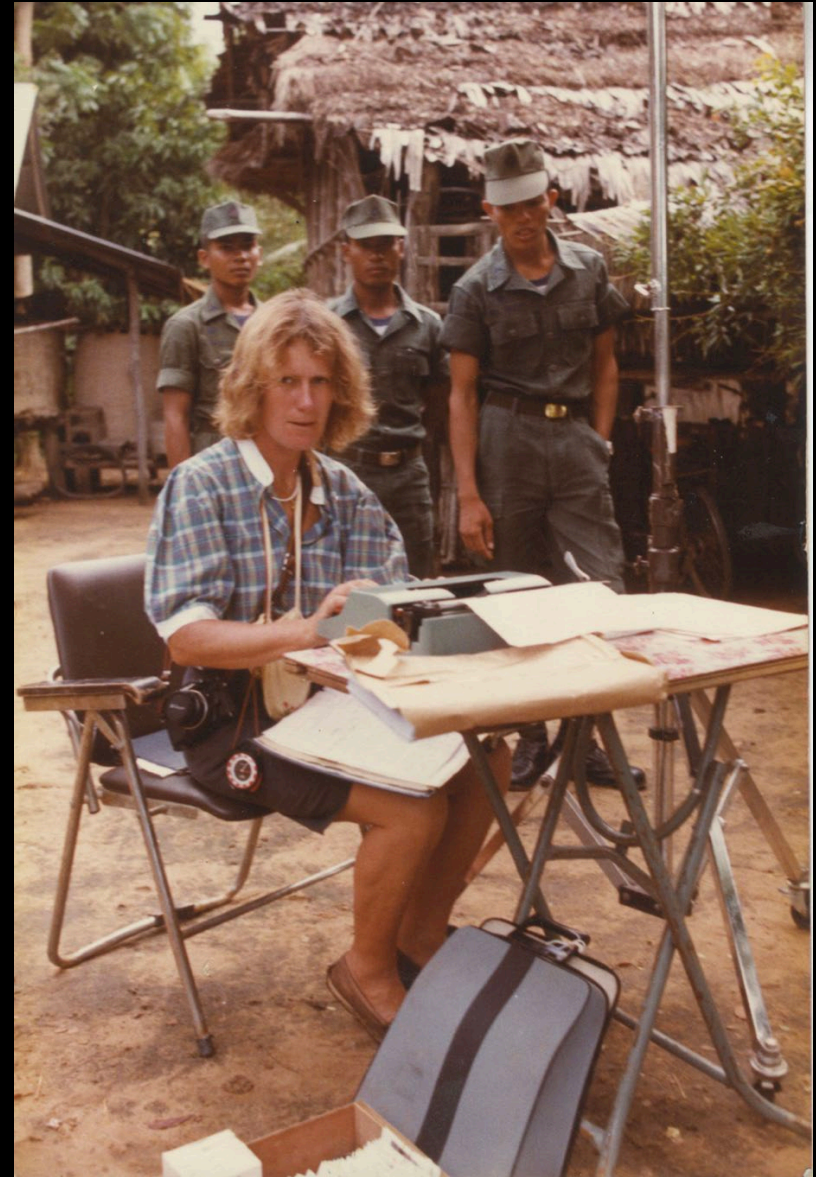




Penny on location in Thailand, for *The Killing Fields* (Roland Joffé, 1984) laden with her tools.









Penny on location in Russia, pulling a sled with all her equipment. *Orlando* (Sally Potter, 1992).



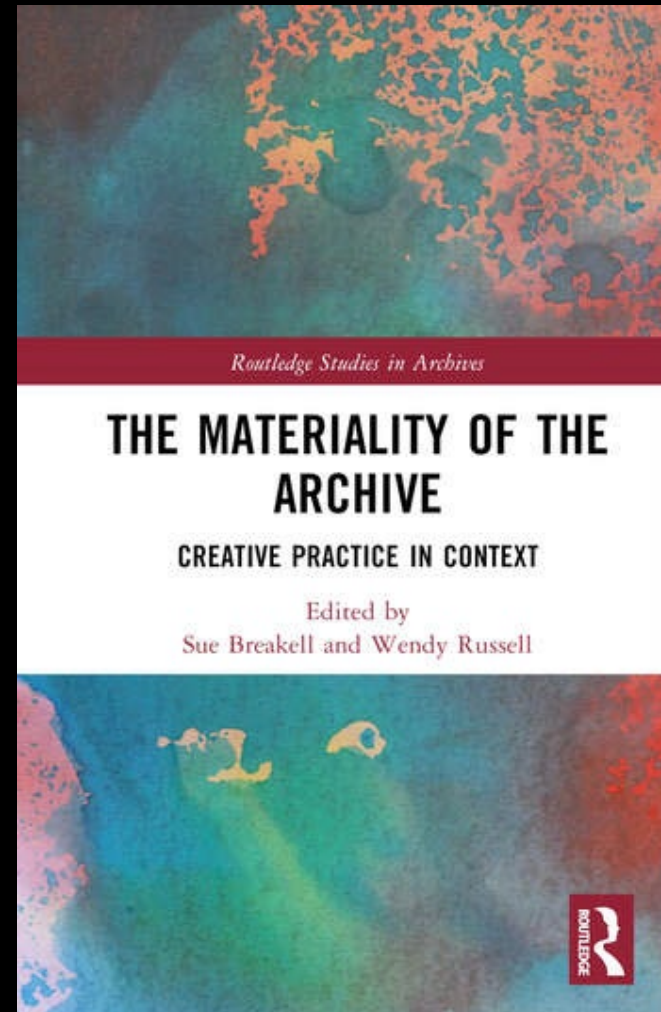


<input type="checkbox"/> <b>Reference</b>	KCL-6-3-5-2
<b>Title</b>	Continuity Script
<b>Creator</b>	<a href="#">Penny Eyles</a>
<b>Date</b>	1968
<b>Date from</b>	1968
<b>Date to</b>	1968
<b>Scope and Content</b>	<p>Continuity script folder for 'Kes' created and used by script supervisor, Penny Eyles. The script is heavily annotated with notes on continuity, mostly in longhand but with some shorthand in places. At the front of the script [originally in the script folder] are loose pages of script, continuity reports, schedules, a call sheet, notes, annotated shooting schedules with details of cast, scene and shooting date. The loose pages have been paginated in pen. In addition, there are several short strips of 35mm acetate film and many Polaroid photographs were stapled and sellotaped onto both the recto and the verso of the pages, mostly monochrome, but some in colour also. The front of the script has various loose pages, and also includes a dental receipt for July 1968.</p> <p>The script is organised by tabs on the edges of the page to indicate location, for ease of access during the shoot. Notes are varied, ranging from position of cast, costumes, camera angles and shots, slate numbers, and some indecipherable notes.</p> <p>The structure and condition of the script is evidence of working conditions on set as well as the labour undertaken by Eyles. Notes are rushed, and Polaroids have not been added with delicacy, but rather as a quick reference for Eyles. Many Polaroids had rust from the staples, and residue from deteriorating Sellotape. The Polaroids are not fully saturated in places, with some fading, as well as having damage from the surface touching the paper or other Polaroids, evidence of being placed together or added to the script before the time needed to develop properly.</p> <p>Script pages and some Polaroids have evidence of water droplets, likely rain, and the script had various bit of long grass in the pages, again indicating something of the working and environmental conditions on location in Yorkshire.</p> <p>The structure and condition of the script folder meant the item as it was could not be accessed. The pages were under heavy strain from the attached Polaroids, with rust and ageing Sellotape, several strips of films were awkwardly stapled in, with their ends protruding, many pages were attached roughly, with various creases, some badly creased and delicate, and the script as a whole was very dirty, both from working on set and on location, as well as from improper storage over time. Much of the written and material evidence was covered by attached/stapled on pages and Polaroids, and some pages and photographs were stuck together in places. The meant the item had to undergo conservation work and the script has been rehoused to make it accessible. Evidence of the script's construction and condition before conservation treatment has been maintained with digital photographs.</p> <p>The original cover has been kept, which has some contact numbers and a brief hand-written schedule.</p>
<b>Extent</b>	2 boxes and 1 loose item (originally 1 folder)
<b>System of arrangement</b>	The item has undergone necessary preservation work which has split the script folder into two boxes. The work is fully reversible, and all context has been maintained. See scope and content for further details.
<b>Person</b>	<a href="#">Penny Eyles</a>
<b>Related Film /</b>	<a href="#">Penny Eyles Collection</a>



# THANK YOU

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With thanks to Ioannis Vasallos, Conservator, Photographs and Paper/Archives at The National Archives, for his conservation work on the script, as well as for some of the images taken of the script pre-conservation. And to the brilliant Penny Eyles for sharing some of her time and her personal photographs with me.