

# The Sound of Fury Fan Club Newsletter



## Issue 18: October 2023 - December 2023

🍂❄️ Hi There!

Welcome to the latest issue of the Sound of Fury newsletter ❄️🍂

As the vibrant hues of autumn leaves give way to the glistening frost of winter, we are thrilled to usher in the final stretch of the year with open arms and an abundance of enthusiasm. It's time to don your coziest jumpers and immerse yourself in the magic of the upcoming months.

In this edition of our newsletter, we continue our fantastic Billy Fury connection series with Hank Snow, updates on new Billy releases and exciting news that one of Billy's hit singles is currently featured on TV in an advert for Amazon, plus, as always, we have some great pictures of Billy that are sure to keep you warm through chilly days ahead.

Let's make this season a time of joy, connection, and personal growth as we savour the moments that make this time of year truly special. From all of us, here's to a wonderful Autumn and Winter season filled with happiness, love, and endless possibilities. 🍁❄️🌲

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

### Mill Hill

The fan-club meeting on Sunday October 1<sup>st</sup> 2023 is on!

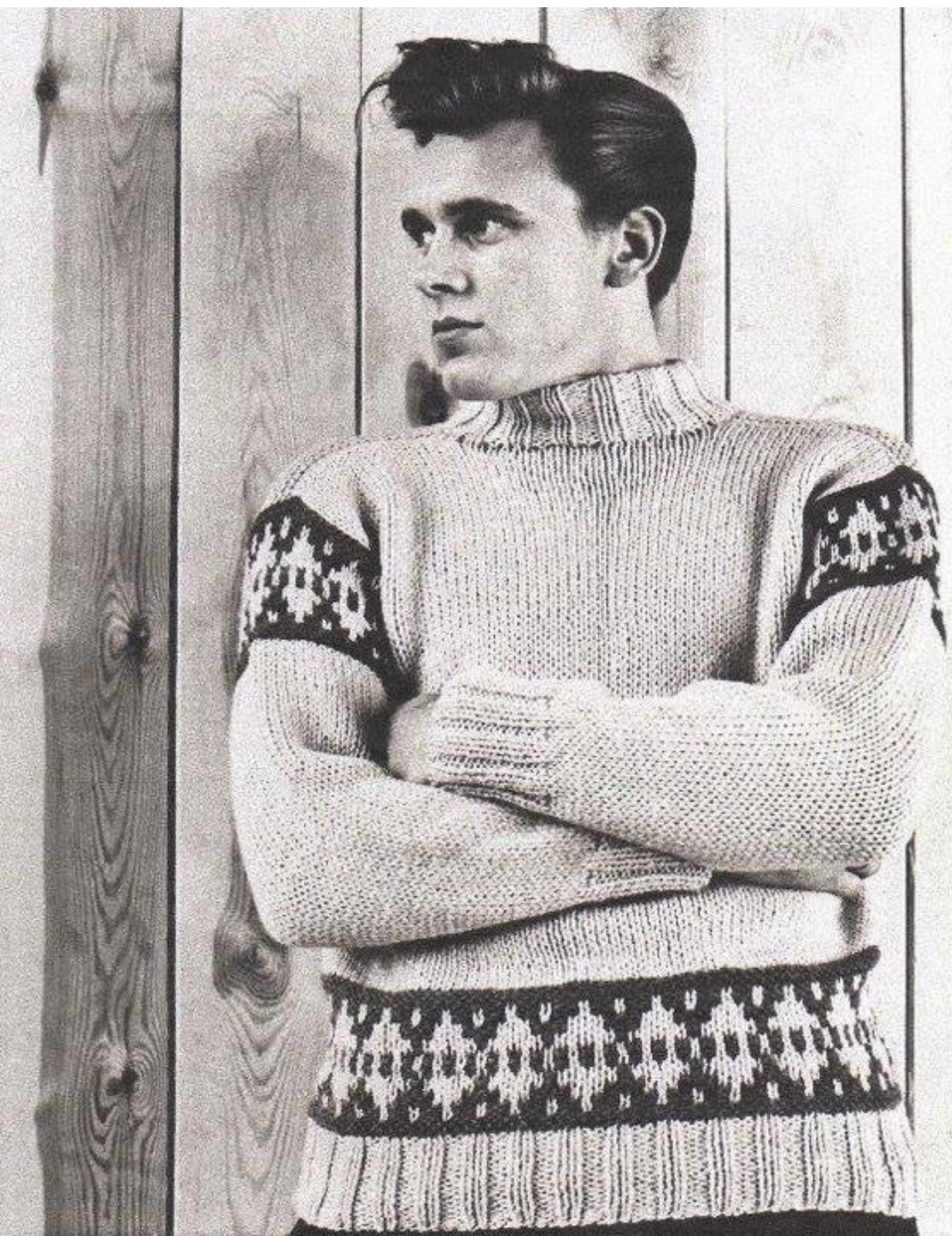
Fans are welcome to meet at the cemetery at 12:30pm and then go to the Hall afterwards (finish at 4pm), where there will be refreshments, Billy merchandise, a raffle and of-course plenty of Billy's music playing to sing along to! Any food (snacks for the tables) you could bring, would be very much appreciated. We would love to see you all there, catch up with old friends and celebrate Billy in the best way possible.

Please note, there is a small admission cost of £3 per person.

The address for the hall is St. Paul's Church hall, The Ridgeway, Mill Hill, London NW7 1QU.

Please do not park in the signed residents parking areas outside of the Church or Hall. Please also check the ULEZ (Ultra Low Emission Zone) guidelines on your car before you travel, as you may need to register and pay the charge.







## Billy's classic tune is adding a touch of magic to the world of insurance.

We've got some exciting news to share with you today that's bound to put a smile on your face. Billy's timeless hit, "Wondrous Place," has found a new home in the world of advertising, and it's making quite the splash. In an unexpected and delightful turn of events, Amazon Insurance has chosen this beloved song as the backdrop for their latest TV advert.

You may remember this track was also issued in the Toyota, Yaris advert several years ago. However, this time Amazon have opted for the 1960 original version, which for me is miles better and the perfect choice.



This song has captured the hearts of music lovers for generations. Its enchanting melody and heartfelt lyrics have made it a timeless classic that continues to resonate with listeners today. If you've ever found yourself swept away by the magic of love, chances are you've fallen under the spell of "Wondrous Place."

As one of the world's most recognizable and innovative companies, Amazon has ventured into the realm of insurance, aiming to simplify and modernize the industry. Their customer-centric approach and commitment to providing quality services align perfectly with the essence of "Wondrous Place," making this partnership even more exciting.

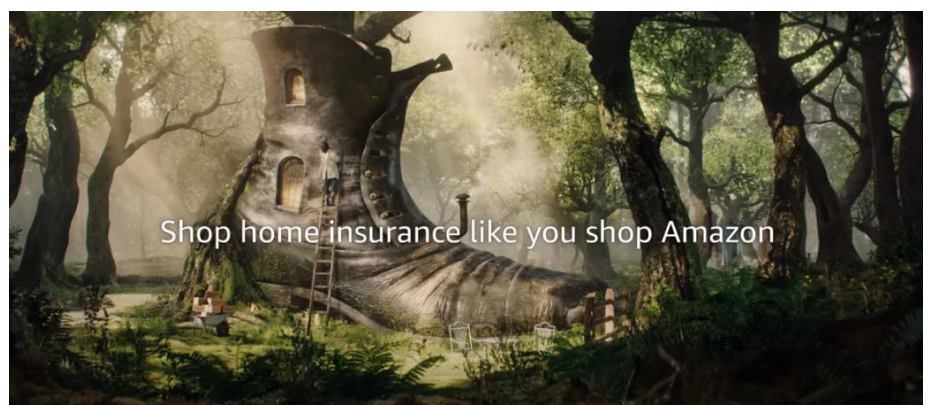
The advert is set in an imaginary magical fantasy world, introduces us to a woman settling into her new, rather peculiar home. As she unpacks and personalizes her space, viewers are given subtle hints about the nature of her residence. The climax is a delightful revelation: She is the famed woman from the children's nursery rhyme who lived in a shoe. This creative spin adds a touch of whimsy and makes the advert memorable and the decision to feature "Wondrous Place" was a stroke of brilliance on Amazon Insurance's part. The song's lyrics, which speak of a place where dreams come true and love knows no bounds, beautifully complement the message Amazon Insurance wants to convey to its customers. In a world that can often feel uncertain, Amazon Insurance's goal is to provide a sense of security and assurance, and what better way to do that than through the universal language of music?

### The Magic of Music in Advertising

The use of music in advertising has always been a powerful tool. It has the unique ability to evoke emotions, create memorable moments, and connect with viewers on a profound level. When a timeless song like "Wondrous Place" is paired with a brand that strives to make a positive impact on people's lives, the result is nothing short of magical.

Billy's "Wondrous Place" has taken on a new role, enriching the Amazon Insurance TV advert with its charm and nostalgia. This unexpected collaboration reminds us that great music transcends time and can find its place in the most unexpected corners of our lives. So, the next time you catch the Amazon Insurance advert on your screen, listen closely and let the enchanting melodies of "Wondrous Place" transport you to a world where dreams come true.

As Billy's music continues to inspire new generations, we can't help but marvel at the enduring power of his artistry. Stay tuned for more exciting developments in the world of music and advertising, and remember, with Billy's "Wondrous Place" in the mix, even insurance can become a wondrous adventure!



## Decca Records remix release of Wondrous Place.

Decca Records have officially released an exclusive digital download only remix of Billy's classic track 'Wondrous Place' (seems Wondrous Place is the song of the moment!).

The description from Decca is as follows "It's very Ibiza café/London rooftop vibes but we're servicing to clubs across the world and hoping it can bring a younger audience in to the fold". You can listen, download, and purchase from this link– <https://BillyFury.lnk.to/CFRemixFP>

I'll warn you, it's not for everyone's taste, but it's nice to see Decca Records are at least releasing something "new" from Billy.

## New Billy "Bootleg" vinyl release.

A bootleg 45 single vinyl has recently been released and is available to buy via eBay. This limited-edition release features the iconic tracks "You're Having The Last Dance With Me" and "I Got Someone" on the Mabel record label.

### Limited Edition Orange Vinyl Press

What sets this bootleg release apart is the fact that it comes in two exciting variants. The limited-edition orange vinyl press is a vibrant and eye-catching addition to any vinyl collection. With only a handful of copies available, owning this gem is like holding a piece of music history in your hands.

### Standard Black Vinyl

For those who appreciate the timeless elegance of classic black vinyl, fear not! This bootleg release is also available in a standard black vinyl format. It offers the same nostalgic experience, allowing listeners to immerse themselves in Billy's music just as it was meant to be heard.



### Exclusive eBay Availability

This bootleg release is exclusively available on eBay, as a Buy It Now option. Cost seems to range from £20-25 for the orange and £10-15 for the black press.

🌟 Introducing the new Billy Calendar for 2024! 🌟

Get ready to embark on a year-long journey filled with joy, inspiration, and memories with the brand-new Billy Calendar 2024!

🇮🇪 Experience the Magic of Billy Every Month 🇮🇪

🎨 12 Stunning Months: Each month features a captivating photograph of the adorable and lovable Billy, sure to bring a smile to your face every day.

📅 Stay Organized: Keep track of your important dates, appointments, and special occasions with spacious date boxes for notes and reminders.

📁 Perfect Gift: Surprise your friends and family with a delightful gift that's perfect for any occasion.

📦 Limited Stock Available: Don't miss out on the chance to have Billy brighten your days throughout 2024.

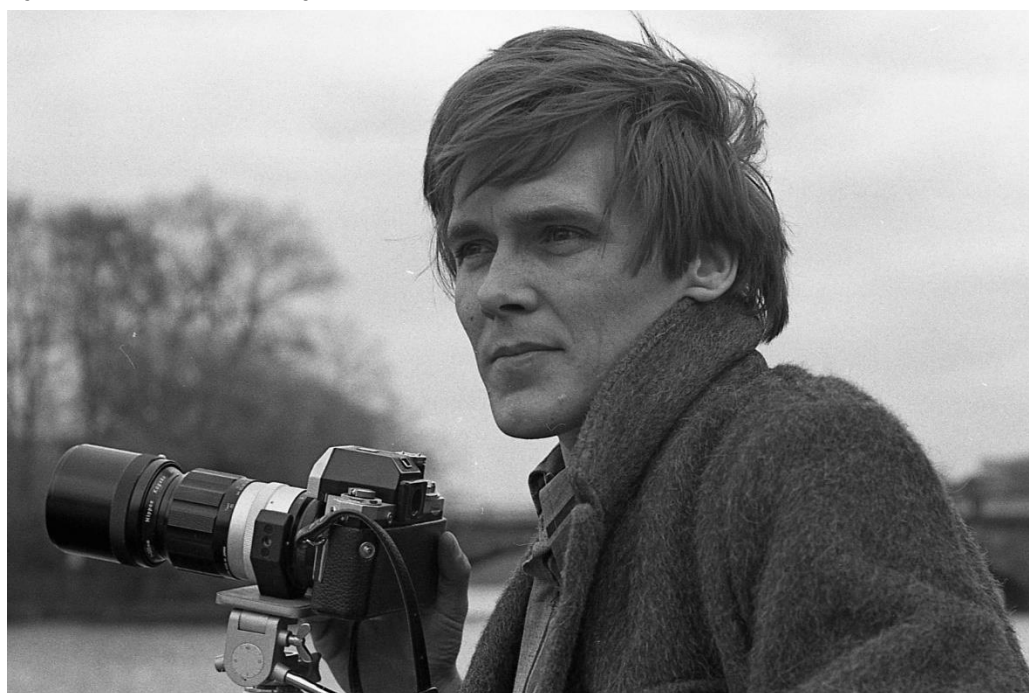
💰 Price is just £10, plus £2 for postage and packing if you want it delivered to your door.

💳 You can pay via bank transfer. Bank sort code: 40-46-23, account no. 81586688

Account name: Sound of Fury. You MUST put your full name as reference and email your address details to: [treasurethesoundoffury@hotmail.com](mailto:treasurethesoundoffury@hotmail.com).

Alternatively, you can pay by cheque. Cheques to be made payable to SOUND OF FURY and sent to *The Sound of Fury PO Box 157 Frodsham. WA6 1BY*

💖 Order Your Billy 2024 Calendar Today! 💖





## THE BILLY FURY CONNECTION-ROOTS, COVERS AND INFLUENCES

### Part 8. Country Music-Clarence Eugene 'Hank' Snow (May 9<sup>th</sup> 1914-December 20<sup>th</sup> 1999).

From the moment he wrote and released the country classic *I'm Moving On* in 1950 Hank Snow became a major force in U.S. Country music, (he allegedly made 840 commercial recordings) and despite not experiencing any UK chart hits it can be reasonably established through some of his recordings that he exerted some influence on Britain's Ronnie Wycherley/Billy Fury. In addition, just like Hank Williams, despite the lack of UK chart action his popularity in the U.S. and Canada and other parts of the world was such that he would have been one of the main artists brought into Liverpool via merchant seamen; as mentioned by Billy Fury years later. Born in Brooklyn, Nova Scotia, with the ancestral home in nearby Liverpool, Hank had a challenging start in life and aged about twelve he left home and became a cabin boy on a fishing schooner where he listened to music on the radio, reprising the songs for the benefit of the crew, aided by his harmonica. Eventually, due to his mother, (an accomplished singer and piano player), buying a steel guitar and 78rpm records, he discovered the recordings of Jimmie Rodgers, the 'Blue Yodeller,' and bought his own guitar. Rodgers was to be the major influence on Snow who, in 1933, following a number of jobs and local musical outings began a career as a musician on radio station HNS in Halifax, calling himself the 'Cowboy Blue Yodeller.' He even named his son Jimmie Rogers Snow! Later calling himself Hank for a more western touch he became Hank 'The Yodelling Ranger' and then Hank 'The Singing Ranger'. Accounts of his musical career prior to 1949 differ and also some



later information. There is however evidence in terms of 78rpm singles information, that around 1939 (some sources say 1936) he recorded for the Canadian Bluebird-HMV label, (a subsidiary of RCA Montreal), and then during the 40's for the Bluebird Series on HMV (RCA Canada) before recording for RCA USA in 1949 and relocating to Nashville. Hank employed his band The Rainbow Ranch Boys on recordings from 1949 until 1956, remaining faithful to RCA until the end of his recording career in 1981.

Ernest Tubb, country troubadour, major influence in the country field and writer of *It Just Don't Matter Now* (later recorded by Billy Fury), was a friend to Hank and managed to get him onto the Grand Ole Opry cast in 1950. *I'm Moving On* was a smash hit that year (No. 1 in the country charts for 21 weeks). According to one source from *Marriage Vows* in 1949 until his final hit in 1980, *Hasn't it Been Good*, Hank experienced over 80 chart singles over the three decades, including 7 No.1 hits and another 36 Top 10

placings. There is variation in the statistics regarding chart positions, No.1 hits and last charting single, one claiming his final hit was in 1974 with *Hello Love*. It was allegedly Snow who got Elvis onto the Opry in 1954 and introduced him to Tom Parker, whereby a partnership contract was set up, with Elvis opening for Hank. Being overshadowed by the much younger, better looking and charismatic 'new boy on the block' on-stage was inevitable, and probably accepted by Snow, but before long Hank was edged out of the contract and later he expressed his lack of respect for Parker, whom he refused to call Colonel. In my opinion, the recent film *Elvis* failed to show how accomplished Hank was, and that country music was every bit as influential and authentic as black sounds were on Elvis. Hank wrote songs other than his first smash and was an excellent guitar player and successful businessman. His vocal delivery was unique, distinctive and sharp, and this gives his songs not only heart, but edge, and he could often make cover songs his very own. Remind you of anyone? Snow was very much a supporter of traditional blues and ballad style country music, heartbreak being prominent, but managed to sometimes add other fun, novelty and 'exotic' elements to some of his recordings, including jazz, Latin and folk. He adapted the Geoff Mack Australian tongue-twister *I've Been Everywhere*, surely a nightmare to master, and made it about the USA and Canada (and a worldwide 'pop' hit-very few of his hits did a pop cross-over). I remember hearing it on the radio in about 1962 as a child! He could also meld other content into his songs from contemporaries such as Tennessee Ernie Ford, indicating that Rodgers was not the only influence. Snow was in turn an influence on many, from Elvis to The Rolling Stones, Ray Charles, and Emmylou Harris, Johnny Cash and other country artists



and bands. Hank was inducted into the U.S, Canadian and Nova Scotia Country Music Halls of Fame, the Canadian Music Hall of Fame, and the Nashville Songwriters Hall of Fame. He has a dedicated museum in Liverpool, Nova Scotia. Following semi-retirement during the 90's, Hank died of heart failure at his ranch in Madison, Tennessee. If you have not heard this unique country artist -do give him a spin! There are numerous CD Compilations out there and no doubt downloads for the more internet minded. Highly recommended for listening pleasure is the excellent 2014 Bear Family release, Hank Snow's Most Requested of All Time-CD BCD 17351 containing *Snowbird from 1968* and fine recuts of *Nobody's Child* (1974) and *I'm Moving On* (1960). To obtain the original recordings of the songs which may have influenced Billy you will need original vinyl or other CD compilations. The 4 CD set on Membran Music, FABFOUR-Hank Snow -I'm Movin' On, PC 359 (my copy came from Bear Family) has all six 'connection' tracks except for the essential 1960 stereo recuts of *I'm Movin' On* and *I Don't Hurt Anymore*, available on the Hank Snow-Souvenirs CD-Sepia Records UK (Sepia 1252.)

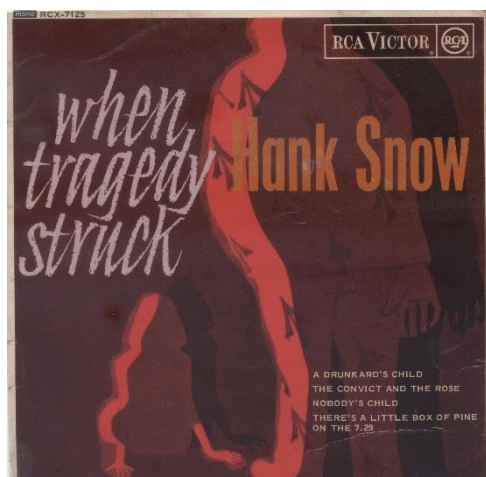
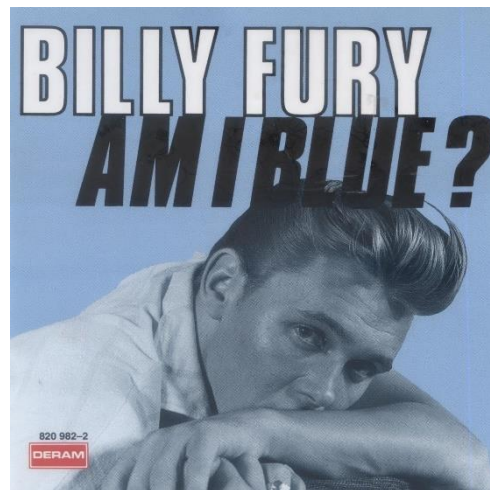
### The songs that are believed to link Hank Snow with Billy Fury.

**I'm Moving On.** Written by Snow and recorded in 1950 and again in 1960 this was a firm favourite which Billy performed with the Tornados ,it being officially captured on audio in 1963 for the We Want Billy live album and performed by him prior to that, during 1962 at least. It's very likely that Ronnie/Billy would have heard either of Snows versions because of the other vinyl connections but when it comes to Billy's superb handling of the song, his version owes more to the excellent Ray Charles cover from 1959. In addition to being a 45rpm release Snow's versions appeared on at least two EPs and a number of albums prior to Billy singing it on-stage, including Country Classics in 1955. The Snow recut is amazing but I suspect that Billy's love, from around 1960 (thanks to Eddie Cochran) of Ray Charles, means that it was Charles he was emulating on this occasion. Check out covers by Don Gibson, Johnny Nash, Elvis and others.



**I'm Hurting All Over.** Written by Ted Daffan this was the B-side to the single *Big Wheels* released in 1958 and also on the EP *Country Guitar Vol 4* from 1958, reissued in 1963. It was also on the Snow 1963 LP *Railroad Man*. Regrettably when Billy Fury recorded it in January 1963 Decca seemed unaware of its provenance-a situation that has lasted right up until today, with Billy even credited for penning it (on the *Castle Music Radio Luxembourg Sessions* CD in 2005 and the *essential Classics & Collectibles* CD in 2008). Would that we had done our homework back then. I would suppose Billy recorded it from a demo that did not have the writer details on it. Languishing in the vaults for years, thanks to John Tracy, Billy's great version was finally issued by Decca on the Deram label CDs, *Once Upon A Dream* (1990) and *Am I Blue* (1993).

**Nobody's Child** .This popular song, a Fury stage favourite and later a recording made in January 1963 was issued in May that year on *The Billy Fury & The Tornados EP*. It was recorded by Hank Snow in 1949 appearing again in 1959 on the LP *When Tragedy Struck*, and the 1963 EP release of the same name. Never a hit it was also on the EP *Country Guitar Vol 4*, reissued 1963. As so often with songs he covered Billy didn't lay down all the verses and his version is less maudlin than Snow's-but both had the voice for it. Despite the differences in both singers recordings, I can find no other recording of the song which may have influenced Billy prior to 1963 other than that by Lonnie Donegan and his Skiffle Group.



**I Don't Hurt Anymore aka It Don't Hurt Anymore.** Billy performed this on Radio Luxembourg and sadly that's the only version we have, transmission warts and all, but still great. Hank Snow had this out on a number of releases; a 45 from 1954 backed with *My Arabian Baby* and reissued with *A Fool Such As I* on the other side. It was also on the 1955/56 LP *Country Classics* and others. Recuts of many tracks, including this one, were made in 1960 for the *Souvenirs* album, to which Billy may have had access. Liking black female singers as he did Billy may have picked up the 1954 Dinah Washington R&B hit single version, Eddie Fishers cover from 1957 or the 'Bill Haley Jukebox' LP rolling-blues version from 1960. The Haley version is now newly available on the Jasmine label release, *Tamiami-The Warner Brothers Sessions*, JASCD 1177 (a bit of a mixed bag). I have the track on a Snow RCA EP from a vinyl box set, but without a cover or date I been thus far





unable to establish its provenance. As an aside, *Candy Kisses*, covered by Billy, was also on the above Haley Album and a possible source for Billy (although he did not rate that rock'n'roll pioneer it seems). I cannot find a pre-1963 recording of *Candy Kisses*, (recorded by Billy Fury in January '63), by Hank Snow, or indeed any recording by Snow as yet, so apparently no connection to make.

**Wedding Bells.** Performed by Billy on the 1963 *We Want Billy* LP and studio recorded during the Parlophone Years, it was most likely the Hank Williams version that in the main influenced Billy. It could well have also been other artists mentioned in the previous newsletter or indeed, Hank Snow's. It was included on Snow's 1957 *Country Jamboree* album and EP so the timing would be about right to register with Ronnie/Billy, hence the inclusion here.

**Let Me Go Lover.** It is clear that Billy's Polydor cut was based on the Kathy Kirby 1964 No.10 hit and not any of the earlier versions by Joan Weber, Patti Page, Ruby Murray, Teresa Brewer and others, but Ronnie/Billy may have heard the Snow version way back in the day-it was a U.S. Country No.1 hit single for him in 1954. It was also on the 1961 album, *The Southern Cannonball*.

**Thanks and Acknowledgments:** Wikipedia, Discogs, 45 Cat, Randy Fox and Edward Morris. Once again sources differ and whilst much time and every attempt has been made to produce accurate content, I apologise for any misinformation.

Chris Eley

