The Materiality of an Archival Object: A Reading of Penny Eyles’ Continuity Script for Kes

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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.

Susanna Lenton’s continuity script folder for *Bread and Roses*
CONTINUITY REPORT

PRODUCTION

SET

SC NO.

DATE

SET UP

PLATE NO.

I can't come any later for appointment he says.
I need to be there by 7.30.

I'm not sure if I can make it.

I'll try to be there.

I'll call you later.

He's busy.

He's got a lot to do.

I'll try to make it.

I'll call you.

I can't make it.

I'll try to make it.

I'll call you later.

I'll call you.

I can't make it.

I'll try to make it.

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I'll try to make it.

I'll call you later.

I'll call you.
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.

- Shall be right team tomorrow.

5. I love....

6. I saw her.

1. I see.

8. I gave her.

9. I was a mad call.

10. I'm her.

SEQUENCE 2 - Billy goes to the Meggents' 16W.

He runs out of the garage, goes in, there is hanging lamp, he emerges sweeping and walks down, runs over the front wall and races up the avenue.

Billy running through the estate; it is still getting light. Two minutes past 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.
The ball is retrieved by the 3rd kicked up field.

BILLY: Look at this now, to keep this dirt on an' all o' that.

The ball comes down towards the left post who boots it in the field regardless. Sugden should not touch it, but he does.

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.

SUGDEN: Come on lad! Find a man with this ball don't just kick it anywhere.
1st UPPER WIMPOL STREET  
W. I.  
July 1968.

Mrs Penelope Eyres

To
Theodore F. Schofield  
F.D.S, M.R.C.S., I.E., L.R.C.P., L.O.M.
For Professional Services

£ 2.12.6 to date

With Compliments

Mrs Penelope Eyres

Flat 77
Holland Court
High Wycombe
Bucks
CONTINUITY REPORT

PRODUCTION:

SET:

SC. NO.

FOOTBALL SHOT

20. On rugby - running into own goal (ENEM) from
    your in field.

21. On rug - run to end of goal - run to end of goal -
    run to end of goal - run to end of goal.

22. On rugby - turning into own goal - run to end of goal -
    run to end of goal.

23. On rugby - running into own goal (ENEM) from
    your in field.

24. On rugby - running into own goal - run to end of goal -
    run to end of goal.

25. On rugby - running into own goal - run to end of goal -
    run to end of goal.

26. On rugby - running into own goal - run to end of goal -
    run to end of goal.

27. On rugby - running into own goal - run to end of goal -
    run to end of goal.

28. On rugby - running into own goal - run to end of goal -
    run to end of goal.

29. On rugby - running into own goal - run to end of goal -
    run to end of goal.

30. On rugby - running into own goal - run to end of goal -
    run to end of goal.

31. On rugby - running into own goal - run to end of goal -
    run to end of goal.

32. On rugby - running into own goal - run to end of goal -
    run to end of goal.

33. On rugby - running into own goal - run to end of goal -
    run to end of goal.

34. On rugby - running into own goal - run to end of goal -
    run to end of goal.

35. On rugby - running into own goal - run to end of goal -
    run to end of goal.

36. On rugby - running into own goal - run to end of goal -
    run to end of goal.

37. On rugby - running into own goal - run to end of goal -
    run to end of goal.
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).
<table>
<thead>
<tr>
<th>Reference</th>
<th>KCL-6-3-5-2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Title</td>
<td>Continuity Script</td>
</tr>
<tr>
<td>Creator</td>
<td>Penny Eyles</td>
</tr>
<tr>
<td>Date</td>
<td>1968</td>
</tr>
<tr>
<td>Date from</td>
<td>1968</td>
</tr>
<tr>
<td>Date to</td>
<td>1968</td>
</tr>
<tr>
<td>Scope and Content</td>
<td>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. 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. 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. 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. 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. The original cover has been kept, which has some contact numbers and a brief hand-written schedule.</td>
</tr>
<tr>
<td>Extent</td>
<td>2 boxes and 1 loose item (originally 1 folder)</td>
</tr>
<tr>
<td>System of arrangement</td>
<td>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.</td>
</tr>
<tr>
<td>Person</td>
<td>Penny Eyles</td>
</tr>
<tr>
<td>Related Film / Collection</td>
<td>Penny Eyles Collection</td>
</tr>
</tbody>
</table>
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.