



**SOUL BOYS OF THE WESTERN WORLD**  
SPANDAU BALLET: THE MOVIE

**PRESS KIT**

International Distribution and Festivals: **Metro International Entertainment**  
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# ABOUT THE PRODUCTION

## Tagline

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A voyage through the heart of the 80s with one of the decade's most iconic bands- Spandau Ballet. This archive-only film tells the story of a group of working-class London lads who created a global music Empire, but at a price none of them imagined.

## Synopsis

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Soul Boys of the Western World is a voyage through the 80s in the company of Spandau Ballet, one of the decade's most iconic bands. This archive-only documentary film tells the story of a group of working-class London lads who created a global music Empire, but at a price none of them imagined.

Including the band's own home movies and showcasing newly discovered material, this film takes us into the heart of the era, and the cultural, political and personal landscape that formed the backdrop to the band's story.

It is a film that speaks not only to fans of the band or those who harbour nostalgia for the 1980s, but to anyone who has ever experienced friendship and loss.

# ABOUT THE DIRECTOR

George Hencken – Director's Bio

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## 2013

**Single Documentary for Channel 4 Cutting Edge** Director Sue Bourne

Producer

## 2012

**Feature Documentary: East End Babylon** Director Richard England

Post-production supervisor

**Feature Documentary: London – The Modern Babylon** Director Julien Temple

Co-producer

**Documentary: Glastonbury After Hours/Glastopia** Director Julien Temple

Associate Producer/ Second Unit Director

## **2011**

**Documentary: Kinkdom Come** Director Julien Temple

Associate Producer

## **2010**

**Feature Documentary: Tijuana: The Other Side**

Development Producer

**Feature Documentary: The Last Rock Star**

Development Producer

**Music Video: Jimi Hendrix 'Bleeding Heart'** Director Julien Temple

Producer

**Documentary: Find The Torch** Director Julien Temple

Producer

## **2009**

**Feature Documentary: Requiem For Detroit ?** Director Julien Temple

Producer *Winner of 2010 Grierson Award, Best Historical Documentary*

## **2008/2009**

**Feature Documentary: Oil City Confidential** Director Julien Temple

Associate Producer

*Winner 2009 Turin Film Festival Cult Award*

*Winner 2010 Mojo Magazine Best Film*

*Winner 2010 Total Rock Best Film*

*Winner 2011 The Culture Show Alternative Oscar, Best Film*

*Nominated 2011 The Evening Standard Film & Television Awards, Best Documentary*

## 2008

**Concert Film: Stephen Stills**

Production manager

**Concert Film: Madness-The Liberty of Norton Folgate** Director Julien Temple

Production manager

## 2007

**Music Video: The Flies 'High'** Director Julien Temple

Producer

**Concert Film: There'll Always Be An England** Director Julien Temple

Production manager

**Documentary Film: Sex Pistols London:** Director Julien Temple

Associate Producer

**Short Film: Long Live Love** Director: Mike Figgis

AP/Researcher

**Multi-media Opera/Film: The Ground Beneath Her Feet** Director Mike Figgis

AP/Researcher

# HISTORY

## To Cut A Long Story Short

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The first time that most Londoners heard the words Spandau Ballet was on the London Weekend Television arts programme Twentieth Century Box, in May 1980. Presented by Danny Baker, Twentieth Century Box was the place you went to for your youth culture fix.

And Baker's programme was devoted to a new cult, The Cult With No Name, a bunch of soul boys and girls, disaffected art students, hairdressers and apprentice advertising salesman who all wore clothes that referenced architecture rather than pop culture, and who frequented the most elite Soho nightclubs, and who learned the art of reinvention at the knee of David Bowie.

Elegant, well dressed, and rather bizarrely obsessed with cleanliness (the band were quoted on the show saying that they hated most gigs because everyone was so dirty), they were, to put a fine point on it, the In Crowd.

And Spandau Ballet were the In Crowd's band. Ushering in a new era of visually-dominated pop, their dissatisfaction with their musical peers manifested itself in a mechanical, stylised sound that was born and bred on the dancefloor's of the West End. They were Bowie Kids, Blitz Kids, white soul boys who had rejected funk and rock while embracing electronica, frilly shirts and tuxedos.

Amateurish? Ridiculous? Their adolescent pretensions represented a sensibility rather than a display of ability. "We're not just another band," said the band's singer Tony Hadley. And they weren't, not by the longest piece of chalk in town. Although, they were soon to become one of Britain's biggest bands.

The surface smarts and radio-friendly sheen of Spandau Ballet's biggest, most pervasive hits are familiar to anyone in possession of a radio or a laptop, anyone who was born in the last 50 years or indeed anyone who regularly goes to the movies or watches television – the group's songs have been used in the Simpsons, Spin City, Charlie's Angels, The Wedding Singer and Ugly Betty, as well as in advertisements for Coca Cola, Sony Ericsson, Caixa, Nissan, Nescafe, Pils and dozens more – while the band's songs have been covered by everyone from the Black Eyed Peas and Nelly to Paul Anka and Lloyd & Lil Wayne.

Not only that, but the earlier, more club-orientated Spandau tracks were some of the most exciting records of the early Eighties – in their time as fresh, as intoxicating and as brash as anything produced by their after-dark contemporaries. When discussing the pantheon of Eighties pop, Spandau have occasionally been ignored, but their early records remain some of the most influential, and some of the most resonant of the period. As anyone who was there can tell you.

At the time of their birth, in 1979, the idea of cool – genuine cool – was often less about the music and more – far more – about being in the right place at the right time. It is impossible to stress too highly how achingly fashionable Spandau Ballet were in the

winter of 1979 and the summer of 1980 (“so hip it hurt,” the papers said at the time). On the evening of July 26th 1980 there were few places more fashionable to be than on HMS Belfast, watching Spandau Ballet effortlessly career through their set. But although Spandau were the most fashionable band of their time, it wasn’t all about fashion. The music mattered. A lot. Bravely – well, brave in context – the band decided to launch themselves on audiences who were far more comfortable dancing to records by the likes of Kraftwerk, Bowie, Sparks and Telex, and they successfully played gigs at the Blitz nightclub, at London’s Scala Cinema (at the time the most fashionable venue in town), the Botanical Gardens in Birmingham, the Underground Club in New York, the Papgayo in St Tropez, and of course the infamous Ku Club in Ibiza (a decade before it became the trendy destination du jour). And it worked. Like all decent phenomena, having created a huge buzz on the club scene, the band were involved in a major bidding war, eventually signing to Chrysalis Records and releasing the classic “To Cut a Long Story Short”, produced by Richard James Burgess.

With Spandau, the music was not only timely, it was groundbreaking. Prescient, even. Of the moment. And unnerving to anyone not in the know. “To Cut A Long Story Short” was an era-defining slice of electronic myth-making, and a great dance record to boot (if it hadn’t been, the cognoscenti, those who went to the same clubs as Spandau, would have strangled it at birth – or, more pertinently, refused to dance to it); “Musclebound” was a clever, seductive spin on body politics; and “Chant No.1 (We Don’t Need This Pressure On)” was, in its own way, as important to the summer of 1981 as “Ghost Town” by the Specials – a canny mix of contemporary funk and bottom-heavy agitprop, the perfect encapsulation of the new decade’s obsession with fiddling while Brixton and Toxteth burned. It is one of the most important records of the early Eighties, and this is not an opinion solely justified by hindsight.

Having come fully-formed from the new romantic Billy’s/Blitz club scene, Spandau completely understood the currency of the dancefloor, and one of their innovations was to issue every single in a remixed 12” format, stealing a march on their competitors in the charts, and giving them prime equity in nightclubs from Canvey Island to New Jersey, from Soho to SoHo. And back again.

In this respect Spandau didn’t so much surf the zeitgeist as kick-start the wave. And soon they were spearheading an era of new pop that was destined to traverse the globe. Along with Duran Duran, Sade, Culture Club and Wham!, as well as dozens of other British groups who grew out of the new romantic scene at the end of the Seventies, by the mid Eighties Spandau were global superstars, exponents of a shiny, unapologetic riposte to the post-punk industrialists and the emerging left-of-centre political independents celebrated by the NME (who hated Spandau because they could never get into the nightclubs where they were playing). Spandau became poster boys of designer pop, and their regular appearances in magazines such as i-D, The Face, Blitz and New Sounds New Styles helped turn them into copper-bottomed bold-face names. Then, with worldwide blue-eyed soul hits such as “True”, “Gold”, “Communication” and “Lifeline” the band achieved rather iconic status, and in the space of two years went from playing trendy nightclubs to playing stadia all over the world. The release of their third album True, in 1983, heralded a slicker, more adult contemporary sound, produced by Tony Swain and Steve Jolley, the title track being an homage to, amongst other things, Marvin Gaye (in 1991, P.M. Dawn sampled the song brilliantly in “Set Adrift On Memory Bliss”, which became a huge global hit). Around this time Spandau’s club-centric image

changed too, and they swapped their harsh new romantic threads for smart, expensive, tailored pastel suits, exactly at the same time as David Bowie – who, on his Serious Moonlight tour in 1983, could easily have been the sixth member of Spandau. Steered by their manager Steve Dagger (a Peter Grant for the post-punk world) Spandau became one of the most commercially successful bands of the Eighties, and during their career they notched up 23 hit singles and spent a combined total of in excess of 500 weeks in the UK charts, and achieved album sales of over 25 million worldwide. Some of their songs, like “True”, “Gold” and “Through the Barricades” (karaoke favourites all), have become standards, while “True” has now achieved almost four million plays in North America alone. Not only that, but it is impossible to watch a televised sporting event these days without hearing “Gold” on heavy rotation.

The group’s enormous success was rubber-stamped by their appearance on the historic Band Aid record and by their performance at Live Aid at Wembley Stadium in the summer of 1985 – not only the most important concert of the Eighties, not only the biggest gig of all time, but also the consummate socio-political flashpoint: never had global awareness been channelled in such a way.

Since splitting up at the end of the Eighties, after a decade of unparalleled success, the Kemps established themselves as credible actors in The Krays, with Gary going on to star in the Whitney Houston vehicle The Bodyguard, and Martin becoming a household name and Britain’s most popular actor in the BBC’s EastEnders.

Tony Hadley embarked on a successful solo recording career, starred as Billy Flynn in the West End production of Chicago and won ITV’s reality TV show Reborn In The USA.

Steve Norman has stayed true to Spandau’s dance credentials, immersing himself in the house music scene for the last decade. Releasing tunes with his band Cloudfish, he also plays live sax in various super clubs around the world in collaboration with DJs.

And John has never erred from his passion for, in his own words, “hitting things with other things,” for various artists including Tony Hadley.

Spandau Ballet lasted ten years, a career arc that spanned the Eighties in perfect symmetry, from the nightclubs of Soho and Ibiza to Hollywood and the stadiums of Europe and Australia. Along with the other bastions of New Pop, Spandau Ballet defined the decade – proving, perhaps, that eyeliner, tartan capes and the variances of the Linn drum are not necessarily mutually exclusive. They came, they saw, they partied. And then they left, leaving a good-looking legacy.

And now they’re back for one more dance.

By Dylan Jones

# ABOUT THE PRODUCER

## Scott Millaney – Producer's Bio

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Scott Millaney, is a producer of music related films. He began producing in the late 70's when he founded two UK production companies – MGMM and Initial Pictures.

MGMM produced many of the ground-breaking music videos of the day, working with such artists as David Bowie, Elton John, Queen, Duran Duran, Tina Turner and of course, Spandau Ballet.

Initial Pictures produced Movies such as “Sid & Nancy” Directed by Alex Cox, “Liebestraum” Directed by Mike Figgis and “Hidden Agenda” Directed by Ken Loach.

The Companies won many International awards for their work but he is most proud of its reputation as a company that worked with [then] emerging creative talent.

# ABOUT THE MANAGER

## Steve Dagger – Manager's Bio

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Steve Dagger is one of the UK's leading talent managers, guiding the careers of artists, performers and actors worldwide in film, TV, theatre and the world of music for the past 36 years.

He is also a very successful music publisher, as CEO of Reformation Publishing Company and Reformation Inc since 1981. He is also undertaken acclaimed music supervision of films, notably "Still Crazy" which was nominated for 2 Golden Globe's – Best Original Song and Best Picture.

He managed the career of Spandau Ballet from their inception in 1977 to becoming one of the most successful, iconic groups of the 1980s, selling over 25 million albums and 21 hit singles including classics like 'True', 'Gold' and 'Through the Barricades'.

Spandau Ballet's music helped provide the sound track to a decade. They also became one of the decade's most successful live acts touring the world's arenas and stadiums and appearing in the historic 1985 Live Aid Concert at Wembley and on the ground breaking Band Aid single.

The band reformed in 2009/10 for a hugely successful tour, album and In Concert film.

# COMPANY PROFILES

## International Distribution - Metro International Entertainment

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Metro International is a London based film sales, marketing and distribution company representing quality, commercial films for the global market. We specialise in prestige films for sophisticated audiences worldwide and also represent broad commercial thrillers and award-winning art-house films as well as theatrical “event” documentaries.

Metro International works with both emerging and experienced talent. Our slate of films consists of a combination of established talent in front and behind the camera as well as new talent driving future commercial opportunities for films with a well defined audience.

Metro International works with producers to finance, package and distribute their films through a combination of pre-sales and our financing partners. We also offer additional bespoke production services through our partnerships and stakeholders.