

STYLE TRIBES
POST-PRODUCTION SCRIPT

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TIME CODE	DIALOGUE	PICTURE	MUSIC
10:00:02 -		MONTAGE BEGINS	<i>MUSIC BEGINS</i>
10:00:03-	“British fashion...British fashion...green wellies and Barbour jackets...Classical look...Designers and..fashion students...“multicultural...big Y fronts..tradition...supermodels...Marks and Spencer...Henry Woolf...frilly ...spandex stuff...English suits..Galliano..high heels that you can’t walk in...Spice Girls...the Union Jack....Alexander McQueen..Ralph Lauren..Naomi Campbell..the flavour of the month...”	MONTAGE ENDS fade to black	
-10:02:28			
-10:02:28			<i>MUSIC ENDS</i>
10:00:29-	<i>RADIO EXCERPT BEGINS</i> “Well during the next few months, Britain’s top designers will be preparing for London Fashion Week and one of the rising stars is Anthony Symonds. He’s a graduate from St. Martins, he’s designed for Paul Smith, Galliano, Moschino and he’s recently launched his own womenswear label. He’s quickly become renown for his understated elegance, superior quality, definitely one to watch	EXT. Dusky yellow Skyline - tv aerials	
-10:00:50		EXT. Cloudy sky - buildings INT. Anthony’s flat	
10:00:52-	<i>ANTHONY SYMONDS</i> “I mean I think I deserve to make it. I think I’m pretty good at what I do. But you know..since when has being good at what you do been enough?	INT. Anthony’s flat Simon walking around	
10:01:06-			<i>MUSIC BEGINS</i>
10:01:11-	“Fashion is a strange world. I think people have a fantasy that a lot of fashion designers sit around you know sketching frocks all day. I sketch	CU: Crumpled paper on floor CU pencil sketching on	

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more as a discipline than anything else. I don't sketch because it's how I work, I didn't use to draw at all. I don't think there's anything theoretical about what I do.

paper
MS: Anthony at desk

You know what you see is what you get. It's a nice dress.

-10:02:02

You know I can almost flick through the collection in my mind.

CU: sketches/model walking
in red dress - dissolves

10:02:19 - 10:02:24:

CAPTION:

'anthony symonds
fashion designer'

10:02:38- "There's about 3 months to the show now and I haven't done anything. ..
...What I have to do now is get all the fabrics together. I suddenly thought
this is it...tartan is the answer...
...You know these Scottish fabrics are really hot. I mean I know they're
going to be hot. Basically I've designed my own tartan and re-coloured it,
-10:03:20 it's gone up to Scotland and is being made now."

INT: Anthony at home
EXT. MCU Anthony
walking down street

CU: Tartan fabrics
CU: Machines

-10:03:21

MUSIC ENDS

10:03:25- *TOMMY CAIRNS*
"At one time, I mean the mills in Hyde were thriving, but I mean its just a
gradually shrinking industry now. I suppose I've been at it for 40, 40 odds
years so it's just, just a way of life...
...It could be anything from 10 garments to 200, 300 garments, but I mean
supposing it was even 4 or 6 garments, I mean we still take the orders where

CU: Yarn machines in
factory

10:03:40-10:03:43

CAPTION

'tommy cairns
frame worker'

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-10:04:06 the big firms, I mean they wouldn't be interested in making 1s, and 2s and 3s and 4s the whole time.”
CU: Tommy at work

10:04:10- *ANTHONY SYMONDS*
“You know some of these mills are still using looms from you know the industrial revolution virtually and things, and they have a very specific way about them these fabrics, they're much more dense, they're much more thick you know when you see an old fridge or something you think god they don't make them like that anymore, it's like a tank, you know British fabrics are like that in terms of their quality”
INT. Factory
Various shots of fabrics going through machines, people at work

-10:04:38

10:04:41- *FEMALE TARTAN WORKER*
“You could never get a machine to do what we do, its impossible. We check the back and face for faults and any faults we find we mark with a thread and then we go back and repair them by hand. When we've finished, you cannot see there has been a fault”
WS - factory
5 factory women workers
10:04:45-10:45:48
CAPTION: 'quality control team
Lochcarron'
Women at work

-10:05:05

10:05:06- *ANTHONY SYMONDS*
“They're absolutely perfect. More perfect than any consumer would need them to be.
CU: Tartan Fabric

-10:05:13

10:05:14- *SCOTTISH TARTAN WORKER/ANTHONY SYMONDS IN CONVERSATION*
“Is it for shawls?...no, no, it's no headsquares. This is tablecloths or travel rugs...”
MS- Female worker assessing tartan

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“...it’s actually for garments. I’m going to use it for a skirt...”

-10:05:36 “...With fringes?! Well yes. I suppose Well I could, I suppose if you’ve got the fringes yes, you’ve got a dress...”

10:05:37- *TOMMY CAIRNS*

CU- Tommy

“When you’re making the garment I mean you just never think of what it’s going to end up in. We was up at a charity do up there at Christmas and all the models were on the catwalk and it was absolutely fantastic just to actually see the garments the garments that he’d made and it was like gee whizz did I make them you know, I mean it’s absolutely fascinating plus the models had got them on and I mean that’s...” (laughs)

MS- Tommy at work

CU – Tommy to camera

-10:06:06

Tommy at work

10:06:20- *FEMALE TARTAN WORKER*

WS - Female workers

-10:06:30

“We’re ordinary people. You dinnae see ordinary people going about in the stuff that you see going through the catwalk, no no no no” (laughing)

holding fabric

10:06:35- *ANTHONY SYMONDS*

EXT. - Track behind

-10:06:50

“Savile Row is a street in London where all the traditional bespoke tailors are...basically they make made to measure suits for people and no-one, nowhere else in the world does the same as Savile Row”

Anthony down Savile Row

10:06:53-

MUSIC BEGINS

10:06:58- *ANGUS CUNDEY*

INT. Poole & Co. Tailors

“The story of Savile Row revolves around our company, and one of our first customers was Napoleon Bonaparte of France. And in here we have a copy of a cheque signed by Charles Dickens. to the value of £15 and that probably at that time represents 2 suits which in fact was a lot more in comparison to

CU - Angus Cundey

10:07:29-10:07:33

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-10:07:30	the price that we charge today.”	CAPTION – ‘angus cundey henry poole & co.’	
10:07:32-	“1 and three eighths left, eight and half cross back, 31 full length.....”	CU - measuring up man	
	“...I think one of the reasons that Savile Row has survived all these years is that we’re on the doorstep of still the best fabric in the world...”		
	“...17 and a half..”		
	“...and in addition you’ve got wonderful tweeds come in from the lowlands and highlands of Scotland that when you hear people saying “they don’t make it like they did in the old days” that is rubbish, we’re making much finer clothes today, better fitting clothes than in Queen Victoria’s time. The materials have changed and to a certain extent so has the way we make it because lightweight material you have to be more of an engineer than a sort of artist. I understand that Alexander McQueen started in Savile Row, in fact in the firm opposite to us here.	CU - tweeds/fabrics CU - Angus Cundey CU - Tailor at work MS – Angus Cundey	
10:09:22	I’m pleased to say that we have a third of our workforce now is under, what... 35, which augurs well for the future.”	Models in Alexander McQueen show	
-10:09:28			<i>MUSIC ENDS</i>
10:09:32-	<i>ANTHONY SYMONDS</i>	MS-Anthony walking down street	
10:09:35-	“Street fashion. You know the street is the place where all that stuff lives... ...I think the most interesting thing that happens off the streets is what the designers reinterpreting them”	Various shots of Portobello	<i>MUSIC BEGINS</i>

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street market

10:10:01- Interviewees

Vox pops from Portobello
Market

“Street fashion is good for the individual because you can dress how you want to...”

“...Everybody seems to jump on the bandwagon you know, if something is popular, it’s like everybody wants to do the same thing...”

“...You get a lot of characters around here who don’t conform to any one particular dress sense, just say “I’m going to wear this today and I don’t care what someone says or I don’t care if anyone looks at me because I’m going to be an individual, like me... “

“...You get all sorts of strange people pass by...”

“...A lot of people come to Portobello because they find something unusual...”

“...Most of the people you have on the markets are not even British, so they bring in influences from all over the world...”

“...It’s designer wear, not high street...”

“...Most of my pieces are one-offs. You won’t find a repeat you know. I mean repeating a pattern like that is near impossible...”

“...This is quite groovy, gold crushed velvet...”

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-10:11:21 “...Yeah this jacket here, I made them last week...”
“...it goes something like this...around your neck...”

10:11:26- *ANTHONY SYMONDS* Anthony walking down street
“If you like young kids on the street were buying these very old traditional French luxury goods brands like Louis Vuitton and things like that which is kind of a way of buying into a lifestyle that’s completely denied to them because they are marginalised. It’s like a weird political act. It’s a way of undermining these luxury brands which is a fantastic idea”

-10:11:50 fade to black and to British flag

-10:11:50 *MUSIC ENDS*

10:11:51- Burberry shop snowball *Baby/cot MUSIC BEGINS*

10:12:04- *ANTHONY SYMONDS* INT. Burberry shop – Various shots
“Burberry was the most painfully uncool thing you could ever imagine. It’s what your grandma wore not even what your mum wore. I mean it was, and now it’s super cool. “

-10:12:20

10:12:24- *(Baby/cot music ends)*
MUSIC BEGINS

10:12:29- *ANTHONY SYMONDS* INT. Burberry’s shop
“The weird thing that’s now happened, is that this, if you like, a lot of the black people who took this style on, now these houses have started to copy INT. Studio - Fashion

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them back. You know and that is a brilliant cycle that brands go through. shoot/Models
They become the antithesis of themselves and by doing so they become cool,
its a parody of something that's parodying itself, which is a really mad idea.”

-10:13:00

10:13:01- *Model* CU - Model being
“Erm I think its become more modern and more young, it used to be very interviewed
classic, you know I would wear it for example...”

10:13:10- *ANTHONY SYMONDS* INT. Burberry's shop
“You see the menswear shows they're mad, I mean everyone's fighting to
have the biggest rapstar they possibly can in their shows to kind of give this INT. Fashion Show
really bankrupt kind of white middle class fashion some kind of edge and
some kind of glamour, and I can't imagine where it could go next.”

-10:13:27

-10:13:28 *MUSIC ENDS*

10:13:30- *DESIREE MEJER* INT. STUDIO CU –Desiree
“When things get so famous, they become basically logos and then you
instantly associate it with something, so you can read people, when people
for example wear a Burberry skirt that means immediately tradition, laid-
back, secure people, country. If you combine it with a Chanel top, it means
that oh I could afford this top but I'm not taking it too seriously because I am
wearing it with Doc Martens or whatever. That is how you use it, you use
symbols and how you combine the symbols - that is what makes his personal
style.”

-10:14:08 10:14:06-10:14: 11
CAPTION:
desiree mejer
designer, fake london

10:14:13- “Fake is basically everything that is English or traditionally what people INT. Studio. MS - Desiree to
think is English or British. We started basically with recycling cashmere and camera

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-10:14:38 cutting them into the shape of Union Jacks, and of course we specialise in very intricate patchwork like things like that”
Cutaways of Fake garments

10:14:43- “OK next”

10:14:46- “The shoe collection, inspired in English brogues. Now, not the real material. In the English culture we find lots of things that are still romantic, or that have a ... you know when you see something like the English rose which we have used. It is a symbol for the nation.”
INT. Studio. Desiree photographing model

-10:15:13

10:15:17- “In this season we have done something inspired by the Normans, and this is a sort of chain mail every day wear type thing.”
..Ok, open your legs like that . Very nice Bianca Maria. Every year we made like a promotional gift. This is a bit faded now but this is made with tea and is like a cup of English tea in the shape of Britain basically. And then we put it ... here you can see it better here probably.. splattered around. So it’s called
INT. Studio - modelling of ‘fake’ garments
MS-Desiree showing ‘tea’ t-shirt

-10.16.02 Cuppa di Londra and it came inside a tea bag.“

10.16.03- *MALE MODEL*
“It’s cool”
INT. STUDIO - male model modelling coat

10.16.11- *ANTHONY SYMONDS*
“I like what Fake do, I think it’s a clever idea. They’ve kind of tuned into that kind of fetish quality, you know, which is really what fashion’s all about.”

-10.16.19

DESIREE MEJER
“Sold!”

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ANTHONY SYMONDS

“You know, it’s a kind of ‘must have’ thing, send me over one now”

MUSIC BEGINS

10:16:32-

10.16.36-

ANTHONY SYMONDS

“The first stage in actually creating a three dimensional design, is pattern cutting and tuile making...”

“...It’s a version of the design made in calico which is a cheap fabric. Now there’s lots wrong with this, this is miles too high. That’s going to go. Very dodgy areas because if you cut it wrong you can sort of see your bust, so you have to keep this tight enough to stay up.”

“We have to make allowances for the stand because she’s got very rigid bust, like no woman’s bust is this high and this and this pointed...and the shoulder lines are in the wrong place, that’s better isn’t it, yeah! So if it looks good in a tuile, it’s going to look brilliant in the fabric.””

-10:17:34

EXT. Anthony walking
down street

INT. Anthony’s studio,
cutting fabric

10:17:37-

RADIO EXCERPT BEGINS

“Well Central St. Martins is probably the best fashion college in the world. Just look at the list of graduates, it reads like a Who’s Who of the British fashion industry, Galliano, Stella McCartney, Alexander McQueen and so on. And all the students graduating from there now are really going to shape the international fashion scene, there’s no doubt about that”

-10:17:57

INT./EXT. Anthony in taxi

10:17:58-

ALEX GORE BROWNE

“The course here is so tough and the standards are so high what’s expected of you that it will attract you know the most talented people...”

..So this is one that’s just sort of work in progress, this isn’t actually a

INT. Fashion School

10:18:07:-10:18:10

CAPTION: alex gore browne
fashion student

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finished dress. From this I can sort of work out where I then want things to be and then I can do the next one slightly more planned. It's a whole, whole process.. CU-Alex working, sewing

..Unfortunately you can't get, I can't get anyone to help me because it's such, it's like, it's like a painting you can't someone else to sew them on as you would sew them on, so I think it looks like I'll be sewing all 6000 of these felt rectangles on all myself.

..It's quite exciting not knowing what's going to happen next. It does sort of change every day what's you know, what's going on but its nice letting accidental things happen and that's very important. I mean the best, the best things come out of accidents and mistakes I find, and its sort of just being aware of those things happening."

-10:19:27

10:19:30- *LOUISE WILSON/WILLIE WALTERS*

"Right there's those 3, you're doing these, you need white paper don't you where's that gone? Oh she's got a helper, she found a friend well you've never had a friend in 18 months (laughs)I'm absolutely shocked..."

INT. School. Alex showing her collection to Louise

WILLIE WALTERS

"..Well it's never too late.."

MS-Louise Wilson at desk

LOUISE WILSON

"..It's the friendless student.."

..Right here are the models, let's get them dressed.."

..Bloody hell what's happened to those sleeves, they look like trumpets..

ALEX

"..I added much extra so that we could chop that, they can come off.."

LOUISE WILSON

10:19:54-10:19:57

"..I was thinking last night, I think these have all got to be shorter...just to kill CAPTION:'louise wilson

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you...can you hitch it up Jason, up, up, up, up, right down, down a bit, up a bit, right that's what they should look like, come and look Alex, your assistant can pin. I think we may have to but don't do it until Tuesday. To not get away with chopping the hem and taking all the sequins off, but cut the middle out, do you get what I'm saying, but bring it back up where you put the drawstring because you're never going to know, I mean it's much more what you originally wanted to do, do you get what I'm saying, but it's actually going for it..”

-10:21:00

10:21:04- *ANTHONY SYMONDS* INT. Anthony and student at desk discussing work
“I mean research, what do you think?...I think the research was quite good you know it was quite thorough..”

“I'm teaching on the MA which is the degree that I did. It's kind of you know it's extreme teaching at that level.”

CHRISTINA CU's of pictures
“I like this one” MS- students at work

ANTHONY
“You're scaring me Christina “

CHRISTINA
“No, it's the way...”

ANTHONY
“...and I'm quite hard to scare..”

-10:21:40 “You do get people who are producing probably some of the best work that's coming out of any college anywhere in the world.”

10:21:49- *ANNA NICHOLE ZIESCHE* INT. ROOM. Anna filming herself
“In fashion you take images and then you make the real thing like the

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10:21:59- garments and I just thought this step is not necessary anymore. The film is just a different way of seeing things and you can use the film as a fashion tool for instance... *MUSIC BEGINS*

10:21:58 - 10:22:02
CAPTION
'anna nicole ziesche
fashion student'

..There is still a collection, I mean you have far more shapes and garments but they just exist in the film...
Anna's film on tv

..I could never done it if my course director had not decided that we decided to try new things and I mean that is like a major step that I am actually allowed not to make any clothes at all, its about just basically pushing the borders. The thing is for me it's almost like the most important thing is the film be shown on the catwalk.."
INT. School - Anna showing
Louise her film

-10:22:56

-10:22:56 *MUSIC ENDS*

10:22:56-
10:23:25
INT. Catwalk show *MUSIC BEGINS*
MUSIC ENDS

10:23:28- *ANTHONY SYMONDS*
"This is an extremely beautiful piece of fabric. When the factory's done all the work or the supplier has done all the work you don't really have to do anything to it. I don't want to use the edge of this fabric, which is all this incredibly costly fringing that I've had made so I don't want to chop it off...
INT. Studio
Anthony showing fabrics

10:24:05- ..And that is going to look approximately like that . When it's on the stand for the first time, it's real. That is a really exciting moment because it's the first time you realise whether something has worked or not... and looking at this I think it's worked. If you didn't actually love it, loved the actual
INT. Catwalk Show *MUSIC BEGINS*

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-10:24:44 process, then you couldn't do it and you'd certainly never be good at it. All the people I have ever known who have been really great are completely obsessed with it." INT/EXT. Anthony in taxi

-10:24:45

MUSIC ENDS

10:24:45- *RADIO EXCERPT* INT. Whitaker Malem Studio
"Another interesting aspect of the London Fashion week is the number of outstanding craftsmen, just take Whitaker Malem who have contributed pieces to the collections by Valentino, Givenchy and recently Tommy Hilfiger, they also produce their own designs for private clients like CU - leather tartan
-10:25:03 Madonna, the Spice Girls, Cher, George Michael, Bono, Mick Jagger..." CU - sewing leather

10:25:03- *WHITAKER MALEM* CU – sewing leather
"We actually came up with a leather tartan, I do think this one's a world first, I don't think anyone's ever done a stitched leather ply tartan, I've never seen it on a garment. I think the other reason that people might suspect that there's a lot of hand work in these is when they see the price ticket because they will be probably the the most expensive pair of trousers we've ever made." 10:25:30 - 10:25:35
10:25:29 CAPTION:whitaker malem leather designers

10:25:30-

MUSIC BEGINS

10:25:39- "I think if we have had one influence, I think it has been to re-introducing this idea of doing pieces and that London fashion wasn't just going to be about the latest sort of street trend or doing t-shirts and that we will you know this whole craft thing has really kicked off really bigtime." INT. STUDIO. Whitaker Malem at work
CU: Cutting/sewing leather

"What's lovely about this is and what's been so directional with leather

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recently and what's really come about is this use of leather with the raw edge."

"Its craftwork and you have to play it by ear as you go along, the piece of old in that way, its quite organic. We did have almost 10 years of doing our own thing, we were very lucky because we made very few pieces each season, we only ever made about 15, 16 things but at least 10 of them we'd actually get press on them.

CU's of their designs

Whitaker and Malem at work

-10:27:07 "Its a bit like developing a film or something like that, you don't actually know what you've got until it's completely dried out"

Juergen Teller photographing their designs
CUs of designs

-10:28:00

Fade to black

MUSIC ENDS

10:28:17- *ANTHONY SYMONDS/EMANUEL BAMFO*
ANTHONY

"You any good at embroidery Emmanuel?"

EMANUEL

"What sort of thing?"

ANTHONY

"I need you to embroider this skirt"

EMANUEL

"skirt?.."

INT. Studio - Anthony at work, cutting fabric

Emanuel ironing & sewing

MS – Emanuel at sewing machine

...Anthony is a very simple person actually..

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ANTHONY
"Simple!..."

-10:29:00 *EMANUEL*
"...Yeah..."

ANTHONY
"...Just watch it right..."

EMANUEL
"And leads quite a quiet life and...he doesn't do many, many exiting things he's just very into his designing, that's all I know about him .."

ANTHONY
"Are you trying to say I'm boring?"....

EMANUEL
"No he's not, actually he can make you laugh..."

10:29:16- *ANTHONY*
"I really enjoy the process of making things, problem solving on a technical level, to me fashion is mainly engineering, there's no industry standard for anything, you can make new methods for making and producing things constantly"

EMANUEL
"...what he creates are very very different to what is in the market or what are I mean being put together by his designer colleagues..."

ANTHONY
"I shouldn't say it but probably the best stuff I've ever done has been a function of errors, and things not working..."

EMANUEL
"...if it were all down at the factory it couldn't be done like that..."

ANTHONY
"...because a lot of these things I'm just kind of making it up as I go along..."

10:28:58-10:29:01
CAPTION: emanuel bamfo
Machinist

Anthony at work
Drawing on fabrics/cutting

CU - Emanuel sewing

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EMANUEL

“...whenever he thinks of a thing, he wants to do it this way, then I just put it together...”

ANTHONY

“...I’m going to try and do something really scary now which is probably not going to work...”

10:29:21-

MUSIC BEGINS

10:30:27- “I have a feeling or an idea about something and I just go straight into it...and it leads you off into completely different directions, and something you might have started off as a skirt and you end up with a coat..

INT. STUDIO - Anthony at work - cutting red fabric

...I would consider myself to be an artisan, maybe not an artist, I think probably the thing that determines fashion as outside of art is the fact that it is commercially produced and in such vast numbers, you know having said,

Anthony sewing red fabric on machine.

that I’m sure the process and the energy is exactly the same as a sculptor or a writer or a painter, I mean I’m sure I’m using the same part of myself to produce the work. I think that’s gonna look really top you know”

Dressing stand with red fabric

-10:31:21
-10:13:17

MUSIC ENDS

10:31:25-

MUSIC BEGINS

10:31:30- “I mean it’s quite a scary concept, a bright red knitted dress, its quite a funny thing to do. I mean its even funny when the fabric costs 35 quid a metre aswell, so the dress would be about £1000 so the dress you know, you’ve got to be rich with a good sense of humour. It’s all such a worry isn’t’ it, I don’t

INT. STUDIO: Anthony dressing twarl with red dress

-10:32:00 know what to do with it. I just don’t know what to do for the best you see. I

MS - Anthony to camera

-10:32:15 could have a nightmare about this tonight, a red dress coming towards me”

MUSIC ENDS

10:32:14-

CU – Anthony’s dog

MUSIC BEGINS

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INT/EXT. Anthony in taxi

-10:32:30

MUSIC ENDS

10:32:34-

SHAUN LEANE

“I was so tired of seeing the same old jewellery in the shops for years and years and years. I really do like this, it’s one of my favourites. And I’m not sadistic” (laughs)

INT. Sean Leane trying on jewellery in front of mirror
INT. Sean polishing silver/gold torso

“Violently elegant is something that I describe my work as and I bring in the elegance from my training as a traditional diamond mounter. I was approached by Alexander McQueen to produce something for him for a fashion show and from that we just escalated each season to each season I made something from making fine small jewellery to then create larger things in silver which wasn’t what I was used to I kind of self-taught myself silversmithing to create large pieces for catwalk and McQueen would come back to me and say can we do this, can we do that, can we do that bigger”

CAPTION: 10:32:50-10:32:55
‘shaun leane
jewellery designer’

CU – Shaun at work
CU –Shaun’s designs

10:33:27-
-10:33:38

“He just comes to me now and does a rough sketch and he knows now that I know exactly what he wants

MUSIC BEGINS

10:33:46-

“To get these exactly same length, exactly the same weight, because they’ve got to balance, I hope the models are going to wear them because they can refuse to wear these things. Top Shop will be selling these like crazy .
“I want the jewellery to speak a bit more now, I want it to actually reflect an attitude or a person’s persona...there’s 300 rings in each piece...and now I sometimes do stand back and think now hold on a minute, I am actually making the clothes from metal..it’s really going to body sculpture basically, it’s not just jewellery anymore. Its like I’m in my own little world really when it comes to fashion and jewellery it’s like as if I’m a Jekyll and Hyde

CU – Shaun by mirror
INT. Catwalk Show, models wearing Shaun’s pieces

INT. Shaun at work

MS- Shaun’s pieces

STYLE TRIBES
POST-PRODUCTION SCRIPT

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jeweller. I've got tradition and classic and the beautiful side of it but then I've got the other side which is the animal in me, where jewellery just going crazy, just to go mad with it."

CU - Models wearing
Shaun's pieces on catwalk

10:33:44- *ANTHONY SYMONDS*

"Well just because I'm coming in, it would be so great even just to have a look at it yeah"

INT/EXT – Anthony in taxi

"I require a lot of relationship with the people that I work with, and if I don't like them and I can't talk to them and communicate with them, I can't work with them and it's just that simple. You know I can tell you exactly where everything is in any factory that I've got going, you know I know whether its being cut, whether it's on the machine, whether it's at sample stage, whether it's in finishing or whether it's being QC'd or anything, I know exactly where it is because I talk to everybody every day. You know you have to be that on it"

INT. – Anthony in factory

-10:35:26

10:35:27- *JACK OHANKA*

"Oh he's certainly one of the most talented I've ever met, we made his samples and they were absolutely beautiful, I mean nothing like I've seen before...

INT. Factory
Anthony and Jack Ohanka

..we're not in a big production like 2, 3000, we specialise you know, very, the highest quality garments, expensive stuff, couture.

MS –Following Jack

"This is some of the things we have made in this factory, Sophie Rhys-Jones, Bruce and Joanna Lumley, Marcus Lupfer, Jasper Conran, Maureen Lipman, Thomas Delaly, Margaret Thatcher, Paul Frith, Camilla Parker Bowles, my favourite Mickey Duff and my wife, and of course Diana, very nice suit on VE Day. "

MS-Jack showing pictures of
celebrities

CAPTION: 10:36:20-
10:36:24

"As we are told we are told we are the best factory in the country, people tell

'jack ohanka
amberwood fashions'

STYLE TRIBES
POST-PRODUCTION SCRIPT

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me, I saw your jacket, because I can tell you made them in your factory. The first show I went to, I was crying and my wife you know was so proud of we actually made it you know what I mean. Who'd have thought we make jacket for Thomas Starckovski or Bruce Oldfield or Jasper Conran, that's the good part, my prices are high when we make samples and they are made beautifully they sell more. I like to help Anthony because I know he hasn't got much money so sometimes, well we normally charge 100% for samples I charge 50 just to help him a little bit, because I know how hard it is. He hasn't found anybody who is actually prepared to spend a bit of money on him, we want him to sell more like everybody else and can come back to us, its a very risky business.”

-10:37:52

10:37:54- *ANTHONY SYMONDS*

“Most British designers spend so much of their time trying to get through the day, you know and trying not to go bust and trying to make it work, and like all creative people you just do it because you have to, you know you do it because not doing it is worse. There's a flipside of that which is brilliant and totally unique is that in this country you can stand up and say look I'm a fashion designer and someone's gonna turn up and look at it and someone probably going to write about it and someone's gonna probably buy a bit of it. I mean you just absolutely couldn't do that in any other country of the world, I mean it just wouldn't be tolerated whereas we actively encourage that type of risk-taking but yet we're not prepared to see that through which is a shame”

10:38:47- “When we're doing a line-up you know, we're basically trying on the outfits on someone who has the right size of body so that we can get a sense of the proportion, and which things are going to go with which things so it's that point, when you actually see for the first time whether this collection has

INT. Factory shots

INT. Factory – Anthony in factory
With Jack

EXT. Cloudy dusk sky

EXT. Anthony's flat.
Anthony at balcony

INT. Anthony's flat – at work

CU – sketches

CU – Anthony on balcony

INT. Anthony's flat

INT. Anthony's flat – looking over dress rail

MUSIC BEGINS

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STYLE TRIBES
POST-PRODUCTION SCRIPT

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worked.”

“This sort of S&M granny blouse hasn’t made it, it’s just, it’s a nice idea but it’s just not beautiful, it’s more of a concept thing a sort of a blouse made out of kid leather. This which we just agreed was hideous didn’t we, a lot of things don’t, just might never appear, you know this cashmere roses thing that we did we’ve decided we just don’t like it and that took a lot of time and it was a very expensive thing to do but we just don’t like it, it just hasn’t work so you just have to kind of let it go. But I mean I’m not panicking that much anymore because the stuff that we’ve got is really strong and it’s really cohesive and if we end up with 35 outfits instead of 44, I don’t care because it’s still a good show.”

MS- Anthony to camera

CU – cashmere roses

“Do you want to stand over there because the light’s a bit better. ...Like, yeah.”

Anthony tying
ribbon onto model

“Do you want to go stand over there for us. We like that don’t we? Yeah good that was easy. Lovely.”

“The first show I ever went to see was Vivienne Westwood and I can remember being physically almost sick with excitement, you know it affected me quite deeply and it sounds ridiculous you know I would love to have that effect on somebody else, so someone else was just feeling sick with excitement as these things are coming out.”

Model trying on clothes

Photographs of models with
outfits on, on wall

-10:41:15

INT/EXT. – Anthony in taxi

Anthony unloading dresses
from van

-10:41:15

MUSIC ENDS

STYLE TRIBES
POST-PRODUCTION SCRIPT

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10:41:28- *ANTHONY SYMONDS/LYNNE* INT. Venue for catwalk
"Have any of the other girls turned up... CU – Anthony

"...fashion week that is the big moment"

"Lynne..."
LYNNE
"..1,2,3,4,5..."
"..well in about half an hour can we have a bit of a panic about where they
are.."

"It's about getting attention, it's about being noticed."

"hello...yes where are we..."

"oh god this is never going to happen.."
"I just think it's here because it's looking very grey...ok so basically what the
scenario is, as soon as she hits this point and poses, she goes out..."

"..do you know what I mean a little bit of kind of bourgeois lady but with a
really hard strong in the yes you know the thing and really work it because
-10:42:47 the clothes are really quite strong"

10:42:49- *MUSIC BEGINS*

10:42:57- "Come one, let's have a girl.. INT. Catwalk rehearsal
LADY
"...next please.."
"..Heather, Carolina.."

STYLE TRIBES
POST-PRODUCTION SCRIPT

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ANTHONY

“..come on Rose, give us a bit, give it a bit of something girl..”

LADY

“Erica...Shannah.”

MUSIC ENDS

MUSIC

-10:43:30

10:43:31-

10:43:36

10:43:39-

ANTHONY

INT. Catwalk venue

“Fine so we’re basically going to go in 10 minutes..”

“Fashion week for me is about having a show, showing people what it is that you’re selling, trying to get them to like it more than somebody else’s and the competition is pretty fierce”

Various shots of show being prepared

“right we’re ready, we’re getting, I think we’re kind of getting there yeah...”

“right ladies..”

-10:44:08

“...here we go”

10:44:08-

-10:44:48

INT. Catwalk show begins
Various shots of models on catwalk

MUSIC

10:44:50-

*MUSIC
BEGINS)*

10:44:57-

ANTHONY SYMONDS

Catwalk Show

“Sometimes it can be disappointing when you see something of your own that was so difficult to do you see it going down the catwalk and you can actually remember the hours of torment that you spent on this thing and it looks incredibly effortless and simple and nobody really notices it, and you

Slow-mo models

STYLE TRIBES
POST-PRODUCTION SCRIPT

-10:45:34 10:45:35- -10:46:00	know you kind of want to run out on the catwalk and turn it in side and say “look, look how clever this is, look how much I’ve loved this thing, please understand”		<i>MUSIC (NEW)</i> <i>OVERLAP</i> <i>MUSIC ENDS</i>
10:46:28-	<i>HILARY ALEXANDER</i> “I thought the collection was really sensational, it was so kind of Charlies Angles but really updated and that’s was young girls want to wear. This is his fifth collection and I think it’s probably his most polished to date and it’s fantastic because it really is British but he’s making it really really modern and its fresh and its very sophisticated and there’s always the thrill of watching a designer like Anthony for example kind of get better and better at what he’s doing.	CU-Hilary Alexander 10:46:30-10:46:33 CAPTION: hilary alexander ‘daily telegraph’ Various shots of backstage	
-10:46:55 10:46:55- 10:47:00-		CAPTION: autumn/winter 2000 was anthony symonds’ most successful; show to date while orders are coming in from europe, japan and the u.s.	<i>MUSIC BEGINS</i>
-10:47:06		anthony has already started work on his next collection	
10:47:11-		CREDITS BEGIN Various shots of backstage of	

STYLE TRIBES
POST-PRODUCTION SCRIPT

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show

10:48:14- “Fashion designing, what a weird thing to do. What a weird way of
expressing your creativity and it is, and I can’t explain it, I just can’t explain
-10:48: 36 why. It’s better than working though isn’t it?”

Fade to end title cards

-10:48:48

MUSIC ENDS

STYLE TRIBES
MUSIC CUE SHEET

TIME CODE	MUSIC
<i>10:00:02 - -10:02:28</i>	Commissioned Music - Composed by Jim Howard
<i>10:01:06- -10:03:21</i>	Commissioned Music - Composed by Jim Howard
<i>10:06:53- -10:09:28</i>	Baroque Masterclass – Zadok the Priest – Carlin Music
<i>10:09:35- -10:11:50</i>	See Jay See – Media Music Ltd.
<i>10:11:51-</i>	Folk Tune: London Bridge is Falling Down
<i>10:12:24- -10:13:28</i>	Commissioned Music - Composed by Jim Howard
<i>10:21:59- -10:22:56</i>	Commissioned Music - Composed by Jim Howard
<i>10:22:56- 10:23:25</i>	Commissioned Music - Composed by Jim Howard

STYLE TRIBES
MUSIC CUE SHEET

- 10:24:05-* Commissioned Music - Composed by Jim Howard
-10:24:45
- 10:25:30-* Baroque Masterclass – Hobo Concerto in D - Adagio
-10:28:00
- 10:29:21-* Commissioned Music - Composed by Jim Howard
-10:13:17
- 10:31:25-* Commissioned Music - Composed by Jim Howard
-10:32:30
- 10:33:27-* Commissioned Music - Composed by Jim Howard
- 10:38:47-* Commissioned Music - Composed by Jim Howard
10:41:15
- 10:42:49-* Shirley Bassey – Spinning Wheel - EMI Records/EMI Songs
-10:43:30
- 10:44:08-* Shirley Bassey – Spinning Wheel - EMI Records/EMI Songs

STYLE TRIBES
MUSIC CUE SHEET

-10:44:48

10:44:50- Commissioned Music - Composed by Jim Howard
-10:46:00

10:47:00- Commissioned Music - Composed by Jim Howard
-10:48:48

-

STYLE TRIBES
MUSIC CUE SHEET

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