

# BEAUTIFUL DREAMER

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by Kelly Joanne Jenkins  
2019

# BEAUTIFUL DREAMER

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## Synopsis

An inspiring music documentary about the unique and vibrating life of a stammering Rock and Roll Star in search of success and self-acceptance, due to his stammer, named Rory Storm (Alan Caldwell). A working class boy in the late fifties whose stammer disappeared through singing and who stood up to create a rock and roll stage for himself and many others, like his good friends John, Paul and George in conservative Liverpool. The Quarry man looked up to him and started by supporting Rory as a support act, later forming the Beatles. Both bands walked the same road to success in a difficult but interesting period of time in grey and dilapidated Liverpool. The documentary will show the rise and fall of an outstanding character chasing his dreams in the face of adversity, the importance of self-acceptance and friendship in this process and how music acts as a universal tool for soulful and pioneering expression.

With his revolutionary attitude, tremendous energy, unstoppable drive and his flamboyant, athletic appearance Rory kicked in the doors of the conservative music industry and paved the way for the roaring sixties music revolution to evolve. After a few years of hard work, courage and incredible stories Rory Storm and the Hurricanes were the number one band in Liverpool. Besides being a great sportsman too, he was **The** performer of Liverpool, ahead of his time and a great inspirer for youngsters, like the Beatles, to identify with, to dare to live their dreams and to stand for their own, unique identity.

His brotherhood and warm-hearted family gave especially John, Paul and George and his band (including Ringo), a family home and a mecca to connect and create music that would later conquer the world. The Beatles even risked their life to go and visit the house disguised in scarfs, glasses and hats in the height of Beatle mania.

At the top of his career Rory turned down an offer from local Liverpool promoter Allan Williams to perform in Hamburg, so Allan sent the Beatles. A few months later Rory and the Hurricanes went even though. Both of the bands played together and slept on the ground, surviving in poor circumstances, performing 7 days a week, 10 hours a day for three months. The period was illustrated and photographed by iconic roaring sixties artists Klaus Voorman and Astrid Kircher who are both still alive.

But unfortunately a year later this big stage talent came to a downfall when Ringo Star left his band abruptly (1962) to join the Beatles after three years of unconditional companionship. Rory's band collapsed and at the same time he missed the boat to success with Brian Epstein. Rory couldn't find a drummer to replace Ringo, for years the drummer kept on changing. Rory didn't want to change his repertoire and write his own music whilst other bands around him did. Would've this window into Rory been to much of an extra vulnerability for him as an artist beside his stammer? After the lead guitarist Charles 'O' Brien collapsed on stage and shortly after died at the age of 26, Rory disolved the band in 1967 after 10 years. He had to deal with questioning himself every day as to why the Beatles went sky high and the King of Liverpool lost his crown?

His stammer became worse and worse. Rory could not converse and therefore create a normal working life or relations. After his ex girlfriend betrayed him he was even more in search for himself and love, not being able to express and to hold on to his identity on stage. He moved to Amsterdam to escape Liverpool and to become a disc jockey. He felt at his place in free, flamboyant Amsterdam. But after the loss of his loving father he moved back to Liverpool and became depressed, together with his very depressive mum.

It all led to a tragic ending. At September 27, 1972, Rory's sister, Iris Caldwell, the ex-girl friend of Paul McCartney for whom he wrote Yesterday, found her mum and brother dead in their family home. Suicide was never proven for Rory, but his mum did commit suicide. Iris is now the only one remaining of the family. And Rory, aged 32, has become a forgotten legend.

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## Reason why

My grandfather was Rory Storm's manager in the time that Brian Epstein started to manage the Beatles. No one still exactly knows why the golden boy of Liverpool missed the boat to success that carried the Beatles, Cilla Black, and Gerry and the Pacemakers. Was he too far ahead of his time? Too much of a strong character? Was it bad luck? Or was it his imperfection, his stammer and disability to speak to press and the world?

As a tribute to this Beautiful Dreamer, I want to create a rewarding examination of a heart breaking life taken too soon in search of success and recognition. And to transcend the subject to question the effect of success-seeking on social and self-acceptance, reflecting on our current society.

Through Rory's sister I lately found out that my grandfather might be the biggest reason for Rory's failure to success, as he was not willing to let Brian Epstein take over his contract with Rory. Paradoxically, I have always felt the duty to capture the dissonant chord of Rory's lifelong search from the moment that Rory's picture caught my eye in the hallway of my grandparent's house.

Rory represents a deeply soulful, uniquely poetic and darkly disturbed but inspiring, untold story that deserves a voice. Staged in a phenomenal period of time and place, even inspiring the world's most famous band, giving an insight into a part of their 'untold' pre Beatles history. And meanwhile giving us the opportunity to bridge towards a theme in our present performance driven generation that needs attention. The struggle of self-acceptance and social pressure causing depression along our youngsters, who are unfortunately representing the highest numbers of suicide in our history.

My grandparents have been very helpful to Rory and his family. Our family undertakers buried John Lennon's mum. My grandfather lent Ringo his undertakers' car to be used as a road car for the band. And my uncle is Paul McCartney's bodyguard when he visits Liverpool. Our family always had a close connection to this group of people. As a filmmaker with these personal connections, life themes that I can truly identify myself with and shared history through my family I feel in the right place to tell Rory's story, that is slowly losing its last living heroes walking around Penny Lane.





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## Tone

Beautiful Dreamer will be an intimate and dynamic documentary that takes its audience into the unique life of Rory and his search to self-acceptance and success alongside close contemporaries. The documentary will be vibrant and daring, in line with Rory's energetic, outstanding character.

We will narrate stories that will be interlinked in time and place, whilst interviewing talking heads who were very close to him. Assembling archive material (especially consisting of a lot of amazing stills of Rory's personal life and the music scene) into coherent, insightful and emotional looks. And through fictive scenes and illustrations that will illustrate and create an on the skin experience in emotions and stories that need to be expressed to fulfill the documentary. It will all be consistent in style.

Rocking and intriguing, the film will be a tribute to Rory and the late fifties rock and roll revolution in Liverpool. The documentary will be filled with his music and voice recordings, visuals of Rory, his contemporaries and Liverpool shown in an expressive way and a focus on the interaction

between sound and film. Captured in a fast edit that gives space to stillness and tragedy, unpacking his rise and fall.

The documentary will be real, raw, authentic, lively and human with the right phase in-between to dive deep and to create moments of self-reflection. Hitting the audience in the heart as Rory always did.

## Audience

We aim to move and inspire the audience and to achieve a feeling of familiarity, sympathy and fascination. To step on stage and sing the guts out of a forgotten legend. A movie that proves there is more to being a rock star, especially when you stammer.

The audience is aged in between 18 and 80 and has an interest in (rock and roll) music, is appealed to an unravelled portrait of the success and failure of a revolutionary character and could have an interest in an untold pre Beatles history, Liverpool and the late fifties/sixties. Let the popularity of music documentaries be in our advantage.



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## **Proposed narrators**

The documentary will be narrated by talking heads who have been close to Rory and who had a deep connection to him. This will make it internal and psychological. They will talk about him as Allan Caldwell, as Rory the showman, his amazing energy and stories, the life experiences they shared with him and their feelings about his lifelong search for self-acceptance and expression. And finally his tragic downfall. The different relationships and therefore perspectives will contribute to establish Rory's character.

### ***Iris Caldwell:***

Rory's younger sister and profound person in Rory's life. She developed herself as a great dancer while Rory was performing. They have always been of a true support for each other.

Iris was an iconic and popular girl in the Liverpool music industry because of her strong Caldwell character and beautiful looks. Her first boyfriend was George Harrison (who wanted to join Rory's band several times but they had to send him home because he was too young). When she was just seventeen she had a relation with Paul McCartney who wrote Yesterday for her. Iris still works in the performing arts as an actor. She is a natural, scous, storyteller and will be a great narrator for the documentary.

### ***Paul McCartney:***

Paul was a good friend of Rory and his family. They spend a lot of time together on stage and looking at each other performing. The Caldwell's family home was an important base for Paul to connect with (as for John Lennon), to be part of a warm family since he lost his mum on a very young age. The family house of Rory was always open to all of Rory's friends and other bands, with Rory's mum making warm sandwiches for them and his father reading the bible upstairs or sleep walking around the house. One time Paul even had to chase him and get him off the street. Paul, George and John kept on sending letters to Rory's home and mum when they were touring around the world as the Beatles. Rory worked at the Cotton Exchange where Paul's father worked as a manager.

### ***Ringo Starr:***

Ringo has been very present in Rory's life whilst being in the band together for three years, performing almost every day. He was not only the drummer and friend but also Rory's mouthpiece, since Rory could not converse. Ringo's prominent, confident beat pushed Rory through the stammer barrier and when it would return after the shows, Ringo was always there. Ringo lived in a poor and tough area in Liverpool, wanting to immigrate to America. Rory convinced Ringo to keep on drumming in Liverpool and took him under his wings. Rory once saved Ringo from drowning since Ringo couldn't swim. Ringo contributed the first song of his album 'Postcards from Paradise' in 2016 to Rory Storm and the Hurricanes.

### ***Wally Eymund:***

Wally (stage name Lou Walters) was the main bass guitarist of Rory Storm and the Hurricanes. He was the first of all the Liverpool musicians to have an electric bass. Lou was a good singer and supported Rory on stage with his vocals. Until the end he stood a side of Rory on stage as a musician and friend.

***Astrid Kircherr:***

Astrid Kircherr is a German photographer and artist and is well known for her association with the Beatles and her photographs of the band in the early Hamburg days. She was the girlfriend of Stuart Sutcliff ‘the fifth Beatle’ and good friend of John Lennon. Every night Astrid visited the Kaiser Keller Club in Hamburg when Rory and his band and the Beatles were playing, together with her good friend and artist Klaus Voormann (who illustrated the famous album covers, like ‘Revolver’, for the Beatles). Astrid saw something special in Rory and asked him to portray for her. She took the beautiful black and white portrait picture of Rory on the front-page of the treatment and managed to capture a side of Rory that he was not used to, a calm but energetic and confident Rory.

**Optional supportive talking heads are:**

***Klaus Voormann***

Artist and friend who draw Rory and the Beatles in Hamburg.

***Cilla Black***

Close friend and contemporary who already passed away - to work with archive material.

***Johnny Byrne***

Best friend of Rory and guitarist of the band who already passed away - to work with archive material.

***Gerry Marsden - Gerry and the Pacemakers***

Contemporary of Rory.

***Cliff Richard***

Contemporary of Rory

***Jimmy Tusshingham***

Joined the group as a drummer after Ringo left.

***Clive Kelly***

Good friend and music promoter in 1960’s Liverpool.

***Anthony Hogan***

Author of the book ‘from a storm to a hurricane’ who coops with a speech impediment himself.



Iris Caldwell, Rory’s sister.



Klaus Voormann, Astrid Kircherr and Stuart Sutcliff in the Kaiserkeller Club in Hamburg



# BEAUTIFUL DREAMER

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## Style

### Cinematography

The cinematography of Beautiful Dreamer will look authentic and connected with the archive material, raw and on the skin, tangible and dreamy to support the right feeling of the documentary. Therefore it's important to shoot the material with soft and old anamorphic lenses. We'd like to shoot most of the material in black and white but we will bring colours in to it too. We will work with a modern and aesthetic approach towards the cinematography and want to create a poetic, expressive and daring style, with a continuity of movement and an intuitive feeling in the shots.

### Archive material

The archive material will embody the spirit of Rory and allows the viewer to witness his rise and fall with a fragile level of intimacy. Through the archive material I would like to create an immersive film that has an aesthetic relationship to Rory's outstanding character. There are a lot of astonishing stills of Rory that can be used, capturing his personal life and his stage life. Mostly shot in black and white but lately also coloured ones. And great visuals of his contemporaries in the music scene and of raw, characteristic Liverpool as the stage of the music revolution in the late fifties and sixties. Through the use of techniques like 3D motion for stills, collage art and movement of the stills in the screen created by the edit added to the archive material, I want to support, amplify, shape and define the dynamic and energetic style of the film. The material also consist of some footage shot of Rory in the Cavern, his writing and of course his music (covers) and voice recordings.

### Collage art and illustrations

In the documentary we will work with stop motion illustrations that will also be combined with the collage art. Referring to the album cover 'Revolver' of the Beatles as inspiration, designed by contemporary Klaus Voorman from Hamburg. Not only as a style but also as a way of narrating the more dramatic side of Rory's life and inner search. Since the stills of Rory only represent the happy side of his life. Showing again that patterns of human behaviour and in society in history are repeating itself, which gives us the chance to use archival footage to create a parallel between the past and present.

For example I would like to create a scene consisting of different stills of Rory with different drummers that are popping up in the form of collage art combined with an illustration, creating a self-portrait of Rory with a crown over his head (the King of Liverpool) referring to his search for a new drummer when Ringo left the band. More and more stills are moving faster into the screen completing the image. At one point the crowns explodes and Rory sadly lets his head hang down.

### Music & Sound

Gladly there is a complete recording of a live set of Rory Storm and the Hurricanes in 1963 and a few singles recorded by Brian Epstein that can be used in the documentary. 'Beautiful Dreamer' referring to the title of the documentary and Rory himself will be the lead track of the film. The songs are all rock and roll covers of that period of time and they will give the film a shaking, swinging and raw vibe in combination with the dynamic visuals. Rory's powerful voice recordings and interactions with the audience will show the viewer the gratification for which he viewed music. You can hear how much he appreciated his supreme talent and was in debt to its savior-like abilities.

The tapes that he recorded for his family hearing personal words from Rory's own mouth will generate a startling and strong reaction. Especially when we will use it to support the more sensitive moments in the documentary. The 'silence' in the documentary and the sound design expressing his inner emotions and stammer in an abstract and intuitive form will go deep and be as important as the up beat music.

### *Fictive scenes*

We want to create fictive scenes that symbolize Rory's inner journey and intuitively and spiritually are expressing his emotions. But in line with the real, documentary style of story telling and the archive material of Rory. Using sound design, recordings of his voice, silence, lines of talking heads and music to strengthen the right emotion that needs to be represented. Some parts will be whiteout Rory in it, but they do symbolize his experience in an abstract and sensitive way.

Think of a scene that starts with a total shot of wild water of the Mersey Side river and a grey stormy sky above it, the shot twirls around softly. When the water is at the bottom again we see 'Rory' coming out of the water in slow motion gasping for air and swimming through the wild water (symbolizing his struggle with his speech impediment), very deterrent, edited with flashes of close shots of him performing on stage support-

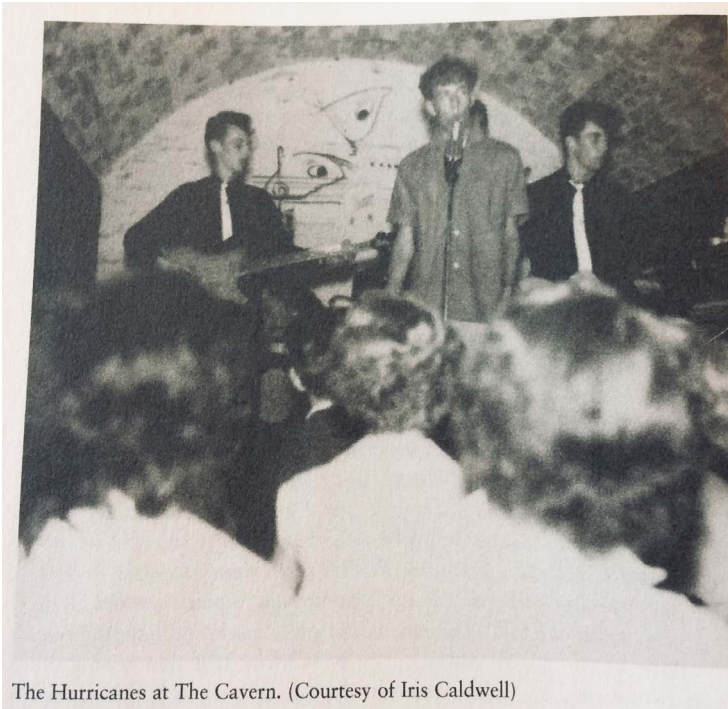
ed with flashes of rock and roll music in sound. We see him diving underneath the water where he doesn't need to speak, he floats and we only hear a single snare of a guitar. This shot will slowly blend with him dancing, feeling free on stage.

We also need to reconstruct realistic scenes with Rory to fulfil his outstanding, vulnerable and big-hearted character. For instance, Rory and his band rocking on stage lifting up the crowd, Rory standing and stammering in front of a mirror for two evenings to try and speak out one line to ask a girl out, or him a few years later walking around in his flamboyant outfit and a monkey in his jacket helping drunk old people on the street, driving them home in his pink Vauxhall Cresta.





## Moods Liverpool



The Hurricanes at The Cavern. (Courtesy of Iris Caldwell)

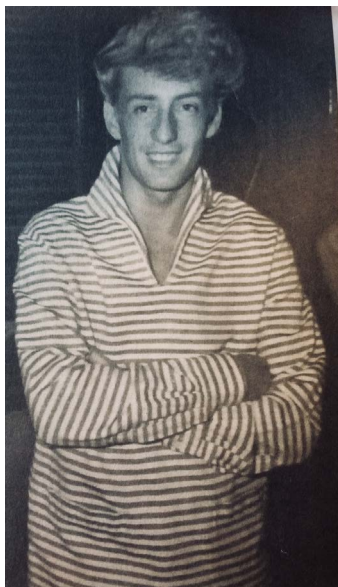




# Archive Stills

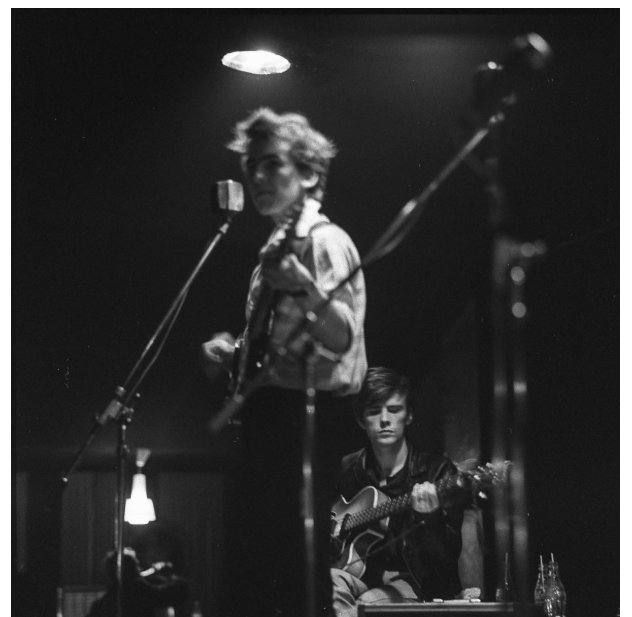
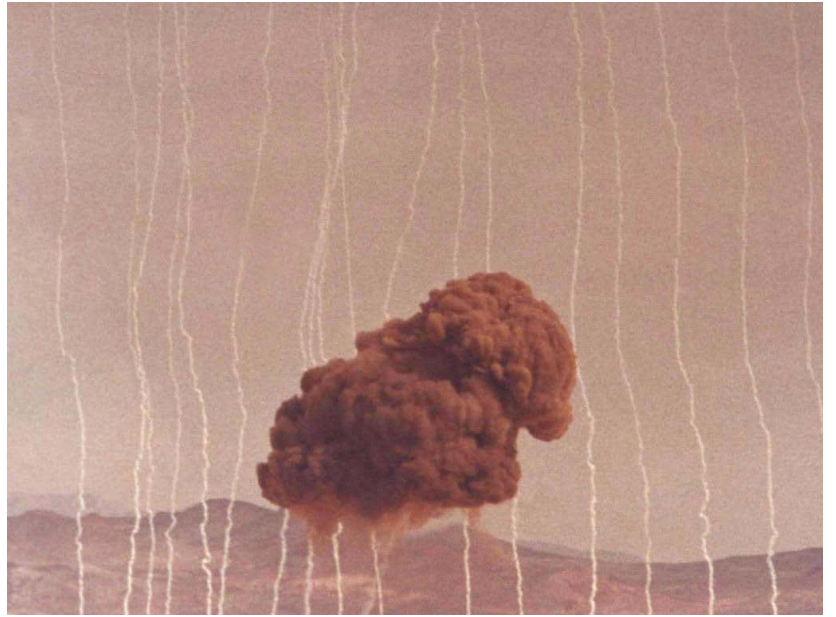








Cinematography



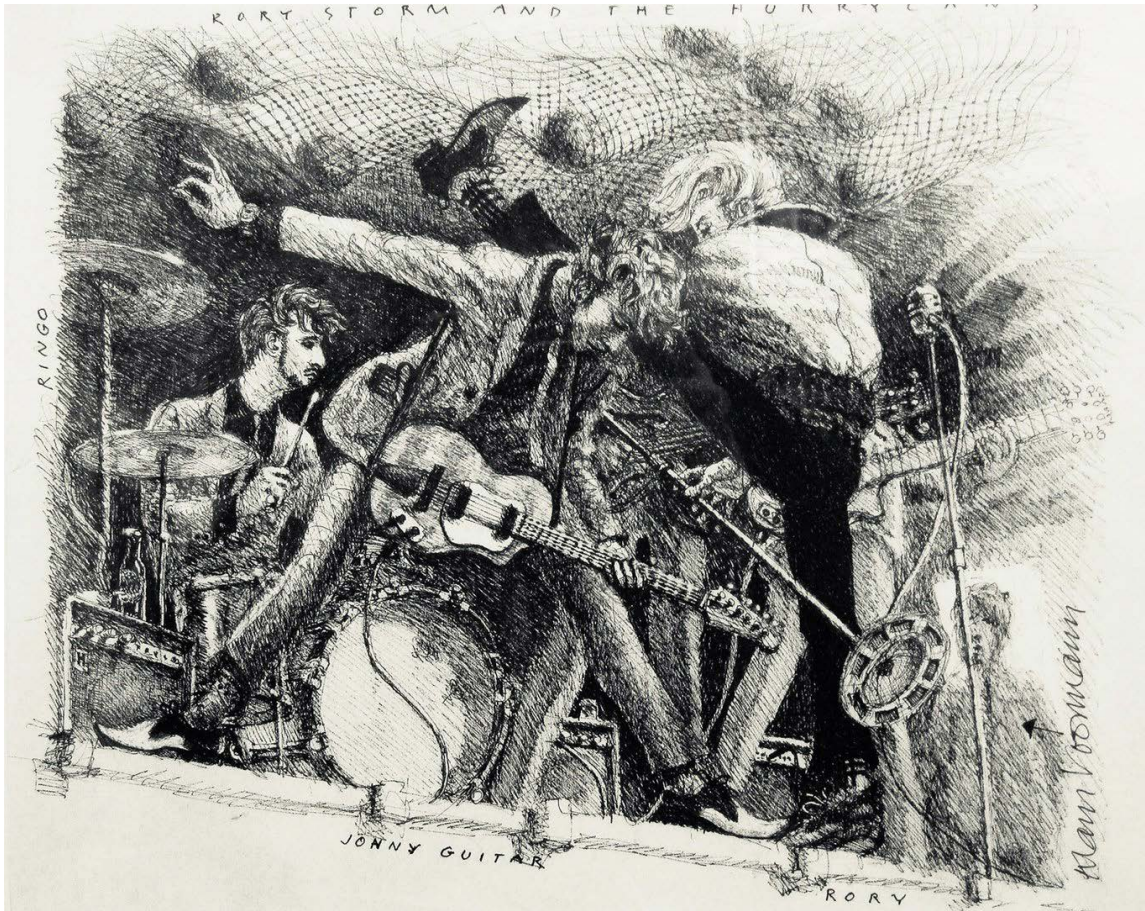


## Cinematography



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Ringo and the Hurricanes opening  
up the act in the »Kaiser Keller« .  
The »STAR« isn't on stage yet!

Wam Voormann





# KELLY JOANNE JENKINS

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## Biography

Kelly Joanne Jenkins is an award winning film director.

She was born in the Netherlands with a scouse background since her father is from Liverpool, where her family still lives. Kelly is deeply fascinated by story telling and has always felt the duty to connect people through film and to create meaningful projects. Inspired by the world around her and with a genuine intuition she aims to inspire the audience, to enlarge their world and to give voice to unattended themes and humans that to her perspective need recognition.

Kelly is an autodidact and gained her experience as an independent film director and in the AD department. She worked for directors like Christopher Nolan (Dunkirk) and Brian da Palma (Domino) and projects as Peaky Blinders and Symmetry (a dance – opera film in scientific research centre Cern) and many more.

This January, her most recent project; Shores, an artistic music film, won the award for best music video at Pinewood Studios in London from ten Lift Off Film Festivals all over the globe. Shores also won the award for best cinematography at the international underground music video festival in Paris this February. Beside Shores she has directed a few short films and commercials, for example for the Van Gogh Museum. Her work has also been screened at BAFTA recognized Aesthetica Short Film Festival, Berlin International Film Festival, Film By The Sea and Pleinbios in Rotterdam.



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