

The Sound of Fury Fan Club Newsletter

Issue 15: January - March 2023



Hi there!

Welcome to the latest edition of the Sound of Fury newsletter.

Firstly, Happy New Year to you. We hope your 2023 has got off to a good start.

This newsletter covers the 40th anniversary of Billy's passing, a brilliant behind the scenes of the making of I've Gotta Horse, a Jerry Lee Lewis obituary and plenty of other content.

We are unsure of future meetings but please watch social media and billyfury.com for information.

There are also still some places left for the fantastic Billy March Weekender in Blackpool – details below.

If you do want to get in touch with us - email soundoffuryssecretary@gmail.com or write to The Sound of Fury Fan Club, P.O. Box 157, Frodsham, WA6 1BY

Blackpool Holidays Ltd.

Diane Wardle
presents

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24th - 26th March 2023

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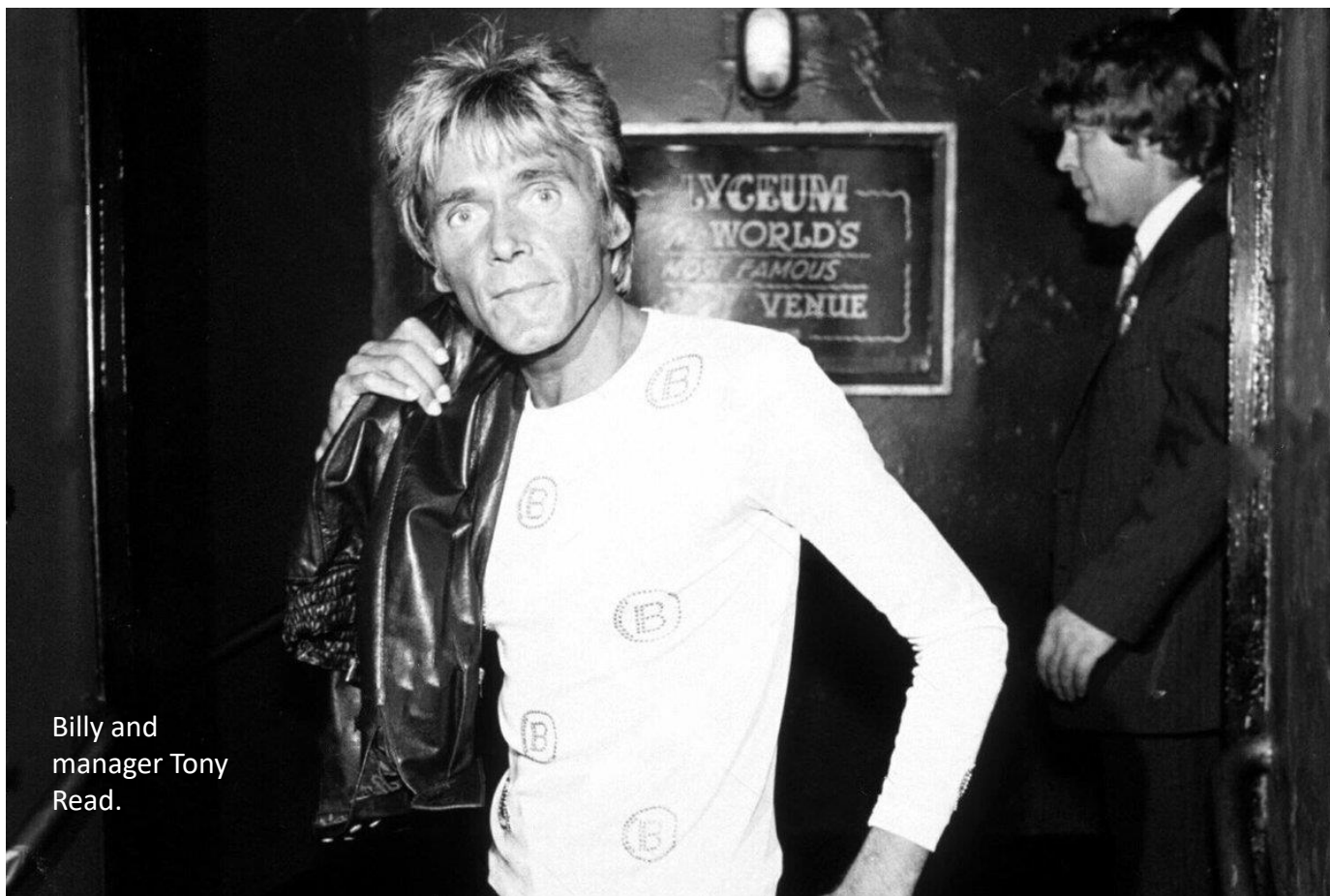
The management reserve the right to amend the programme as necessary.



January 28th 1983-The Worst of Times-(A Personal Reflection)

The Billy Fury Story is the story-nothing can change that and in writing about any aspect of it some old ground must be covered by whoever is doing it. This anniversary tribute is what it is, but fans requiring to fill the gaps or expand their knowledge of Billy during the 1980s are invited to check out the final two magazines produced by us, *The Sound of Fury*, Numbers 61 and 62. Also the fine biographies *Wondrous Face* by Spencer Leigh and *Halfway to Paradise* by Caroline and David Stafford should be read by anyone with more than a passing interest in perhaps the finest, and certainly the most special, UK artist of the genre and time.

The passing of Billy Fury was one of the bleakest events in my life, and I know, also for so many of his fans. During the special year of 1982, following on from the hopeful year of 1981 and the release of *Be Mine Tonight*, a whole group of us had met at Billy's 'comeback' gigs, many for the first time, and especially for those of us lucky enough to have met him, it was an awful shock come the fateful day. What it must have been like for his family, his partner Lisa and her family (her father apparently adored Billy), and friends at all levels, we can only imagine. There are images on the internet from the funeral but it seems these are copyrighted to Getty etc. and we would not want to reproduce them here in any case. I had become really upset on 16th August 1977 with the passing of Elvis, with so many good musical years ahead of him, in the recording studio at least. My main musical lifeline was now severed in terms of newly recorded material forever. I would also be adversely affected in later years when we lost Rick Nelson, Roy Orbison, Gene Pitney, Alvin Stardust (who I met), Bobby Vee, Glen Campbell and Ronnie Spector, all of whom played music that I loved most of my life, and had seen perform (Orby excepting). This sense of loss of course was nothing like that experienced due to the (still-ongoing) passing of our 'Fury Friends', be they fans, or those once close to and/or connected to Billy, including some great British musicians/singers from the era. With Billy however, it was perhaps a unique combination of emotions-he had been a major star who was not actually a friend, but it was still somehow very personal, as if he were. I had seen him perform three times during 1982 and met him twice-being friendly with his friend and manager Tony Read.



Billy and
manager Tony
Read.

I think the impact when I got the call around lunch-time on the 28th, was worse because I was not privy to the information that those close to Billy had. Tony and I had had a disagreement and didn't patch it up until later in 1983/84 perhaps, so my conduit to Billy had gone. After the Sunnyside, on January 5th, Billy had appeared live at a Polydor group party at The Holiday Inn, Leicester. This has been fully covered in our magazine No.48. One of the main visual records that we have, indeed THE main one featuring his 80s period performances, Unforgettable was set to be recorded on 21st January. Billy was poorly and did not get around to it until the 24th and 25th.



Around the time of the Unforgettable recordings, Billy and Lisa were informed during dinner with his surgeon, that a new operation was required. It seems that Billy just couldn't face it. Being courageous in that way twice already and with other hospital visits thrown in over the years, including the emergency in March 1982, when Lisa had to rush him from Wales to London, was quite enough for any person. Those of us who saw Billy at the Sunnyside Inn in December went home happy because he looked great, so tanned and healthy, sounded terrific and seemed really well. Back on October 1st at Burton on Trent he had looked drained in comparison yet a month later he looked quite fit. That's why the immense shock for some of us just weeks later. Yet back in November at Norwich he had also not been good. Fan Keith Hunt later recalled, "Billy was very poorly that night and cut his act short as he got breathless. He had to be helped from the stage and was clutching his throat-but he recovered enough to sign autographs at a little window." Poorly or not, during the 1980s Billy was determined not to short-change his fans-neither did he, perhaps to make up for driving past 'dodgy' venues sometimes during the 70s and letting waiting fans down-as has been documented elsewhere in our magazines.

When a young teenage fan from Doncaster, a lovely lad called Ian Proctor, phoned me around lunch-time on the fateful day (Tony might have done had we remained on good terms), he was in tears and the anguish was such that I was unable/unwilling to function for the rest of the day and delegated the afternoon run to a colleague. The person who had introduced me to popular music in a way so that it was no longer just of passing interest (as *Little White Bull* and others had been), following on from Boyhood idol Clint (Cheyenne) Walker as someone I had really wanted to be-was now gone.



I later discovered from Tony and only very recently from another source who had been friendly with Stu Coleman, that during the 'Polydor Years' Billy had been 'pushing the envelope/burning the candle at both ends' socially as well as pushing it in the studio and promoting releases. There were a lot of late nights including the one in the studio on January 27th. On top of that there was a gruelling (for him anyway) multi-date tour (about 22 with others likely to be added) lined up-which given his health and especially recent news must have been incredibly daunting. Details of the initial tour dates are listed in Magazine No.62, our final one.

It is the nature of the illness-heart disease, that there are good days and not so good ones, and Billy demonstrated that only too well during 1982 through to his late January Unforgettable Show recording. On Marty Wilde's This is Your Life in October he had looked so frail, and during the other TV and live performances he went up and down, in accordance with the pressure or stress involved. On the Russell Harty Show in late November he looked terrific and again at the Beck Theatre two days later on 28th, he seemed fine. To be fair, his two early December gigs at the Sunnyside were more like parties with friends than gigs and



perhaps he was so wonderfully relaxed because of that, (and hoovering the wine from the tables may have helped him to relax but obviously may not have helped his heart very much!).

Billy had told his father that he believed he was on the verge of a major comeback and seemed please about that, but his body let him down, as it had before, and sadly the success he deserved and which we all longed for, for him, was not to materialise. His mum Jean was really worried about the effects of the comeback attempt on his health but as Hal Carter, Tony Read and Lisa knew-Billy really wanted to get back into harness and have at least one final crack at success before retreating back into recording young talent and whatever else he wanted to pursue. It was not to be, or at least only partial in terms of success. Despite the publicity throughout the end of 1981 with the beautiful *Be Mine Tonight*, and its attendant promotion, the Nationwide show, Harty, This is Your Life the Beck Theatre and a number of gigs, plus coverage in the press (e.g. Farmer Fury in the Daily Mail) and similar the Polydor singles just didn't climb high enough to make them a real success. But, in the scheme of things, Billy did have his 80s comeback, three hit 45s (one posthumous) and two hit albums (both posthumous but released back in April the Decca singles hits collection had been selling steadily and may have been in the lower charts whilst Billy was alive-it was 15 weeks in the charts).

He had the satisfaction of knowing that two singles had been lodged in the Top 50 during 1982 (*Love or Money* had made No.57 but unfairly, (it was a great recording), dropped out in the same week) and the sweet *Devil or Angel* had followed it-stalling at No.58. The Billy Fury Hit Parade, in two vinyl and cassette incarnations, then onto CD, was a constant seller for years-the highest position seemingly being No.44 by 14th May 1983. The press and TV coverage of Billy's passing and following the funeral was quite reasonable, good even, but the capture of the criminal, David Martin, regrettably took front page on the 29th. Some of the reports we featured in magazine No.62 and I presume scans from the newspapers can be found on line. Both the NME and Melody Maker wrote good obituaries. The Hadmoor Productions



Unforgettable TV programme was shown on Channel 4 on February 3rd, omitting two songs which have since been lost-except on audio. The following day came the memorial service at St John's Wood Church and a family funeral.

In March *Devil or Angel* was reissued but the no-strings version in a limited edition beautiful card sleeve akin to that for *Be Mine Tonight*. Also in March the hastily compiled album, *The One and Only* had managed just 2 weeks in the chart and position 54 was its zenith. For such a fine album this was pretty grim I always thought-still do. I often wonder whether Billy would have had more success had he laid down a vocal to the classic, *Everyday I Have to Cry*, the backing track of which at least resides with Polydor records. In April the Dakota label put out a live *Wondrous Place* single, which deserved to chart but didn't.

On April 13th a memorial concert for Billy, IN THOUGHTS OF YOU, (previously mooted for the 10th) took place at the Beck Theatre, featuring a who's who' of sixties acts and raising considerable funds for the newly created (by Lisa and Tony Read), Billy Fury Memorial Fund. On April 2nd Greatest Hits was screened (it had been recorded prior to the Unforgettable Show) with an endearing and fine version of *Maybe Tomorrow*. In terms of chart success the worse aspect for me and I suspect many other fans was the situation with one of the loveliest recordings Billy ever made-*Forget Him*. Despite the tragedy of Billy's passing this could only reach No.59 in early June-which broke my heart then and ever since. Such a perfect recording, missing verse aside, deserved so much more. Now it's a firm fan favourite alongside the best of the sixties hits. During 1983 and over the years until around 1996 The Fury Sound Fan Club (Alan and Carol Chapman) did a fine job and helped Magnum Force bring out great songs we had never heard, from the EMI years. Lisa and Tony brought out some more of these tracks on the Missing Years LP and cassette and Decca carried on releasing CDs, due to the efforts of nice guy and fan John Tracy.



Today, original fans aided by younger ones, dedicated performers and some DJs, programme makers and CD compilers still attempt to keep Billy's name alive, in a world so changed from even that which we and Billy knew in 1982/83, and not nearly as nice in any way either. We will all miss him for as long as we live.
Chris Eley.

Behind the Scenes- 'I've Gotta Horse'.

Memories from Andrew Charnley, who worked on the film as a production team junior.

I recall working with a film crew, Billy Fury and many actors and dancers when he made his film *I've Gotta Horse* in 1964 in Shepperton Studios and on location in my home town of Southall, in what was then called Middlesex. We were also on location in Lowestoft, Suffolk. The film was essentially a comedy with Billy Fury who plays himself in the film and co-starred Amanda Barry and Sheila O'Neill who was a great dancer and choreographer. I had a chance exchange with Miss O'Neill about five years ago from Barnet, Hertfordshire to where I am now located in Trinidad and Tobago, when we swapped notes of who was where today. Sadly, she passed on a few years later.



The story the film reveals is Billy's great love for animals and it features his own racehorse Anselmo. I was the lowest person on the set as an assistant (the runner) to the film director Kenneth Hume (he was also Shirley Bassey's Manager) but with much work as I had to be up before anyone else and last to bed. This meant being very discreet to know what door to knock on in the hotel to raise the actors for 1st call for each camera unit for that day. I was only sixteen and learning what life was about.

It was a very interesting experience but I changed careers away from the film industry, yet Billy stayed in my memory because he had an undoubted connection and love for animals. He was a genuine fellow and a pleasure to work with remember I was the bottom rung and thereby all could take their frustrations out on someone like me but it was a good crew and an excellent group of actors.

At the time Billy had his dogs with him, a Great Dane, an Alsatian and a lovely little chap of a Chihuahua. I had to work with the kennel maids where these dogs were kept next to Shepperton Studios but one night I took the Chihuahua home for the night and returned him next day he insisted on sleeping, as was his practice, under the blankets. Sadly the Great Dane fell into Billy's swimming pool in Sussex and drowned whilst he was on holiday.

I can recall every scene from that film which included the group *The Bachelors* as themselves and some well-known television and film stars including Michael Medwin, Bill Fraser, famous for the *Army Game* who was the most gentle person and therefore totally opposite to the character he often played. Plus two well-seasoned actors, the famous Lesley Dwyer and Fred Emney and the Gamblers, Billy's backing group.

Also Sheila O'Neill as previously mentioned, a dancer/choreographer who took her skills to the US soon after this film and introduced Modern Dancing in America. Also there was Jon Pertwee famous for his leading role in television's *Worzel Gummidge*, *Dr Who* and in earlier years for those of you who remember, there was the wonderful *Navy Lark* on the radio. The last person to mention is Amanda Barry who I believe had some good feelings for Billy and when we had the film's finishing party at *La Dolce Vita* in Soho in London's West End she was surprised by Billy bringing a girlfriend with him (*who the SOF presumes was Lee Middleton, later Everett and finally Everett-Alkin*).

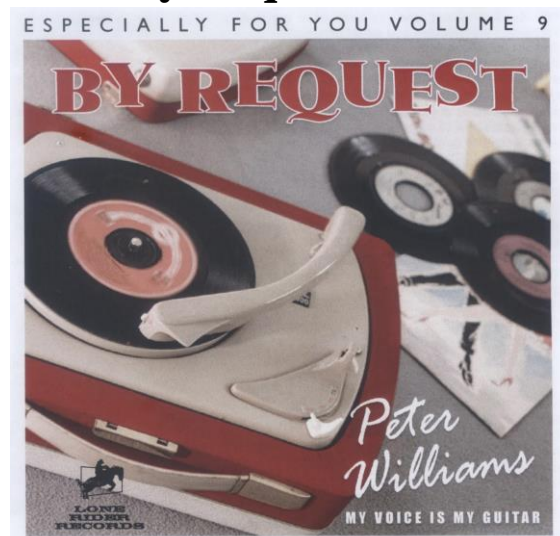


Billy with Co-star Amanda Barrie and Speedy

Andrew Charnley

Peter Williams-Especially for You Volume 9-By Request.

This latest guitar instrumental collection from Milton Keynes very own Guitar Man, is another highly pleasurable romp through the popular and country music of the 50s, 60s, and 70s (except for the pleasing cover of a K.D Lang recording which came from 1991). Of special note for readers is the inclusion of *We Were Meant for Each Other* from the 1963 LP Billy, dedicated to Billy Fury fans and quite correctly mentioned as falling under the 'Should have been a single release' category. It's a lovely addition to the existing Fury covers album by Peter and the original was so good that I included it on the BF Love Songs CD several years back.



Compiled from fans requests and therefore inevitably diverse, with all tracks being enjoyable in their own way, it's difficult to pick other favourites on this album. The lovely *Jesamine* is certainly one, being nicely endorsed by its writer, Marty Wilde, whilst *Dreamy Eyes* has the enthusiastic approval of Johnny Tillotson, who wrote and recorded it. *Island of Dreams* is nice. Cliff's *Fall in Love With You* is a natural for Peter's Shadows style approach and *From A Jack to A King* also works well. The country-pop classic *Sea of Heartbreak* has an original intro and interesting backing throughout, and is lifted beyond the norm because of it. It cries out for an Elvis style vocal being recorded over the track and is a standout. The Seekers were always too 'Square' for me to appreciate but I appreciate their talent more now and I like this version of their first UK No.1. The catchy *Let Me Be There* reminds me of Elvis and the sadly missed (gorgeous and talented) Olivia Newton John. I love CCR /John Fogerty so the inclusion of two of their best here is great to hear. A real favourite is the Elvis influenced cover of *And I Love You So*- truly beautiful. This release is another winner from Peter.

Chris Eley

ORDERING DETAILS:

Cheques payable to: Peter Williams
Post to this address: 5 Stone Hill, Two Mile
Ash, Milton Keynes, MK8 8DH
All CDs priced at £10.99 Postage FREE.
Tel: 01908 568854 Mobile: 07789 991819
PayPal payments to this email address:
peterwilliams19@btconnect.com
Website:
<https://www.peterwilliamsguitar.co.uk>
You Tube:
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ESPECIALLY FOR YOU VOL 9 – BY REQUEST
Your favourite requests played as only Peter Williams can in his own inimitable style



- 01 ISLAND OF DREAMS (The Springfields)
- 02 WE WERE MEANT FOR EACH OTHER (Billy Fury)
(Dedicated to Chris Eley & all at the Sound Of Fury Fan Club)
- 03 UP AROUND THE BEND (Creedence Clearwater Revival)
- 04 LET ME BE THERE (Olivia Newton John and Elvis Presley)
(Dedicated to Olivia Newton John)
- 05 I'LL NEVER FIND ANOTHER YOU (The Seekers)
(Dedicated to Judith Durham)
- 06 COME ON, LETS GO (Richie Valens)
- 07 SEA OF HEARTBREAK (Don Gibson)
- 08 DREAMY EYES (Johnny Tillotson)
(Dedicated to Johnny Tillotson and Tommy Graham)
- 09 A WHITE SPORT COAT (And A Pink Carnation) (Marty Robbins)
- 10 AND I LOVE YOU SO (Elvis Presley and Perry Como)
- 11 WANDERING EYES (Charlie Gracie and Frankie Vaughan)
- 12 CRYING TIME (Buck Owens and Ray Charles)
- 13 HER ROYAL MAJESTY (James Darren)
(Dedicated to Graham Hunter)
- 14 CONSTANT CRAVING (K.D. Lang)
(Dedicated to Juliette and John Read from 'Leo's Den')
- 15 PAMELA, PAMELA (Wayne Fontana)
(Dedicated to Doug Abbott)
- 16 FALL IN LOVE WITH YOU (Cliff Richard & The Shadows)
- 17 WHO'LL STOP THE RAIN (John Fogerty & Creedence Clearwater Revival)
- 18 JESAMINE (Marty Wilde and The Casuals)
(Dedicated to Marty Wilde)
- 19 FROM A JACK TO A KING (Ned Miller)
- 20 MAKE ME AN ISLAND (Joe Dolan)

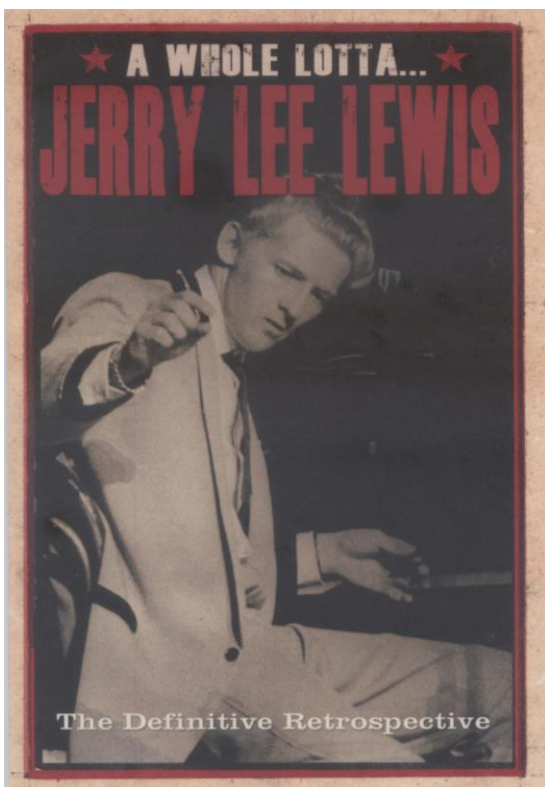
Jerry Lee Lewis September 29th, 1935-October 28th, 2022

A personal tribute.

Sadly, this great innovator and unique musical stylist recently passed away during a bout of pneumonia, aged 87. There is only the most tenuous of connections between Jerry Lee and Billy Fury but as the last of the original originators of rock'n'roll I need no excuse to mention him in this newsletter, as indeed I would have done in our magazine; if it was still ongoing. There are obituaries all over the place, and rightly so, and those interested in knowing more about this fabulous performer can find information and best of all, his music, all over the internet. Cheap Sun period compilations are around as tasters for new fans, and the expensive Bear Family Sun Years sets (either the comprehensive enough for most 1989 box-Classic Jerry Lee Lewis, or the current, apparently ultimate 18 CD set-The Collected Works) are obviously ideal.



It would be a mistake in my view however to just stick to his Sun output, classic though it is, with rock 'n' roll, hillbilly, rhythm and blues, gospel and country music in the mix (like most other Sun artists). Because I heard his Smash Sessions for Mercury (1963-69) first, and got into his Sun stuff much later I have a fondness for it-liking I'm *On Fire* and *Hit The Road Jack* etc. as much as the memorable and excellent stereo versions of *Sweet Little 16*, *Save The Last Dance With Me* and the classic early hits *Great Balls of Fire* etc. The Definitive Retrospective on Salvo-Universal, A Whole Lotta Jerry Lee Lewis shown above can still be found but it is light on Sun tracks so perhaps a combination of that and the most recent 3 CD cheapo Sun package might be the best bet for interested parties with a limited budget. Beware the fitting of the four CDs into the packaging of the Retrospective though, not good on my copy at least.



Like Elvis, and indeed Billy Fury, Jerry Lee could put his own stamp on even the most classic recordings by other artists-no mean feat when it was Elvis, Chuck Berry or Charlie Rich who was being covered! As fans will know it was Billy Fury and Elvis who turned me on to 'pop' music (regrettably I was too young for rock'n' roll) and sometime during 1964 Jerry Lee came into view via an LP of his Smash recordings and the incredible performances shown on Granada TV's *Don't Knock The Rock*. Both Jerry and a strangely short haired Little Richard were unbelievably exciting-still are. Vocally no one was ever going to out rock Richard, who also played a mean piano, but like Elvis, Jerry Lee had the power, and light and shade in his voice, to handle any style at all. I was already a bit of a fan of Gene Vincent (I discovered Eddie Cochran years later), from his appearance in white on TYLS, and although shaded by the other two classic originals he was still great on that show. The Animals did some good stuff in their time but to me, then and since, just didn't fit on this show. So Jerry Lee joined my Billy, Elvis, Marty, Ronettes, Dion, Orbison, Pitney, Shannon, Eden etc. collection and

by 1970-73 whilst in wonderful Hong Kong, Rick Nelson, Johnny Rivers, Neil Diamond and so many others had also become favourites-and so it has gone on throughout my life, adding new singers (mostly undiscovered 'oldies' its true) just about every year. Admittedly in recent years it's only been country style artists –and who can blame me for that!

The private life of Jerry Lee has been full, from the beginning, of bad choices, controversy and Roy Orbison like family tragedies, and his overall behaviour and seemingly arrogant attitude has not helped endear people to him. Rockers love him of course, and so they should. To be truthful, with such a God given talent (no one could play the piano quite like him-the left handed boogie coupled with a magic right hand), he was entitled to have attitude. It may be true to say that if he had not brought his very young bride, (he was to marry seven times) over with him in 1958 that his early career would have been that much more successful. Given the furore it created, (some UK female fans even destroyed the records they had eagerly brought), and despite being seemingly legal in some Southern States (Myra was 13), and really nothing to do with the highly judgemental UK audiences, the above may be true-who knows. As it was, despite his immense talent, high originality and incredible stage presence, he only racked up ten Top 50 hits between 1957 and 1972 here in the UK; four of them in the Top 10 including one No.1. Like most Southern talents he had strong country roots and despite some of his best work still charting up until 1963 he switched to Mercury/Smash, where he recorded some of his finest ever work; powerhouse rock'n'roll recuts, rock and country sides, all contained on the 'Locust Years' boxed set; if you can locate a copy.



There is a more recent Smash Years box set out I think. Reinvented as a country artist Jerry Lee turned in some of the finest performances in the history of country music, most of it being available on CD today. In the US he achieved 65 country chart hits, including 6 No 1s! In 1972 I played *The Killer Rocks On LP* (still a favourite today) to death and in 1979 I recall how stunning the LP *Jerry Lee Lewis* was, and from that moment on I couldn't wait for each new album from the country-rock maestro. With James Burton playing lead it was as good as anything was ever going to be now that Elvis was gone and Billy Fury not recording anything really new. *Rockin' My Life Away*, *Don't Let Go*, *Everyday I Have To Cry*, *Number One Loving Man*, *I Wish I Was Eighteen Again*, etc., classics every one.

His version of *Over The Rainbow* on a later album was delightful, and unique, not as nostalgic as the original or as sweet as Gene Vincent's cover, but still superb, and the splendid *Thirty-Nine And Holding* said it all for men of a certain age! I was privileged to see Jerry Lee twice, and in particular the gig at the Camberley Country Club during April 1990, was one of the greatest musical experiences of my life. I have just discovered the audio clip of it on you-tube. This short, hunched over little guy, no more than 20 feet away, suddenly started to play. I have never seen hands and arms move in that way, so fast and powerful, piston like, and the sound created was incredible-it was a fantastic show. At the London Docklands ten years later I saw him again. For me, he was shaded by Little Richard and Chuck Berry in terms of presence but not in performance.

A Billy Fury Connection?

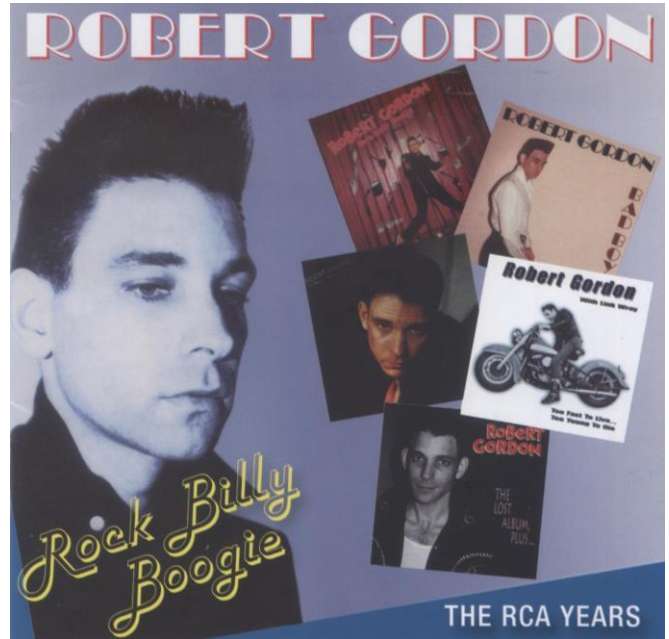
There is some connection to Billy Fury, and the main one is that Billy and the Gamblers recorded *Break Up* on 28th January 1964, but it only saw the light of day when Harry Whitehouse released it lifted from original acetate on his Peaksoft label in 2006. In 2008 it appeared as it should, on good old Decca on the Classics and Collectibles double CD. Regrettably a master tape has yet to be located. It's a good version vocally at least, but the lack of piano and use of organ in its stead diminishes it overall. Whether it was the Sun original or 1963 recut by Jerry Lee which prompted Billy to record his version we don't know. Although far less likely, it might have been the Charlie Rich original (he wrote it also) or the great Ray Smith version. I will plump for it being a Jerry Lee release that the band copied. Although Jerry Lee only played about three dates in the U.K. in 1958, Billy, whilst probably not seeing him until the mid-sixties over here-if indeed he ever did, would have heard the records without doubt. Previously, live and on radio at least during 1962 (Radio Luxembourg) Billy would perform *Down The Line*, a Jerry Lee classic, and *You Win Again*. The latter however could well have been based on Hank Williams or other country artists. Did Billy stay on after his performance at the 1972 Rock n Roll Show, and watch the greats perform? I really should have asked either Charlie Elston or Chris Raynor from Billy's band, if they knew. Did Billy like and rate Jerry Lee-I really don't know that either but I cannot imagine him not appreciating all of the US Giants of rock'n'roll (and I mean rock'n'roll-not the current stupidity which places the likes of the marvellous Dolly Parton in the rock'n'roll hall of fame-surely a joke), whilst despite his great success in the genre Jerry Lee was only admitted to the Country Music Hall of Fame shortly before his death-arrant nonsense all-round. They have all gone now, those original US greats, (the 'Killer' really was The Last Man Standing) although some really fine and original aspirants/contenders such as Narvel Felts continue to rock on. Jerry Lee, despite his chequered private life, was very religious in that unique southern Baptist way, (and reflected whether he would ever get to heaven). We can only hope that he is now finally at peace.

Chris Eley



Robert Gordon March 29th ,1947-October 18th, 2022

I was sad to hear of the death of an artist whose music I have purchased ever since some time in the 80s, right up until just a few months ago, with his latest release, *Rockabilly For Life*. Gordon had a powerful and distinctive voice and made some fine recordings in the rockabilly/rock'n'roll mould, but strictly his way! Although quite old now, his three Bear Family CDs contain most of his best work. Billy Fury fans would I am sure appreciate his excellent cover of *It's Only Make Believe*, complete with 'Mexican Brass' during the middle break which makes it a bit special. He also laid down *Am I Blue*, but based on the Cochran version. Had he ever heard any of Billy's recordings-I really don't know, but it's possible because he had heard of Cliff, Marty and Joe



Brown, recording good versions of *Bad Boy* and *A Picture of You* and playing *Move It* live; so it's probable. Some of his live recordings, were a little too heavy/loud in guitar terms for my taste (he liked it like that) but his covers of *The Way I Walk*, *Fire* (Springsteen song), *Red Cadillac* and *A Black Moustache*, *Sea of Heartbreak*, *Suspicion* etc. and the above two Brit tracks are great. 'Make Believe' and the Joe and Marty covers can be found on The CD collection-The RCA Years ,and *Fire*, *Devil in Disguise* and some others on The Essential Robert Gordon-both shown above. RIP Robert. Thanks for some great music.

Chris Eley.

Lisa Marie Presley.

It was so sad to hear of the unexpected death of Lisa Marie. A gifted singer/songwriter in her own right (she released three albums), she never quite managed to come to terms with the loss of her famous father when she was only 9 years of age. In 2020 she would also lose her son, Ben Keogh in tragic circumstances.

Sadly, I never had the pleasure of meeting Lisa Marie or Priscilla but I am sure all of Billy's fans will join those of us at the Sound of Fury, in expressing our sympathy for Lisa's family, including of course Priscilla. How much more poignant, if that's possible, will be that visit to the Graceland Memorial Garden in future. After so many years of turmoil and family tragedy, may Lisa Marie find peace at last.

Chris Eley.





Monica O'Bierne

It was such a shock to discover on January 15th 2023 that Monica from Longford in Eire had passed away in January 2022, following a period of illness. A devoted Billy Fury fan from the beginning of his career and supporter of the Blackpool Weekender events, (she sometimes brought husband Joe and son Nathan with her) she will be much missed. She once went walking with Billy during his ill-fated 1959 tour of Ireland and told us that Billy was so good looking, he was known at the time as 'Face'. I can picture her now ,the last time I saw her, kicking off her shoes and getting me onto the dance floor to twist! Our thoughts, if belatedly, are with her family, including Joe, Nathan, daughter Monika and other family members and friends. RIP Monica. Chris Eley, Linda, the team and Billy fans everywhere.

Donated Billy Records

A gentleman has kindly offered to donate his late wife's Billy record/cd's collection, as listed, to fans so if there are any that you would like to add to your collection please contact me at

soundoffurysecretary@gmail.com

and I will ask him to contact you directly.

Thank you.

Jackie Clark

BILLY FURY RECORDS

SINGLES

LABEL	NUMBER	TRACKS/TITLE
NEMS	NES018	HALFWAY TO PARADISE/TURN MY BACK ON YOU
DECCA	45-F11409	I'D NEVER FIND ANOTHER YOU/SLEEPLESS NIGHTS
DECCA	45-11458	LAST NIGHT WAS MADE FOR LOVE/A KING FOR TONIGHT
DECCA	45-F11485	ONCE UPON A DREAM/IF I LOSE YOU
DECCA	45=F11508	BECAUSE OF LOVE/RUNNING AROUND
DECCA	F.11582	LIKE IVE NEVER BEEN GONE/WHAT DO YOU THINK YOU'RE DOING OF
DECCA	F.11655	WHEN WILL YOU SAY I LOVE YOU/ALL I WANNA DO IS CRY
DECCA	F.11701	I'LL NEVER FALL IN LOVE AGAIN/IN SUMMER
DECCA	F.11744	GO AHEAD AND ASK HER/SOMEONE ELSE'S GIRL
DECCA	F/11782	DO YOU REALLY LOVE ME TOO (FOOLS ERRAND)/WHAT AM I GONNA DO
DECCA	F/11888	NOTHIN SHAKIN/I WILL
DECCA	F/11939	ITS ONLY MAKE BELIEVE/BABY WHAT DO YOU WANT ME TO DO
DECCA	F12048	I'M LOST WITHOUT YOU/YOU BETTER BELIEVE IF BABY
DECCA	F12178	IN THOUGHTS OF YOU/AWAY FROM YOU
DECCA	F.12230	RUN TO MY LOVIN ARMS/WHERE DO YOU RUN
DECCA	F12324	I'LL NEVER QUITE GET OVER YOU//I BELONG TO THE WIND
DECCA	F/12409	DIDNT SEE THE REAL THING COME ALONG/DONT LET A LITTLE PRIDE (STAND IN YOUR WAY)
DECCA	F/12459	SHE'S SO FAR OUT SHE'S IN/GIVE ME YOUR WORD
PARLOPHONE	R5660	HURTIN IS LOVING/THINGS ARE CHANGING
PARLOPHONE	R5605	LOVING YOU/I'LL GO ALONG WITH IT
PARLOPHONE	R5634	SUZANNE IN THE MIRROR/IT JUST DONT MATTER NOW
PARLOPHONE	R5658	BEYOND THE SHADOW OF A DOUBT/BABY DO YOU LOVE ME?
POLYDOR	POSP355	BE MINE TONIGHT/NO TRESPASSERS
POLYDOR	POSP488	LOVE OR MONEY/LOVE SWEET LOVE
POLYDOR	POSP528	DEVIL OR ANGEL/DONT TELL LIES
POLYDOR	POSP528	DEVIL OR ANGEL/DONT TELL LIES (DIFFERENT COVER)
POLYDOR	POSP558	FORGET HIM/YOUR WORDS

EPS

DECCA	DFE6694	HALFWAY TO PARADISE/WOULD YOU STAND BY ME/JEALOUSY/CROSS MY HEART
DECCA	DFE8558	AM I BLUE
DECCA	DFE6708	PLAY IT COOL
DECCA	DFE8325	BILLY FURY AND THE TORNADOES
DECCA	DFE8641	BILLY FURY AND THE GAMBLERS

LPS

DECCA	LFT1329	THE SOUND OF FURY - 10 INS
DECCA	ACL1047	BILLY FURY
DECCA	ACL1083	HALFWAY TO PARADISE/
DECCA	LK4533	16 GREAT SONGS SUNG BY BILLY FURY
DECCA	LK4548	WE WANT BILLY (BILLY FURY AND THE TORNADOES)
DECCA	LK4677	I'VE GOT A HORSE
DECCA	DPA3033/4	THE BILLY FURY STORY (2 LP SET)
KTEL	NE1030	THE GOLDEN YEARS
POLYDOR	POLD5069	THE ONE AND ONLY
RED BUS	BUSLP1003	THE MISSING YEARS
SEE FOR MILES	SEE323	BILLY FURY
MAGNUM	MFLP1027	LOVIN YOU

CDS

DERAM	820627-2	THE SOUND OF FURY = 10
SEE FOR MILES	SEE CD59	THE EP COLLECTION
SEE FOR MILES	SEE CD383	THE OTHER SIDE OF BILLY FURY
DECCA LONDON	820530-2	THE BILLY FURY HIT PARADE
DECCA LONDON	820625-2	BILLY FURY
DERAM	844874-2	40TH ANNIVERSARY ANTHOLOGY
DECCA	981575-1	THE ROCKER
DECCA	844990-2	THE SOUND OF FURY (40TH ANNIVERSARY EDITION)
PICKWICK	PWKS4053P	THE BEST OF BILLY FURY
UNIVERSAL	5305875	HIS WONDROUS PLACE
DECCA	9341393	LIVE AT THE BBC
OZIT	OZITCD323	RARITIES AND TEENAGE JOTTINGS
PEAKSOFT	PEA014	THE LOST ALBUM

Billy's Statue

Unfortunately, the statue in Liverpool has not had the work and cleaning carried out that was planned to take place last summer by the Museum of Liverpool. An area was to be included for flowers to be placed as fans are tying them to Billy's legs and arms and this is wearing the patination away which is obviously causing damage. The Museum say that due to staffing and resource issues this was not possible.

The conservator who was due to do the surface clean has now returned from extended leave but weather conditions on the waterfront are not suitable for her to do this work in winter months so it will be spring/summer before they will be able to book the work in again.

It is very frustrating for the Sound of Fury Team as the statue is in a dreadful state and we can only apologise to fans who will be visiting it over the 28th/29th January for Billy's 40th Anniversary.

AGAIN WE WOULD ASK THAT FLOWERS ARE NOT TIED TO THE STATUE AT ALL BUT LAID ON THE PLINTH PLEASE.

Jackie Clark



Vintage Rock – Billy anniversary tribute special



The latest issue of the fantastic Vintage Rock magazine features an in-depth tribute to Billy, 40 years after his passing. Packed full of great photos and information, it also includes a stunning photo of Billy on the front cover. Available to buy now from WH Smiths and online from <https://www.vintagerockmag.com>