

The Sound of Fury Fan Club Newsletter



Issue 19: January 2024 - March 2024

Hi There!

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

Happy New Year to all our wonderful members! We hope you had a fantastic Christmas filled with joy, laughter, and great memories. As we kick off 2024, we're thrilled to bring you an edition packed with exciting Billy themed updates.

Unheard Billy and The Tornados Recordings!

Hold onto your hats as we unveil details of previously unheard recordings from Billy and The Tornados as part of the continued release of the Joe Meek 'Tea Chest' tapes from Cherry Red Records.

Billy Connections Series: Elvis Presley Edition

Our exploration of Billy's connections continues, and this time, we delve into the realm of the King himself, Elvis Presley. Join us as we uncover the threads that tie two legends together.

No Mill Hill Meeting in January

Please note that there will be no Mill Hill meeting this January. Fans, as always are welcome to meet at the cemetery. Do mark your calendars for the next gathering on Sunday, April 14th, where we may resume our regular meetings, which will be confirmed in the next newsletter.

Liverpool Calling!

We hope to see some of you in Liverpool in January at the iconic Cavern Club. Our dear friends Colin Paul & The Persuaders will be there to entertain and pay tribute to Billy in the best possible way.

2024 Calendars still available

Great news for those who missed out – there are still a limited number of 2024 Billy calendars available. Now priced at just £10, including postage & packaging. Welcome every new month with a picture of Billy!

Thank you for being a part of our musical community, and here's to a year filled with rhythm, harmony, and the timeless spirit of rock 'n' roll.....Rock on like Fury!

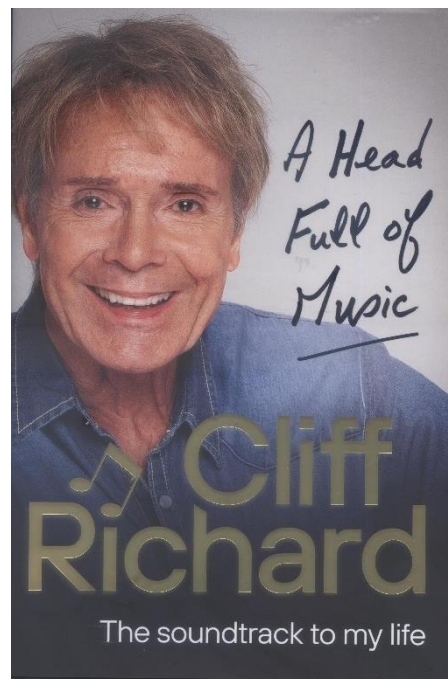
If you do want to get in touch with us - email soundoffurysecretary@gmail.com or write to The Sound of Fury Fan Club, P.O. Box 157, Frodsham, WA6 1BY

The Elvis connection.....

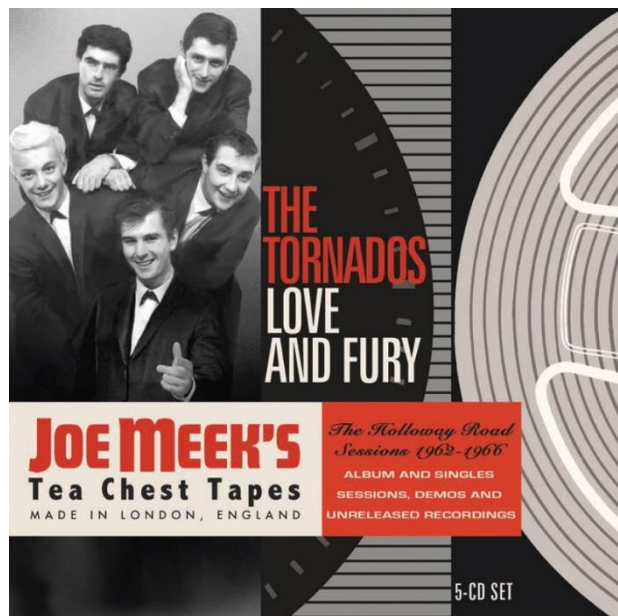


Sir Cliff Richard-A Head Full of Music. The Soundtrack of My Life.

This is the newest book from Cliff and well worth having. Forget the old 60's fan rivalries-this guy and the Shadows were great together, equalling, sometimes bettering, many in the USA, and much of his solo stuff is also terrific. There is also here proof that Cliff actually wanted to be Elvis! With a foreword and afterward by my old acquaintance Bob Stanley (without whom-together with my friend Tony Philbin) there would never have been Billy Fury-The Lost Album eventually issued on Peaksoft), this is a different approach-citing Cliff's influences and favourites in the music world over the years. What a pity it was not twice the volume that it is-but the index is already a who's who of the business. I mention it in this Fury newsletter because Billy gets a mention on 7 pages, and sometimes an affectionate one, including a dedication (in the same breath as Marty Wilde) on the flyleaf. No pictures though-pity one of them together couldn't be used. However, Cliff liked Billy, 'A good performer and a 'good guy, so shy' and also some of his hits, *Halfway* and *Jealousy*. There is no mention of the Sound of Fury album, something I would love to hear Cliff speak of, and most Fury references are very brief, but for anyone of our generation who loves music-this is a great and informative read! A new album, 'Cliff with Strings-My Kinda Life, is also out, with orchestral backings added to 12 career-wide existing recordings. I found it patchy but worth it for the lovely remake of *The Young Ones and My Kinda Life*. **Book: Ebury Spotlight ISBN 978-1-52990-734-6. Hardback. RRP, £25.00 (£12.50 in some places). CD: Eastwest 5054197734113. Around a tenner in HMV. Chris Eley**



The Tornados: Love and Fury-The Holloway Road Sessions 1962-66. 5 CD set (includes Billy!)



This long-awaited release of recordings direct from the Joe Meek 'Tea Chest' tapes was released on November 24th. It includes the whole of the Tornados '62-'66 recordings including 119 previously unreleased tracks, and the sound quality is superb. Many Billy Fury fans also like the music of the Tornados, and Clem Cattini has been a good friend to Billy's fans appearing in several films over the years. Clem will no doubt be pleased with this set and I can't believe why, when meeting him over the years, especially at Hal Carters place, I didn't ask him what he could recall about Billy recording with Joe Meek. We all knew it was rumoured to have happened. He would never have remembered what tracks, but you never know what enquiry might have triggered. Never mind. The most exciting aspect of this release for most of us however is that there are four great tracks on here featuring vocals from Billy. Disappointing for

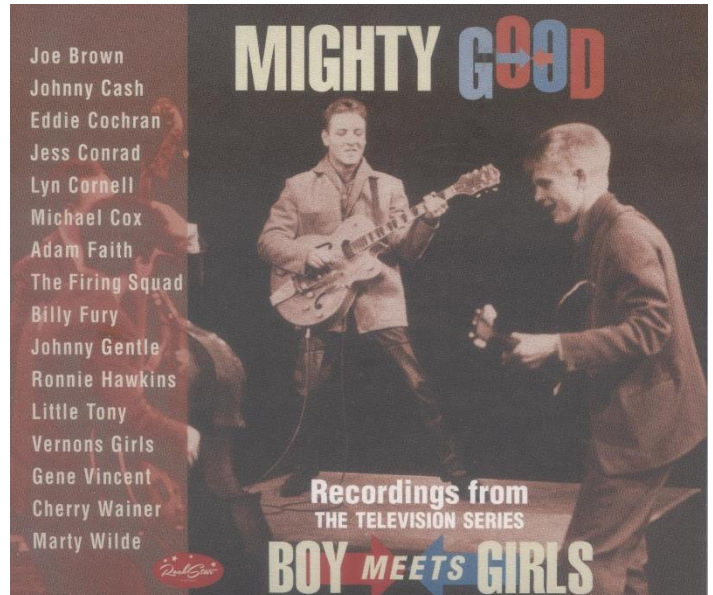
sure in number, but not performance. Many of us have already heard *Halfway to Paradise* played on Radio Panda Gold on the Fury Hour, and that sounded great. The other three tracks are *Mean Woman Blues*, *Go, Go, Go (Move on down the line)* aka *Down The Line*, and *I'd Never Find Another You*. Having now got my CD set I can tell you that all four tracks are really great, especially the two bluesy rockers, which are frankly fabulous. A mini-CD EP and vinyl four tracker of just the Fury tracks would have been great!

Available on line or via Bim Bam Records-tel (023) 80600329 (at around £35.00). Chris Eley.

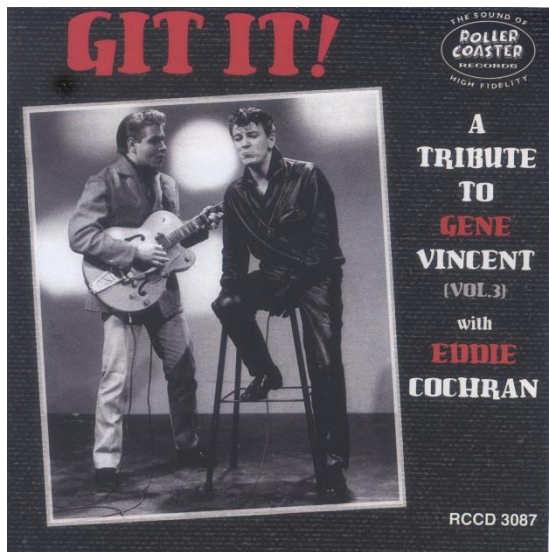
Mighty Good-Boy Meets Girls Shows 1960. Three CD set. Rock Star Records RSR 50101

At long last we have the only known surviving performances from that classic show. Thanks to Rockstar Records we already had a collectable Volume 1 CD but obviously sales were insufficient to warrant a follow-up with songs like *Too Much* by Billy. Some poor quality single channel copies of *Too Much* and others surfaced many years ago and highly enjoyable performances like *Might Cold* and *Pretty Blue Eyes* (lovely and good quality tracks -but timing out at a little over one minute), came out on Ozit Records, but now the combination of Rock Star (with Richard Weize) and ace writer-researcher Ashley Wood has produced what was always needed, pulling together whatever audio is available and creating this absolutely essential package. Regrettably some

numbers are still short on time in accordance I guess with the show format, and the sound, mostly good, can vary due to varying sources, but this welcome package gives us a superb insight into a great TV show. Highlights- obviously the Fury, Cochran and Vincent tracks but also Michael Cox (great vocalist-*Mighty Good* etc.) and Marty Wilde (*Just A Little Too Much*, *Here Comes Summer*, *Let's Talk About Us*, *Stood Up* and others-this guy was good!). Lyn Cornell had a good set of pipes too. **Available from on-line sources and from dear old Bim-Bam records. Price around £20.00. Chris Eley.**



Git It-A Tribute to Gene Vincent (Vol 3) with Eddie Cochran. Roller Coaster Records RCCD 3087



This has been an essential series for Gene's fans and the tradition continues with a mix of rarities and known tracks but leaning heavily on the Eddie Cochran connection-no bad thing obviously. I mention it here because for the first time Billy Fury is included with his 1959 BBC recording of *C'mon Everybody*, available elsewhere it's true, but nice to see here. Fans of both these truly iconic US performers will already have most of the content directly attributable to the mighty two-some but for the cost of one CD, having two interesting sets of 28 tracks per CD is worth having. **Available direct from Rollercoaster or from Bim Bam Records. Tel; 023 80600329. Chris Eley.**

Peter Williams Especially For You-By Request Volume 10.Lone Rider Records LRR26 PW CD028.

There are no Fury connections tracks on this volume but I know some Billy fans appreciate Peter's playing and his guitar Tribute to Billy Fury album is still selling. This is very varied; 60s classics, Irish and Country style, Mario Lanza, Mills Brothers, Smokie, Tony Christie and others, all nicely 'Fenderised'! Around £11.99 with postage.

Contact Peter on 07789 991819.

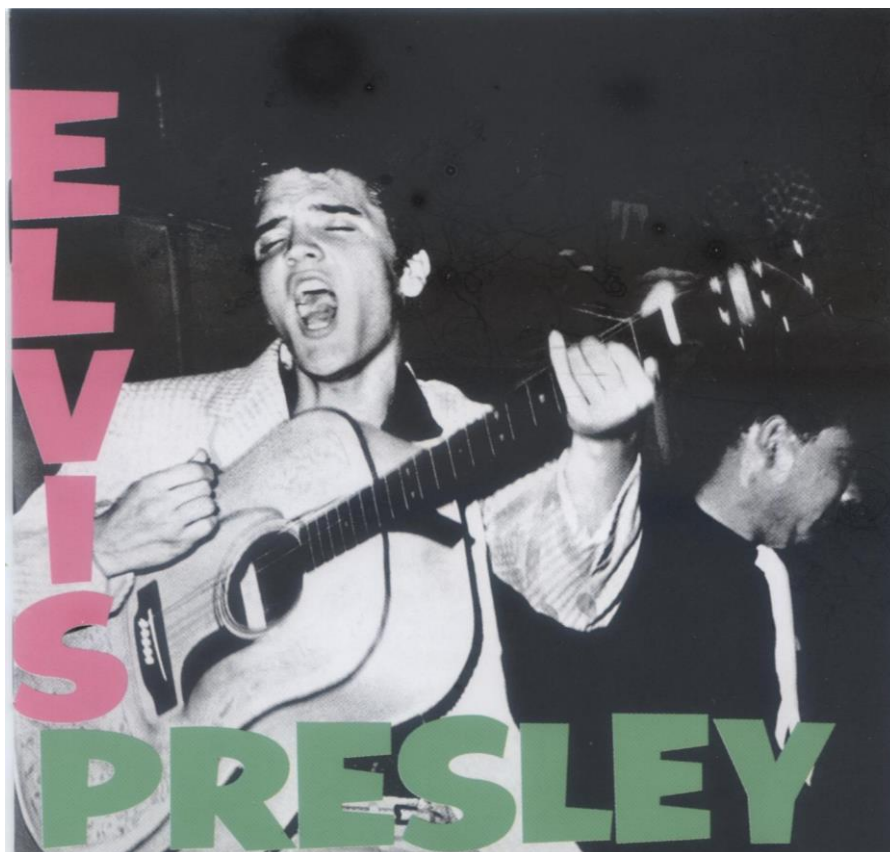
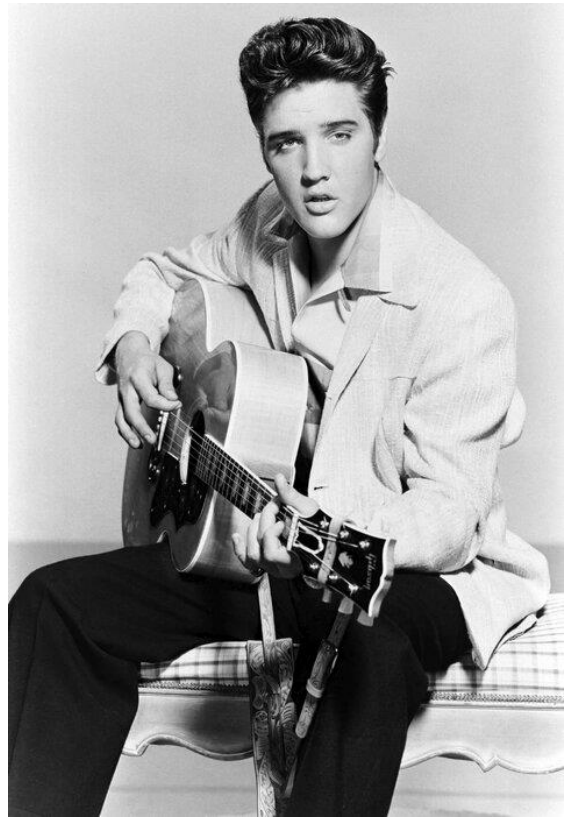
Chris Eley.

THE BILLY FURY CONNECTION-ROOTS, COVERS AND INFLUENCES

Part 8. Elvis Aaron Presley (January 8th 1935-August 16th 1977).

ELVIS! A unique stand-alone forename that conjures up instant images; fifties rock'n'roll pioneer with incredible looks and stage presence, who melded black music sounds with country music to form a wonderfully edgy, unique, powerful, and soulful style, effectively beginning with *That's Alright Mama*. Two years later the fascinating and innovative blues opus *Heartbreak Hotel* was the performance which electrified so many, including our own Cliff Richard, but everything really came together with *Blue Suede Shoes*, *Jailhouse Rock* and *Hard Headed Woman*, arguably rock without equal, (although the truly seminal *One sided Love Affair* from '56 was surely the most wonderfully 'black-sounding' non-gospel track Elvis ever recorded). Conversely, *Don't* from 1958, *Pocketful of Rainbows* from 1960, and *Just Pretend* from 1970 are surely, amongst others from those decades, the most supreme ballads you will ever hear. Elvis was a fabulous live performer during the late 50s into 1961(Pearl Harbour benefit), again from '68 through the 1970s; the star of several very special, and good films amongst the 33 released over three decades (and regrettably of more than a few celluloid 'turkeys'). A man who rose from poverty in a shotgun shack in Tupelo, to Memphis and the pinnacle of world-wide success. To quote Guinness World Records, 'The most important, most influential and most impersonated artist of the 20th Century.'

Someone who, as of 2004, had sold more records than any performer in history, being the first one credited with one billion sales. Up to 6th December 2003 in the UK he had racked up 117 hit albums, including reissues, whilst up to 27th July 2004 he experienced 135 chart 45s (including reissues and



Perhaps the most seminal album in rock history

some singles and charting EPs). Sales of all mediums are staggering. The UK statistics up to 2004 are eye watering enough but in 2005 we saw the addition of three No.1 singles, fourteen Top 5 entries, and Elvis achieving the UK's 1000th No.1 single. There were sales that year alone in excess of 750,000. In 2016 Elvis had his 13th No.1 album in the UK and even today, 46 years after his death, he continues to sell world-wide. In 2007 I recall walking into what was formerly the racquet court at Graceland and being in such awe, overwhelmed in fact, at the sight of platinum and gold records adorning the walls, (reportedly 91 albums and 53 singles have been certified gold, platinum or multi-platinum). There was even more emotion of course at the Memorial Garden! Even today fan

club membership all over the world is estimated to be over 500.000 devotees. He may have hated the title-but he really was (and is) 'The King.'

INFLUENCE. That the greatest musical icon of the last century (and arguably any other time period), was one of the biggest influences on one Ronnie Wycherley and the young Billy Fury, is quite clear. There were others throughout Billy's career, but it's self-evident that Elvis, Johnnie Ray and Ray Charles, were the main 'heroes,' each giving Billy something different to draw on when forming his own quite unique image, sound and style. Throw Eddie Cochran (Billy and Eddie had a strong mutual regard for each other), the Everly's and others into the mix and there you have



it. There has long been a love of Billy Fury among Elvis fans, and vice versa, although admittedly there are those Fury admirers who don't like the oft-mentioned comparison, or indeed Elvis, which is a shame. There are undeniable shared attributes, and film critics in the USA were unhappy it seems about the film *Play it Cool* because to them Billy was just another Elvis style performer-and they already, in their minds, had enough of those. It is true that there were quite a few Vince Everett type direct copyists around, but as for top flight acts comparable to Billy I would disagree, because Ricky Nelson, the 'Bobby's', and most others were quite different and not Elvis copyists. Even Ral Donner, although obviously Elvis styled, was unique. With *Please Don't Go*, Billy did a great job on being Billy Fury doing Ral Donner, being (well sort of) a wonderfully over the top Elvis! Regrettably, in all aspects of life, and even more so today, perception has always been everything, even when so often being superficial, lacking detail or balance and often plain wrong. There have been those who have referred to Billy as being an Elvis clone, (although one

comment I recently read said he was a good one!). Personally I have often felt that by 1962 (when I first really, visually discovered Billy via *All That Jazz* and more especially the incredible performances in *Play it Cool*), and despite the inclusion of *That's Alright Mama* etc. on gigs throughout his career, Billy was in every way, (and certainly by 1963), his own unique self. For me Elvis was in no way reflected in the 'Play it Cool Billy' who, with Elvis, really turned me on to music. They were always distinct in my mind-and right at the top of the musical tree together, but would I have thought differently if I found both of them before 1961? I don't think so. In '62 whilst calling himself an Elvis fan and seeming to rate Elvis and Ray Charles equally, Billy espoused this view when speaking to Albert Hand, "I'm glad that I have not been labelled a Presley-type singer though I used to be likened to him at the start of my career, but I think everybody realises now that I have a distinctive style of my own." As for the Elvis effect on Billy, it was still there, albeit also displaying evidence of Ray Charles and Johnnie Ray, when he managed to produce an exciting stage act during late 1961 (as captured beautifully in the fascinating London night club colour clip of *Just Because* with the Blue Flames). The Ray Charles influence, with a nod still to Elvis and Hank Snow, is evident when playing the incredible *We Want Billy* album from '63.

Back in May 1958 when Billy made his first six recordings at PF Phillips Liverpool 'Studio' Elvis's hold on the charts was unassailable and the 1954-57 recordings were available in the UK in various formats; 78rpm /45rpm singles, EPs and albums-HMV and then RCA, and some imports. We will now never know for certain the exact sources referenced by Ronnie before the recording of the four Elvis related tracks on that shellac slice of rock history, but when outlining the songs we know Ronnie/Billy covered, we may gain some idea of the likely source. One thing is very clear, by the time Billy Fury signed to Decca during the week ending Friday 21st November 1958 the influence of the great film *Loving You* had made its mark on him. He later recalled seeing the film and liking the name of Elvis's character, Deke Rivers, as a possible stage-name. The copy of the *Daily Sketch* for the 27th shows Billy signing the Decca contract, whilst wearing a two-tone western style shirt and bandana, an outfit he sometimes wore, complete



with jeans and white shoes on-stage during that early guitar playing period. Although not exactly replicating the 1957 Loving You Elvis, (whose shirt was cream and red and of different design), it was near enough. To my knowledge, no genuine colour photos from that period have emerged but there is an assumption (perhaps based on comments made by his family and period survivors?), that Billy's was a dark blue and white shirt, with either a blue or gold coloured bandana. Billy's love of both westerns and Elvis at this point is pretty apparent. Indeed, on October 1st at the Essoldo Theatre Billy had turned up in a two-tone western style jacket (looking more cool and mature than at the subsequent contract signing), and we know he loved the whole 'western' thing, as we all did. In fact there are photos from the period that show Billy wearing a shirt more like the Elvis one, with a pattern across the shoulders as opposed to the more 'singing cowboy' one worn for the signing. Oddly enough the most direct Elvis look of all was to come in 1960 with the much cheaper, lighter and less flamboyant Fury copy of the famous Elvis gold coloured stage suit.

Not only did Billy's early clothing mimic Elvis but as he progressed on tour during 1959 in the UK and Eire his stage 'antics' in pure Elvis fashion, especially 'making love' to the microphone stand whilst lying on the stage, led to such a furore that he had to tone it down (yet was still very near the knuckle during the 1960 tour it seems). At this stage, 1959, Billy had the Elvis sideburns and rock'n'roll quiff, but it would take association with Eddie Cochran to get the perfect rock'n'roll hair! Where Elvis was, by 1956/58, mature and the male hip-swivelling equivalent of a Burlesque



dancer, often being teasing and very tongue in cheek, even when overtly sexual on-stage, (but with the obvious ability to deliver on his 'threat'), Billy was a teenager, slighter in build, shorter, more finely featured but taking the whole sex-on-stage 'thing' more seriously, although perhaps more sensually too. Thus, alike they may have been but only superficially. Elvis also had the raw black cultural aspect as integral-with many friends and wonderfully voiced rivals who were black, not so Billy despite growing up in one of the more historically multi-cultural places. Unlike Elvis, Billy could and did write some great material during his life, still attempting it during the 1980's-this is perhaps the main thing setting him apart from his idol in the music-talent sense. Even when singing 'Elvis' songs Billy's edgy, intense vocal, singing sharp, was so different from Elvis; who could sing almost

anything convincingly and right on the money. Yet Billy was to take *Because of Love* and *Loving You* and make them his very own-the former in that unique early sixties Fury transatlantic growl, the latter in his more natural and plaintive Wycherley timbre. *Forget Him* is another example where even Elvis could not have equalled that sweet sound. In conclusion, aside from the rock'n' roll (sound and image) influence stemming mainly from Elvis,(as it did for Cliff ,John Lennon and so many others), Billy Fury, was neither an Elvis clone ,or just another member of the 'Parnes Boys'-but like Cliff and Marty Wilde, a great and original singer and performer in his own right. All three also wrote some of their own songs of course, Billy and Marty charting with theirs. I will concede that during the rock'n' roll period (pre-1961) Cliff and Billy, described, as they sometimes were, as Britain's Elvis, did fit the bill, looks, voice, sideburns, guitar and all (although Tommy Steele also briefly given the accolade, whilst a great talent, lacked the classic mean and moody look and was over-hyped by Parnes). Older friends who saw Tommy perform live say he was very good; probably true but nothing on film accords with that. Cliff has admitted to wanting to actually BE Elvis, but I suspect that young Ronnie only wanted, initially, to perform like Elvis. Perhaps for a year and a few months Billy Fury may have been a contender for Britain's Elvis, (a massive compliment in anyone's book), but it was only in live performance terms and some song choices-because his records were always pure Fury. He was never really anything other than Britain's Billy Fury. Marty Wilde arguably had the finest US style rock'n'roll voice in the UK, still has, and handled Elvis material the most authentically of all of the Brits. We know he loved a

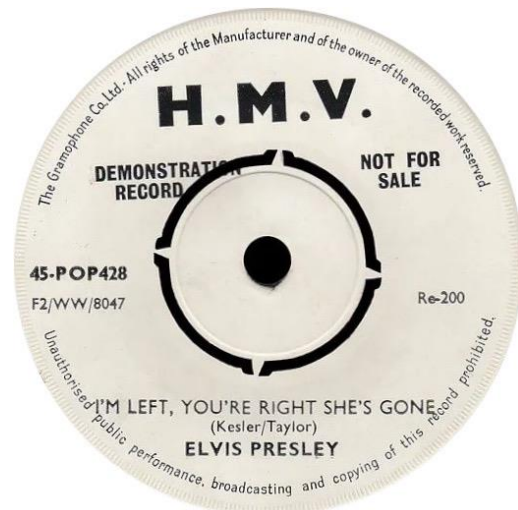
lot of early Elvis music but whether he also initially felt the same way as Cliff or Billy about being an Elvis style performer, we can only guess at present. When comparing the two performers, (Billy and Elvis) whether their vocal timbres or their on-stage acts, we should not forget also that Elvis was around five years older, with the maturity, confidence, and vocal range and power that Billy would soon develop, albeit, in his case, hampered by his health. Billy's inherent shyness and lack of self-confidence would never leave him however, and that would also set him apart from Elvis, other US rockers, Cliff, Adam Faith and most other contemporaries. An endearing trait, (for female attraction at least) but not career enhancing.

THE RECORDINGS AND PERFORMANCES. The following list is not exhaustive because there must have been other Elvis recorded songs that Billy performed live during the '58-62' period that are shown in some reviews, or held in the memories of those who witnessed the moment from a live gig or perhaps (less likely) on TV. All of the Parnes 'Stable' would apparently vie with each other over performance of rock' roll songs of the day. **We start with the four Elvis tracks from Ronnie's first private recordings.**

I'M LEFT, YOU'RE RIGHT, SHE'S GONE. A Sun label country song by Elvis, issued on the UK HMV LP Elvis Presley, a.k.a Rock'n'Roll No.1 in October '56, whilst the single hit No.21 in the UK during Jan '58. Billy could have sourced either of these in time for his acetate recording.

PARALYZED. This Elvis recording reached No.8 in the UK singles chart during August '57. Available to young Ronnie also on classic HMV album Elvis Presley No.2, a.k.a Rock'n'Roll No.2, from April '57.

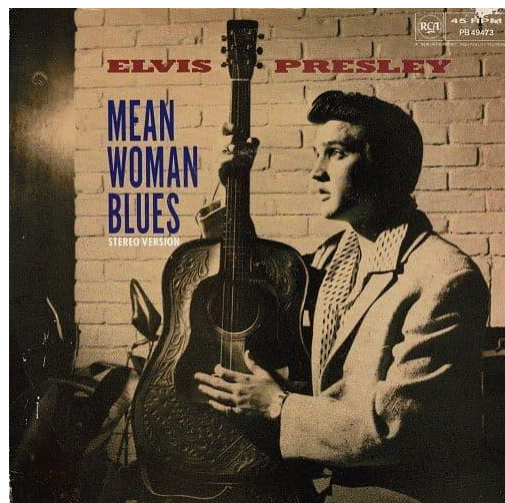
PLAYING FOR KEEPS. This was the B-side of the No. 6 UK Elvis hit in May '57, *Too Much*. Also available prior to May 1958, (October '57), on the HMV "10" LP with the awful cover; *The Best of Elvis*.



HAVE I TOLD YOU LATELY THAT I LOVE YOU? First recorded in May 1958 by Ronnie Wycherley on his private 6 song acetate. Possibly heard first by Ronnie as performed by the great Gene Autry but considered more likely to have been the Elvis version found on the UK EP, Elvis Presley, from October '57. The only other Fury versions I am aware of are the Saturday Club live recording with the Blue Flames from 23rd December 1959 (pre-recorded 18/12/59), and first issued in 2006 on the Billy Fury Live at the BBC double CD. It has surfaced on the Ozit label. The excess bass excepting this is a superior version to Elvis (in my opinion). Two versions with the Tornados exist from the 1962 Radio Luxembourg shows, but only one has been released thus far.

MY BABY LEFT ME. The first documented performance of this number by Billy was on his second appearance on 'Oh Boy', 14th March 1959, the film clip is still missing. It was in March '59 that the UK LP Elvis carried this track, a bit too tight in time-scale perhaps, but it's possible for it to have been where Billy heard it. More likely is that being the B-side of *I Want You, I Need You, I Love you*, which was a No.14 UK hit in July '56, that that is where Ronnie heard it. The version featured on CD 1 of the Billy Fury Live at the BBC set is accredited to Saturday Club 1961. Original research had it down as being from All Our Yesterdays (should be Yesterplays) from 25th October 1970. To these ears the vocal sounds more 70's than early 60's and the backing different from the Blue Flames sound, but I am not a musician, so perhaps it is from '61. The other live version, with the Gamblers, is from Saturday Club/TOTP 23rd January 1967. Available on the Billy Fury at the BBC CD. Sometime during the 'Missing Years' period, perhaps 1967, Billy cut a powerful studio version for EMI Parlophone. Available on *The Lost Album* from Peaksoft.

MEAN WOMAN BLUES. Originally a classic track from *Loving You* in 1957 (available in the UK by August '57 on the RCA *Loving You* ten-inch LP and later a great recording and No.3 double-sided hit single for Roy Orbison



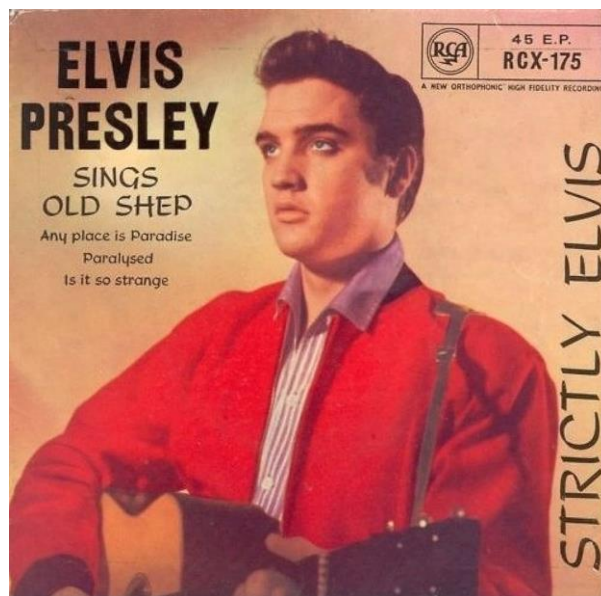
UK Single - 1989

in 1963), this was performed by Billy on his Saturday Club debut in May '59, captured on the Billy Fury Live at BBC CD release. Regrettably still 'lost' is Billy's performance of it on 2nd May of that year on Drumbeat; backed by the Raindrops and the Millermen. Performed on stage during the most risqué of Billy's stage moves-as recounted in the famous Mark Crossways report! We now also have the superb Billy & The Tornados Joe Meek recording from 1962.

TOO MUCH. Featured in NME article from around that period, **MY TOP TEN-by Billy Fury** ("this is the record of his (Elvis) I like best of all"). Performed by Billy on Boy Meets Girls on 20th February 1960, and very likely on-stage it was issued on a Spinning Disc 'Special' CD in poor quality many moons ago plus an OZIT CD-Rarities Volume 5. A clearer but still quite short version has been issued on Rock Star records. Another version from 1962 is to be found on the Billy Fury & Tornados Radio Luxembourg Sessions. It would have been available to Billy in the UK on The Best of Elvis LP from 1957, a No.6 hit single from May '57, or Elvis Golden Records from October '58.

BABY, LETS PLAY HOUSE (TURN MY BACK ON YOU). It was the classic Sun rockabilly sound that inspired Billy Fury to write and record one of the finest UK rock songs-*Turn My Back On You* on The Sound of Fury album. Whilst the vocal of the classic track is pure early Fury, the overall sound, thanks to Big Jim Sullivan, is pure Memphis. The magic guitar sound of Joe Brown plus the slapping double bass enables that authenticity on the remainder of the album tracks. One could say this is Billy Fury being Elvis, by way of being uniquely Billy Fury. The same applies to the terrific live covers of both *Turn My Back* (Boy Meets Girls 23rd January 1960,) and two versions of the above Elvis classic during February 1960. As well as the above mentioned versions of *Baby, Let's Play House* around for years, we have the variable quality Radio Luxembourg one with the Tornados, from 1962. Billy probably heard it first on the 1957 HMV single (*Rip it Up* was the A-side), 1959 chart album, *A Date With Elvis*, but of course might also have discovered it on an import record. I still cannot locate the information I felt sure I had seen or heard evidence of Billy performing *Milk Cow Blues*-was I in error or does someone have a copy, or proof of its performance-I wonder!

OLD SHEP. Other performers such as Joe Brown recall Billy performing this on-stage, with some listeners commenting how they wished the dog would hurry up and die! Of course Elvis and Billy fans in the audience would have loved it, and taken exception to such comments and the flushing of a backstage 'loo' so it would come over the microphone-funny unless you were the performer(Billy) of course, but such happenings, fun, jokes were integral among that band of performers, and rightly so. Whilst Billy could well have heard country versions, such as the 1941 original by Red Foley, you can bet it was the December '59 Elvis EP, *Strictly Elvis* that spawned Billy's interest. Conversely it might have been the Elvis Presley No.2 /Rock n Roll No.2 LP from April '57 that did it.



JUST BECAUSE. A favourite of Billy's performed throughout the early 60's and captured wonderfully on the *We Want Billy* LP. Also broadcast on Saturday Club 19th August 1961, (pre-recorded on the 15th), together with *Halfway to Paradise* and others). Another version is with the Tornados on the Radio Luxembourg Sessions CD. Billy could have come to know it from the collectable September '57 UK EP, *Good Rocking Tonight*, or the 1959 LP *A Date With Elvis*. Billy's January 1962 All That Jazz TV show version is more Ray Charles than Elvis, but I can find no record of 'The Genius' recording it until the 70's. We of course also have that wonderful October '61 live clip of Billy and the Blue Flames in a London night spot-recorded for the US Dave Brinkley Show. It is possible that Billy might have heard the Shelton Brothers hillbilly original from 1935 (also cited as 1938), which saw an outing on the Decca label in the U.S.

THAT'S ALL RIGHT aka THAT'S ALRIGHT MAMA. This track was a career long one for Billy, as witnessed by the dynamic and consummate *We Want Billy* LP version, the fine Radio Lux Sessions '62 cut, the raw and powerful *That'll Be The Day* soundtrack album recording and its inclusion in the 1982 Burton-on Trent and two Sunnyside Shows. Billy could have come to it from the October '56 UK album, *Rock'n' Roll*, or the March '59 album-*Elvis* (RD

27120); *My Baby Left Me* and *Money Honey* were also on it. Once again Billy avoids doing a copy of the original but imbues it with his own touch. Also worth mentioning is that Elvis's *I'll Never Let You Go Little Darlin'* may have influenced Billy's split tempo blues/rock offering, *Since You've Been Gone*. Did the eerie wailing sound in *Blue Moon*, a Top 10 hit 45 for Elvis in November '56, have any bearing on young Ronnie's 1958 offering, *Loves A Callin' I wonder?*

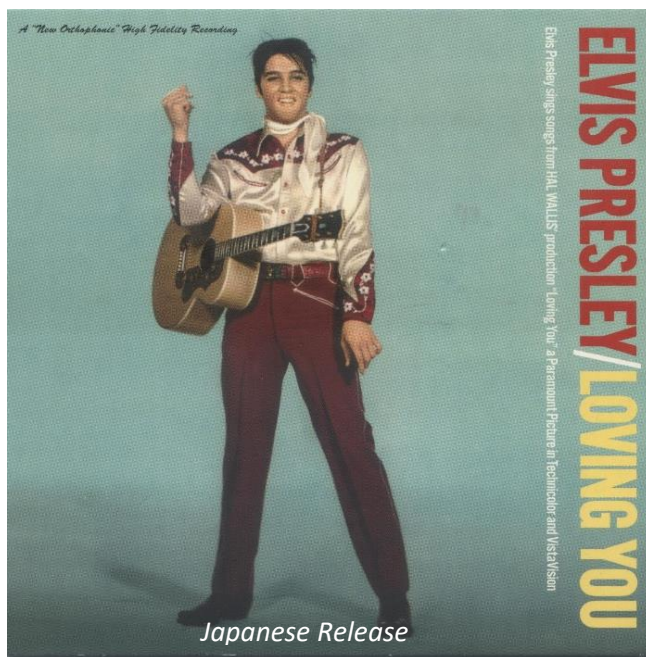
MONEY HONEY. I feel pretty certain that Billy and others would have performed this live in the early days, either based on Elvis or the Drifters well known 1953 version, but the only version we have by Billy at present is the '62 Radio Luxembourg one, which is highly enjoyable. Billy sounds great on these tracks and is still very much in rock'n' roll and Elvis mode, in addition to other styles of music. He would most likely have come across the incredible Elvis version on the March 1959 LP Elvis. This is the one with the natural young Elvis on the cover-no died black hair. It was also available on the 1956 HMV album, Elvis Presley (a.k.a Rock'n' Roll no 1), when Billy was aged 16.

BECAUSE OF LOVE. Quite how this recording came about is not exactly certain but upon returning to the UK after meeting Elvis on the set of *Girls, Girls, Girls*, Billy was given it to record by Dick Rowe, the Decca 45 being released before the Elvis soundtrack hit the UK. What would Billy have done with the No.1 hit from the film, *Return to Sender* I wonder? An edgier, superior version to the Elvis original, *Because of Love* could only make a very disappointing No.18 on the UK singles chart by 18th October, and neither Billy nor Parnes liked it. Quite what Elvis made of it we don't know but his version made No.2 (on the UK album chart that is). I well remember the 'Fury moves' on TYLS, and tried to copy them! The full story of how Billy met Elvis can be found in previous SOF Magazines (numbers 15,16 and 56) and a couple of Elvis fan club magazines, authored by myself and more professionally by ace-Elvis writer, Trevor Simpson. Also in one issue of Essential Elvis magazine and mentioned in the two excellent Billy biographies, *Wondrous Face* and *Halfway to Paradise*.

LOVING YOU. As already stated, Billy saw *Loving You* and was influenced by this wonderful film. He could well have owned the ten inch soundtrack LP from 1957. Whether he ever heard the various tempo takes which later surfaced on bootlegs during his life-time we don't know, likewise why he decided to cut his own version. Perhaps he had performed it live during the early years. Other than Hal Carter perhaps pushing artists/writers such as Jimmy Campbell it's likely that Billy did have much more say on what was laid down during the EMI Years, hence the diversity of the label's recordings. Billy once again tops the original with a beautiful and original style, and why this June 1967 Parlophone 45 was not a Top 30 /40 entry at least I will always fail to understand. Billy had been in the charts just 10 months previously. We also have the lovely version performed by Billy with the Plainsmen, broadcast on Saturday Club on 13th June 1967. Both versions are available-the studio cut on several CDs of EMI material and the BBC one on the Billy Fury Live at the BBC CD. We really don't know enough about the Plainsmen and would like to.

Chris Eley.

Thanks and Acknowledgments: Guinness World Records-British Hit Singles & Albums 2005, Wikipedia, Yours Retro-Elvis Collector's Edition, October 2023. 45 Cat. Spencer Leigh-Wondrous Face. Paul Pierrot/Tori-Halfway to Paradise Omnibus research. Keith Flynnne's EP Pages. Trevor Simpson-(his early Elvis HMV/RCA tomes are amazing in quality). Any errors are most likely my own.



Billy does Elvis / Billy does Billy? Most certainly both!

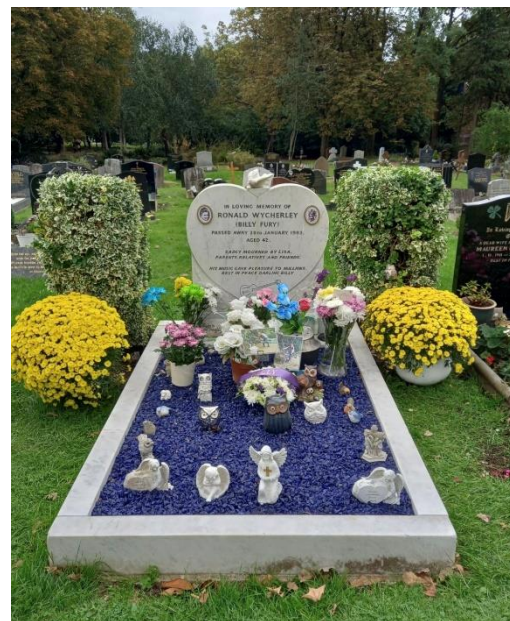


Sound of Fury Mill Hill Gathering-October 1st 2023.

Sixty five years after Ronnie Wycherley was 'discovered' at the Essoldo Theatre in Birkenhead, his fans gathered once more at his grave in Mill Hill Cemetery, London, and then at St Paul's Church Hall, The Ridgeway, near Mill Hill. This was a continuation of the gatherings that have run continuously since the mid-1980's right up to covid. Due to covid and then hall unavailability, this was the first meeting since January 26th 2020. It is a fact that the faithful band of original fans attending Mill Hill has dwindled and that younger fans, except rockabilly's who mostly just want to experience Billy's music amongst so many other rockers, are not usually to be seen at



such small brief-time venues. Luckily it's different at hotel weekends which the original fans and others still flock to-and dance! Apart from the six members



of the SOF Team present there were only about 18 fans attending, some having travelled from as far as Evesham (some of Pat Young's family) and the East of England. It was great to see Rita Smalley, a true fan and friend to Jackie and I since the very earliest gatherings- and our former meetings tea lady too! The team was very pleased

however to see any number of fans, and what they lacked in numbers they made up for in dedication. It was really good to see some fans present for the first time and eager to acquire some of the immense amount of items available from auction, raffle and sale-especially as hire costs have risen so much for the newly repaired hall. Regrettably promised Billy entertainment failed to materialise due to vehicle breakdown of the singer, and in the case of that stalwart Mill Hill performer Roger Sea (often to be seen sharing the spotlight with our friend Rob Dee

in years past), being indisposed due to eye problems. Roger has also been otherwise unwell, and his wife Pat also, and our thoughts are with them at this time. Obviously the live music was missed but instead of having to rely on my ancient portable CD player back up, music, and thank heavens a microphone, were kindly provided by Amanda Wilcox, in the absence of her brother. Thanks too, to all cake bringers and similar-much appreciated, and in particular we were grateful for the items for sale and auction brought on behalf of the late, much-missed Pat Young and those donated by fan Shirley Lapajne. There were no celebrities present, despite invites, but as years go on fewer contemporaries and friends of Billy are around, and even less are those still willing or indeed, able to travel and appear. Those previous dedicated Fury fans and supporters of Mill Hill, Anthony



Anthony Davies

and Tracey Grist were unable to attend because he very recently experienced a heart attack. Their Billy friends will be pleased to know that he is recovering well. Our Ken, so indispensable at Mill Hill meetings and in getting our former magazines formatted for printing, has also been unwell, and it was great to see him, (and hear his humorous mutterings again!), and also of course his rock, Cecilia. Sometimes it may not have seemed like it, but I have always appreciated what the team members and many of our friends have done, and still do, for Billy.



Phil, Rita and young fan.

It was therefore a real pleasure to be able to present them all with an overdue framed picture of their idol. Unfortunately, two planned for well-deserving other persons were not present, so we hope to make up for that when we can. As I write we have no idea if the January 2024 meeting, or any others down south, will be taking place—please check with Jackie or Wendy nearer the time. I assume the traditional *Halfway to Paradise* singing circle, videoed by Pierre Petrou has made it online? Thanks for your support Pierre. The grave looked great, and the work of Pauline Barker and her husband Eric, in tidying the two potted plants on each side of the headstone, certainly contributed. It was good to be ‘back in harness’ but hard work, especially without my Linda who was not well enough to attend. It felt really strange without her. In a world of such change and uncertainty Billy and his wonderful music (the best the UK ever had to offer in my view), still has the ability to bring fans together in a number of ways. Listening to Panda Gold Radio, attending Billy Weekends with Colin Paul & Persuaders, or other tribute shows such as the recent Chris Raynor Paradise Productions Orchestrated Stage Tribute, Johnny Red Shows (he still performs Fury numbers), other tribute shows, buying new releases as they occur, supporting the Sound of Fury, all other fury on-line sites, or visiting the statue and the grave.



Chris with Jackie, Cecilia and Ken and Wendy and Phil.

Chris Eley and Team.

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