

Number 15

Billy Fury



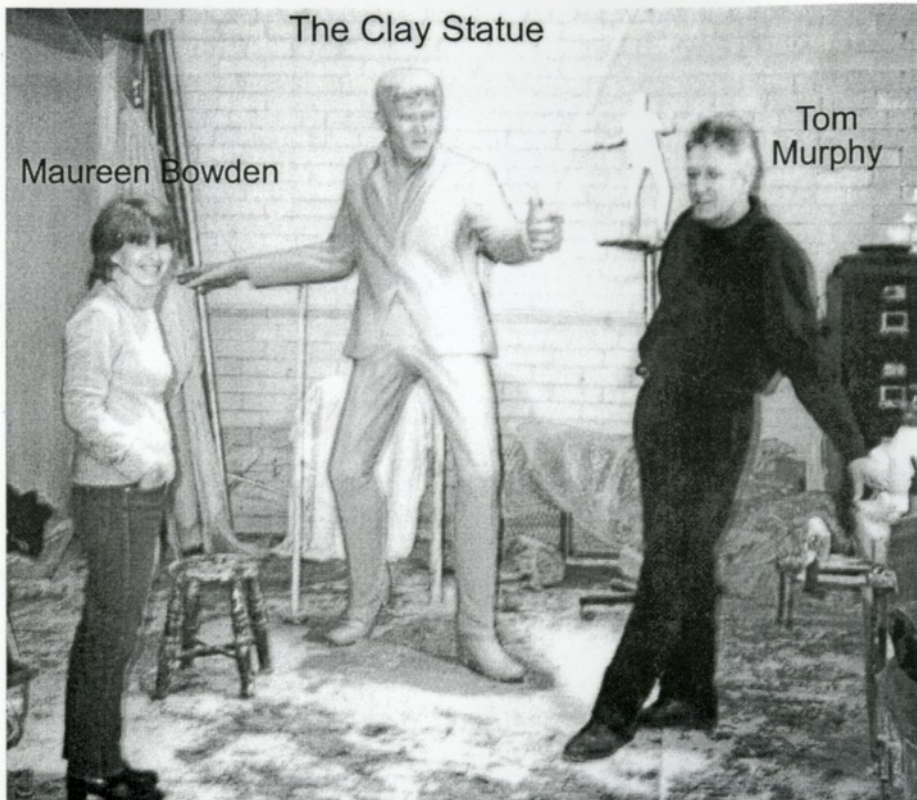
THE SOUND OF FURY

Official Billy Fury Fan Club

The Clay Statue

Maureen Bowden

Tom
Murphy



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Liverpool Echo
October 2001

BILLY FURY

Always Remembered....

THE SOUND OF FURY

Official Billy Fury Fan Club

C/o 36 Manbey Grove Stratford London E15 1EX

News and views and pictures too
Mag fifteen's the one for you.

Hello Fury Followers

There's lots of news about the statue in this issue. We're getting there and it's looking good.

Nothing's happening with the film yet. We'll let you know as soon as we hear anything.

You'll find a couple of "Billy's Birthday Bash" events advertised in the mag. If any of you are going to Neil Hiley's bash and would like to organise a raffle for the Bronze Fund, please ring Neil on 0161 707 2094 to make sure it's okay.

My personal thanks to those of you who send me "get well" cards following my gall bladder operation in November. Your kind thoughts were very much appreciated.

I hope you all enjoyed Christmas and New Year. Best wishes for 2002.

Love and Fury
Maureen

Maureen Bowden, Jackie Clark, Chris Eley
Clare Mehmet-Nugent, Jean Prosser

January 2002

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Cross My Heart

By Maureen Bowden

Following my press interview about my visit to Tom Murphy's studio to see the clay model of the statue of Billy, articles appeared in the Liverpool Echo and Daily Post. They aroused a lot of interest; I started getting phone calls from friends all over Merseyside saying "Hey, you're in the paper" and "Doesn't the statue look good?" I went into work one morning and discovered that someone had stuck a copy of the article on the office notice board. Isn't fame wonderful?

One afternoon I received a phone call from a lady who writes for the North Wales News and its associated North Wales newspapers. Tom Murphy had been in touch with her and she told me she wanted to run a feature about the statue. She asked if she could send a photographer to see me at the weekend and take some photos of me with some of my memorabilia. I explained that Dave and I were having our grandchildren for the weekend but I'd be free by Sunday evening. We agreed that the photographer should call then.

I hoped he wouldn't be unfortunate enough to turn up while our little darlings were still with us. In any event he'd have to cope with our ten year old foster daughter Rebecca whose role model is Buffy the Vampire Slayer which is why she's taking karate lessons. She practices by pouncing on people, aiming a high kick in the general area of their jugular and yelling "HAAA!!!" This can be very disconcerting particularly when one is carrying a tray of cocoa and chocolate digestives. If our grandchildren were here too he'd also have to contend with nine year old Lauren, the next female rock star who slinks around like one of Atomic Kitten. (Those of you who don't know who they are settle down with your pipe and slippers and your Des O'Connor CDs and don't worry about it.) Then there's seven year old Robert who does a mean impression of Austin Powers. He wants to work as a cleaner in McDonalds when he grows up (because he likes the brush) and he says when he's eighteen he's going to marry Cher. Go for it kid, you could be in with a chance! Finally, there's two year old Georgia, a young lady with a strong personality and a truly awesome set of lungs.

We handed our three little treasures back to the mum on Sunday afternoon and we warned Rebecca she was not to practise karate on the gentleman from the press. I told her "If he grows fangs you can stick a stake through his heart, otherwise give the guy a break." She said she'd practise yoga instead. This is because she saw Geri Halliwell in the lotus position on a TV show. Rebecca isn't taking yoga lessons herself but her friend Sophie is and she passes on information but I suspect it loses something in the translation.

I left 'Bec tying herself in knots and started to sort out some of my Billy memorabilia in our study. I covered the floor with various photos, press cuttings, Fury Monthlies, Radio Luxembourg annuals, etc. Then I put on one of my Billy tee shirts, did my face and waited...and waited...and waited. By 11 p.m. it was obvious that the photographer wasn't coming and I had to put the whole flaming lot away again. By this time I thought a stake through the heart would be too good for him, fangs or no fangs.

Next afternoon Dave rang me in work. He said "You'd better come home early, your photographer rang; he'll be here at 6 o'clock." Oh no! The good news was he didn't need all the memorabilia, a couple of photos of Billy would do and there are two on the wall in the study anyway.

At 6 p.m. a very flustered gentleman with a digital camera arrived. We said "Where were you last night?" He explained he'd gone to Llandeiniolen instead of Llanddaniel. No doubt

all the L's and D's can cause confusion but he was Welsh! He rather nervously tried to establish a rapport by telling me he thought he'd seen Cliff somewhere or other in nineteen sixty something but he didn't think he'd seen Billy. I told him not to worry, it wasn't compulsory and he relaxed. He asked me to sit on the computer desk alongside the two pictures of Billy and he'd take some photos. This meant that the two photos of Woody Guthrie on the wall behind me were also in the shot. (We have wide musical tastes in our house.) I thought "Oh well, he's the photographer." He took several photos then he departed for somewhere else with lots of L's and D's.

The following Thursday there was a full page spread in the North Wales Weekly News with a photo of me, Tom Murphy and the statue and underneath a photo of me, Billy and Woody Guthrie. What the heck, I don't suppose Woody's had his photo in the North Wales Weekly News too often.

The next day I was in hospital having my long awaited gall bladder operation. After the op, the nurse called my name to wake me up then the first thing she said was "That was you in the paper wasn't it?" I moved my oxygen mask to one side and said "Yes. Long live rock 'n' roll." All the ward staff had seen the article so I became a bit of a celebrity. It didn't win me any favours with the kitchen staff though, the food was indescribably horrible.

The following day Dave came to visit he said Maggie Clark had rung. She'd taken a copy of the North Wales Weekly News to the Billy weekend at The Carousel. Everyone was so thrilled with the photo of the clay model that Diane Wardle who runs the hotel took the article to a local photocopying shop and had several copies made to distribute among the guests. How many of you spotted Woody Guthrie?

I came home from hospital the following Tuesday with my gallstone in a little plastic bottle as a souvenir. I gave it a decent burial in the garden so a little piece of Anglesey will be forever England.



The Billy Fury - Elvis Connection

by

Chris Eley

(with special thanks to Cecilia & Ken Darvell and Todd Slaughter of the EPFC)

In 1958, with the quite wonderful 'Move It' under his belt Cliff Richard was being touted by the press as 'Britain's Elvis Presley'. With his good looks, gold lame jacket and perfect pitch, backed by the unique sound of The Shadows, he was good, very good. But then, as now, it was evident to anyone who could be detached enough to see it, that he lacked the real brooding sensuality, the hint of menace and danger, and the hard vocal edge of the real thing - "The Hillbilly Cat" - Elvis Presley!

Marty Wilde, also resplendent in gold lame jacket, looked mean, acted wild and in 1958 had the only voice in the UK powerful enough to rival the US monopoly on real rock 'n' roll. His 'Endless Sleep' and 'Sea of Love' were streets ahead of the Jody Reynolds and Phil Philips originals, and, retrospectively we would discover that his version of 'Danny' would cut Elvis's rejected, but pleasant, take to bits. But he was no Elvis, despite being - even today - one of the finest rockers on the planet. Needless to say, neither Marty (nor anyone else) could hope to match the released tracks on the superb 'King Creole' album. In the worldwide sense the 'King' ruled supreme - and has done ever since, although of course many Billy Fury fans would dispute this!

In October 1958 everything in the UK musical sphere was set to change! Young Ronnie Wycherley, growing up in Liverpool, was influenced by many types of music, and many artists. Hank Williams, Frankie Laine, Billy Daniels and many rhythm and blues performers like Nappy Brown undoubtedly left their mark; but it was especially Johnnie Ray ('Destiny' was a big favourite of Ronnie's), together with (of course) Elvis, who became prime influences.

By the time, in either late '57 or during '58, that Ronnie went into P F Philips Kensington Studio and cut his very first disc there was no doubt who the major influence of the time was. Out of the tracks cut, four were those most associated with Elvis - 'Paralysed', 'Playing for Keeps', 'I'm Left, You're Right, She's Gone' and 'Have I Told You Lately That I Love You'. Billy's brother Albie, a recording artist in his own right and now enjoying a revitalised career, features 'Mess of Blues' in his act and recalls that Ronnie and he both had Elvis records in their collection.

On October 1st, the occasion of the 18 year old Ronnie's professional debut (he had already auditioned for the region's equivalent to 'Opportunity Knocks' - 'Caroll Levis Discoveries'), one of the numbers featured in his act was allegedly 'Just Because'. Following the reception he received at his Essoldo Theatre debut, Ronnie never looked back. By the time of the signing to Decca in the week commencing November 17th 1958, Ronnie, renamed Billy Fury by his manager, Larry Parnes, was pictured looking like a stand in for Elvis in 'Loving You' - complete with cowboy shirt and bandanna. Very early stage shots also feature the same attire and in 1960 Billy would be immortalised on the front cover of the most classic UK rock 'n' roll album of all time, 'The Sound of Fury', wearing of course, his 70 guinea copy of Elvis' gold lame suit! Like Elvis, Billy would discard the gold trousers (35 guinea repair bills every time he ripped them open during his on-stage antics!) for black pants.



Photo copyright Decca Record Co. Ltd.

Everyone at that time from Vince Eager to Marty Wilde would fight over who was going to sing the Elvis songs, but in general no one sang them with the conviction and feeling of Billy Fury. Terry Dene also came remarkably close in the Elvis-type vocal stakes, perhaps having the most 'soundalike' Elvis voice in the UK - until Decca neutered him. On 'Boy Meets Girls' Billy featured numbers such to 'Too Much' (recently surfacing on an import release!) and his stage act would variously include 'Mean Woman Blues', 'Old Shep', 'Loving You', 'Baby Let's Play House', 'I Beg of You', 'Just Because' and 'Milkcow Blues' (among others). His 'Boy Meets Girls' rendition of 'Let's Play House' is pure early Elvis - a classic version

unequalled in British rock 'n' roll and arguably the equal of the earlier Elvis version. 'Turn My Back on You', perhaps the highlight of 'The Sound of Fury' album, is simply a classy remake, or son of 'Baby Let's Play House' - and self penned at that, showing incredible talent and feel for the musical genre - a rockabilly, blues, rock 'n' roll fusion as good as much of the US output - and better than a lot! On Radio Luxembourg tackling 'Break Up', 'Down the Line' and 'Johnny B Goode' he proved that he was up there with the best of the rockers. Long time fan Frank Bull recalls watching Billy on TV, performing 'Don't' and 'Jailhouse Rock'; two of Elvis's finest numbers.

Like Eddie Cochran, Billy had the 'Elvis look', the classic high cheekbones, hooded eyes, curled lip and brooding sensuality. It's doubtful that Billy had seen evidence of Elvis's 1956/57 concerts but his stage act was undoubtedly modelled along those lines. If Elvis was a little tongue in cheek (but still devastatingly effective on the opposite sex) then Billy Fury was serious. He cultivated the James Dean look, liking only the photographs, which showed him displaying the smouldering, non-smiling persona. He may not have been too keen on his name, he would have preferred Stean Wade, but he lived up to it on stage! Off stage, like Elvis, he was normally courteous, polite, charming. According to reporter Mark Crossways, however, it was not always so.

On stage in Dublin on Thursday October 29th 1959 Billy's act was curtailed by the manager of the Theatre royal because of gestures in his act which they considered to be objectionable. On Friday afternoon the act took place without incident. On Friday night however the curtain was brought down on Billy's act - he had removed his jacket and was lying on the stage at the time! He was dropped from the show, and the tour. Upon returning home he had to perform his act in his living room for an audience of one - his father Albert! Result, a toned down, but still sensual act. It's not hard to see a parallel with the furore caused by Elvis's early performances.

Like Elvis, Billy didn't have to do more than fill the stage and sing, to create an electrical impact on audiences. Like Elvis, Billy was always being threatened by jealous boy friends; unlike Elvis he was struck by bottles thrown by 'Teds' and, in 1974, assaulted by them!

The following Mark Crossways report is an indication of how a typical Fury performance would be. Unfortunately such performances obscured the immense vocal talent and the real on stage charisma.

Clean Up Your Stage Act, Billy Fury

Report by Mark Crossways

BILLY FURY, the fair-haired boy from Liverpool's tough dockland, should clean up his act - or go back to being a tug hand. For this young rock 'n' roller, with tight fitting jeans, phoney side burns and gaudy jackets has *changed* in the short space of time since he first stepped on a stage. From a timid, but pleasing singer, he turned into a forceful, vulgar one.

Yet, with a smirk on his face, he proudly boasts: "I have achieved my ambition. I am the sexiest singer in Britain."

Some achievement! Yet his act isn't even clever. It is merely becoming suggestive. And while that is the case, he's giving show business a bad name. He is better off out of it. For no responsible adult is going to condone his behaviour.

Many teenage girls work themselves into a state of frenzy when watching Fury's actions on stage.

The cause is one number in Fury's somewhat limited act - an Elvis Presley original "Mean Woman Blues".

Fury twists his mouth into a vicious shape and glares into the spotlight. He look defiant. Slowly, to the throb of guitars, he sings the opening bars. Then, with deliberate calculation, he winds his left leg around the microphone, tilts it back, and softly caresses the base with his right hand.

He has developed his technique, for he knows the exact moment to leap back from the microphone. His next move increases the tension among the female element of his audience.

With hunched shoulders and agonised expression, he undoes the zip on his yellow jacket. Down, down it comes, while the screams increase in volume. With one swift movement he casts the jacket aside, grabs hold of the microphone.

His previous exhibition seems tame in the light of what follows. Over goes the microphone until it lies full length on the stage - with Fury on top of it.

Outside the theatre, girls storm the stage door. Their chant is - "Billy, we want Billy." Their instincts have been roused to the full.

He Sits and Laughs

Their idol, meanwhile, sits before his dressing room mirror - laughing at his reflections. He is pleased with his night's work.

They fete him when he waves to them from the window. They scream; they think he is marvellous. If they could hear what he shouts at them their reaction would probably be different. For Fury's off-stage language - like his act - has deteriorated.

Rock 'n' roll singers such as Fury often ask in all innocence why they are so open to criticism from their seniors. In Fury's case, if he thought for a few moments, the reason would be obvious.



Picturegoer November 7 1959 Copyright unknown

By 1961 Billy was still featuring Elvis numbers heavily in his act but most, like 'My Baby Left Me' had more of an r 'n' b than rock 'n' roll leaning. By now Ray Charles was the primary influence. The great Eddie Cochran, Ricky Nelson and the Everly Brothers had also had some influence on Billy's presentation. He also performed, live on 'Saturday Club', a version of 'Have I Told You Lately That I Love You' that bettered Elvis's. Like Elvis, Billy had the ability to take a number associated with every other major artist and make it his own. He also performed 'Just Because' on 'All That Jazz', 'Saturday Club' and his own Radio Luxembourg programme.

Also in 1961 Billy's Elvis styled vocal was put to excellent result on the cover of Ral Donner's classic 'Please Don't Go'. A sort of Billy Fury sings Ral Donner sings Elvis - great almost over the top stuff. Marty Wilde's terrific rendition of Tomorrow's Clown' is another fine example of the genre.

By 1962 Billy had outgrown the 'British Elvis' tag and his vocal style was distinctly his own - unique and not capable of being copied, then as now. Somehow it seemed logical that Billy should be the first UK rock 'n' roll performer to cross the Atlantic and meet the 'King of the Whole Wide World'. Why Cliff, or even Marty, failed to make every possible effort to meet Elvis is a mystery. Mind you, as far back as 1959 Marty, in magazine articles, was criticising Elvis's latest rock 'n' roll offering and was set to drift into the unforgivable morass of so called all-round entertainment. Luckily, from the late 60's onwards this underrated artist was back on track and rocking all the way to the present day. Let's not forget that Elvis himself lost direction from 1965-68.

The reasons behind the visit to the USA in 1962 look to be no more than a desire to publicise 'Play It Cool' (which was subsequently unfavourably reviewed - by US critics - comparisons being made, unfortunately that still likened Billy to being an Elvis copyist). Conversely, Parnes claimed the rough-cut promotional version was well received. The other reason was, of course, to meet Elvis, in lieu of Jimmy Savile (who was seemingly unable to go at this time), and present him with two silver discs, for 'Rock a Hula Baby' and 'Wild in the Country'. The existing four classic photos from the meeting, which occurred on Wednesday 16th May 1962, reveal that Billy was just about the only artist who could stand next to Elvis and not be overshadowed by his classic Greek god profile. Billy stacks up well. Ricky Nelson is probably the only other artist from the time who wouldn't have paled in comparison.

The New Musical Express for Friday May 18th 1962 carried the headline "What Elvis said about Fury". Inside, Hollywood reporter Jonah Ruddy wrote an NME exclusive's 'Presley talks about Fury'. The historic meeting



Photo Copyright unknown - Courtesy of Elvis - Today

The New Musical Express for Friday May 18th 1962 carried the headline "What Elvis said about Fury". Inside, Hollywood reporter Jonah Ruddy wrote an NME exclusive's 'Presley talks about Fury'. The historic meeting had taken place on Wednesday 16th April on the set of 'Girls, Girls, Girls'. Elvis was filming either the 'Because of Love' or 'Return to Sender' scenes in the 'Pirates Den' nightclub. If only Billy had cut 'Return to Sender' - surely a number one for him!

PRESLEY TALKS ABOUT FURY

NMEexclusive From our Hollywood reporter JONAH RUDDY

"Billy is okay! A swell guy!" These were the exact words used by Elvis Presley, after he had met Britain's Billy Fury for the first time this week. The meeting took place at the Paramount Studios, on the set of the movie on which Elvis is currently engaged, 'Girls, Girls, Girls'.

Billy, at present holiday-making in the States with his manager Larry Parnes, fulfilled a long-standing ambition by meeting the star who has always been his idol. But from Presley's point of view, there was absolutely no question of superiority on his part. He greeted the British singer almost like a long-lost friend. For the short time they were together, they got along like brothers.

After they'd had a short chat, Elvis told me "He seemed like a very nice boy. We didn't have a chance to talk much because I had to work. But from my impression, he's just great." It was evident that Elvis was fully acquainted with Billy's success in Britain, because he added: "I understand he's going great over there. Before I met him, I'd heard that he was the tops in Britain. I tell you, I'd sure like to meet him again."

Other officials and executives on the set voiced similar opinions. Presley's manager, Colonel Tom Parker, wasn't around at the time - but his assistant, Tom Diskin, was in at the meeting and he commented "Billy's a very fine young gentleman."

These sentiments were echoed by Presley's director on his new picture, Norman Taurog - and leading lady, Stella Stevens, whom Billy also met. Billy congratulated Stella on her part as Bobby Darin's girl friend in "Too Late Blues".

Billy himself was bursting with excitement at meeting Presley. "Elvis is wonderful, just wonderful - just like I thought he would be," he enthused.

Billy stayed on set and watched the action for about half-an-hour in a night club set called "The Pirates Den" - decorated in nautical style. Huge clam shells adorned the walls, with coloured glass fishing buoys hanging from the net-entwined ceiling - and port and starboard lights flickering on and off. It was all most effective.

The spotlight focussed on a small stage, where Elvis was supposedly singing. Extras, mostly girls, clustered around the stage.

I say that Elvis was "supposedly singing" for the simple reason that he had already recorded the song and was now only miming to a playback.

Stella Stevens plays the role of the girl who sings regularly at the club, and in the sequence Billy watched, she was passing comments about Presley's singing to the club owner - and Elvis was called upon to react suitably to these comments while he was singing.

The group accompanying Elvis in the number consisted of sax, guitar, piano, bass and drums - but, of course, as the song had already been pre-recorded, the musicians were also miming.

- but, of course, as the song had already been pre-recorded, the musicians were also miming. Billy, who is now a film star in his own right and was therefore quite familiar with the process, nevertheless watched the action with great interest.

It isn't every day one has the opportunity of watching Elvis Presley actually working!

"Six thousand miles is a long way to travel to meet Elvis," he chuckled. "But it was well worth it."

Billy has been staying at the lush Beverly Hilton Hotel in Hollywood, and he spent most of his time relaxing around the pool. But as he and Larry were leaving for New York on Wednesday, Billy spent most of Tuesday shopping for presents to take back home to his family and friends.

Although this has been strictly a holiday trip, many offers have come pouring in for cabaret, concert and TV engagements in the States. Billy is pretty heavily committed for the next year, so it doesn't look as though he will be able to accept any.

But there's no doubt that America is very interested in Billy Fury, and we hope to have the opportunity of seeing him working over here one of these days!

The Melody Maker also carried the story under the heading 'Billy Fury talks about Elvis'. In the article Billy mentioned that Elvis's two song writers were composing a song just for him. We can only presume that the song was 'Because of Love' written by Bachelor and Roberts, who also wrote 'Where Do You Come From' and 'Thanks to the Rolling Sea' for Elvis to perform in 'Girls, Girls, Girls'. Billy's superior cover of the soundtrack album filler reached the disappointing no 18 slot in the UK charts. There is a photograph from 'Thank Your Lucky Stars', which is believed to be Billy performing this pleasant number.



Billy on TYLS - Performing "Because of Love"



BILLY FURY talks about ELVIS

Nervous? You bet! But I needn't have been

I've just come back from America after meeting The Giant. Man I'll tell you. I was dead nervous. But I needn't have been. Elvis Presley put me at ease right away. He's one of the nicest guys I've ever met.

This was one of the biggest things to happen to me since I started singing. It's wonderful to be able to look back on it all and to have shaken hands with Elvis.

My manager Larry Parnes and I went over to the states for a month, mainly for a holiday. But we wanted to meet up with Elvis, and Larry wrote to Colonel Tom Parker, his manager, from here before we went. It was all laid on.

Chatted

I met Elvis on the Paramount Films set in Hollywood. I suppose I dried up a bit when one of his managers assistants, Tom Diskin, introduced us to the world's biggest pop singer.

But we soon got chatting. We spoke for 20 minutes. He's a great character.

Really, I got quite a surprise. He knew a lot about the scene here. His first words to me when we said hello were: "Well, so we finally got to meet."

He obviously followed everything happening in Britain. He said a few things that proved it. He said he'd heard of me. To be honest, I couldn't believe it!

Around the film set he was very interesting to watch. Elvis moves about stealthily, almost like an animal! He's cool, man. Very relaxed. He's a quiet person, but nevertheless very self-assured.

But I got the impression he's the sort of person who has to keep himself occupied all the time. I got this feeling quite a lot while I watched him during the filming.

Black suit

The film being made "Girls, Girls, Girls."

There are some marvellous songs coming up in it, and from what I saw, Presley is a tremendous actor.

He's got everything at his fingertips-a natural.

Elvis said to me that he kept hearing things about Britain, and what was happening here in pop music.

He said, "I'd sure like to go over there sometime. But I've got about eight pictures to make



in a line. I'm very busy at the moment...."

He was looking smart in a black suit. He told me that he heard our singers' records pretty often, but didn't say what he thought of us!

The set was pretty packed, and I often wondered what half the people were doing there. I suppose they thought the same about us!

Anyway, they all had some business there - an armed cop on the gate made sure of that.

Obviously, they don't take chances when Elvis is around.

Elvis and I talked about his picture for quite a while.

He really gets stuck into things. He wandered over to the film cameras now and again, peered through them, and made signals to somebody. He knew what was on.

Generally, I'd say Elvis is a likeable person. Humble and friendly.

His speaking voice is just as you'd expect from his singing-deep and great.

Great song

Talking of his voice, I heard Elvis's record of "Follow That Dream" while I was in the States. It's from the picture of that title which was his last film.

I reckon this is one of Presley's very best. What a song!

This must go right up the charts here to No. 1. Incidentally, Elvis's two songwriters are composing a tune specially for me. I'm looking forward to that. It should be great.

Unfortunately, we missed meeting Colonel Parker, but he sounds such a great guy I'd liked to have seen him.

He phoned us to say he hoped we got on all right. That's what Americans are like all round - so hospitable. I couldn't get over it.

Meeting Elvis was the biggest thing on the trip, of course, but Larry and I got around quite a bit.

Tab Hunter

We went to New York first, then on to Miami, followed by Hollywood for the Presley meeting, and then back to New York.

Tab Hunter came to see us. He knew Larry from a long time ago, and we had a talk. We stayed clear of show business. Just a friendly chat. It made a change.

Then I met Phil Everly of the Everly Brothers. A nice quiet fellow.

One of the most interesting things I did was to go to Basin Street and catch Louis Prima's act. No exaggerating - I was completely knocked out. What an act that man's got.

The trip to America was worth it just for that.

It was my first time over there. Interesting to see how another part of the world lives. But give me England. I was glad to fly back and drink a good cup of tea.

New York is so madly busy. You queue for everything, and it's like one long rush - hour. Cars everywhere.

I enjoyed being over there, and meeting Elvis. It was a great holiday. But I'm glad to be home.

"Louis
Prima
knocked
me out,"
says Billy
Fury. His
latest LP
is reviewed
on page 7



An article in the New Record Mirror, week ending 26th May 1962, regarding the meeting indicated a more favourable response to "Play It Cool" than would subsequently be reported by US writers following its release. True, as a film it was not up to much, but as a vehicle for displaying Billy's vocal and visual appeal it was excellent; hence the subsequent sell out in theatres all over the UK. The highlights are undoubtedly the snarling vocal when Billy shares "It's Gonna Take Magic" with the underrated Shane Fenton (a big Elvis and Billy fan - Shane would feature much Elvis material during his 1961 stage act), and the superb bluesy-ending to the "Play It Cool" end theme. Billy had never, nor would ever, look better, and if the quality of some of the songs was in question - the vocal performance was not! Despite the critics, the fans loved the film songs - as many liked the best of Elvis's film songs as much as any other of his work - and still do! 'You're Swell' is regarded by many as a minor classic, and 'Once Upon a Dream' is a beautiful ballad.



Photo copyright unknown - Photo courtesy of Elvis Today

To be continued in Magazine 16

THIS 'N' THAT with Chris Eley

Enjoyed the Billy Fury Ltd gig in Kingston recently – nice to be able to share it with our good friends Alan and Jan French and Jenny Warwick. Nice to see Chris Jones there, welcome to the fold Chris! Chris has bravely decided to keep Terry's creation 'Spinning Disc' alive, but mail order only.

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It was a good show but poorly attended. Nice to see 'Billy' friends there, old and new. And Billy's Mum held a raffle for the Bronze. Laura, although only 14, has a great voice and seems to be a really nice girl. Her manager, Kevin Summerfield is a very courteous guy. We wish them both well. It would be nice if Laura's proposed single 'Legends Never Die' (respect to Billy Fury) could come off – and chart. Maybe when the film is released! Hal Carter has informed us that the filming has been put back due to the events of September 11th. US financial backing has taken a temporary setback it seems.

Clare recently went to a Gerry and the Pacemakers gig where Gerry acknowledged the presence of a member of the Sound of Fury and sang 'It's Only Make Believe' in tribute to Billy. It seems Gerry didn't work with Billy but it was a nice touch.

We recently stayed with retired Billy/Elvis entertainer Brian Lee and his lovely wife Jenette and family. The occasion was a 60's dance in Brightlingsea starring the Rapiers with Billy Egan, and the Swinging Blue Jeans. Stuck in Essex M25 traffic we missed the Rapiers (great and friendly band) including Billy Egan's 'Billy' spot. Apparently he was OK, and did Cliff, Billy and others. We did see the SBJs, great working band. Ray Ennis kept telling me to make sure Billy's face was right on the statue (he sucked in his face to exaggerate the high cheekbones etc – a friendly and humorous guy!). The statue is now finished in clay form and being moulded as I write. From the photos that I have been sent it does seem to convey the 'Fury' of Britain's finest rocker, which is what was intended. A statue, unlike a portrait, can only be a representation and Tom Murphy has managed to capture the essence, although everyone will have their own idea of how it should look, that is inevitable. A recent press release picture did not do the statue full justice.

There are a few points that, as a result of things said to me, I need to point out. The Bronze Statue is being produced under an agreement solely between The Sound of Fury (The Official Billy Fury Fan Club), and the sculptor. It was instigated by Peter and Lynda Keller. The Sound of Fury Fan Club is a stand-alone organisation and is not affiliated or connected in any financial way to any organisation, including Sound of Fury Records which is a separate entity. Obviously, we support and are prepared to assist anyone who brings out Billy Fury products for the enjoyment of the fans, and SOF Records is of course partly formed by Billy's Family.

Also, I have been informed that the web site www.rockstar.co.uk, or similar, advertising Billy posters and some Rockstar Records product etc is, as far as we know, a Dream Team site and not part of the CD Company Rockstar Records as such. The SOF connection with

Dreamteam was only as the medium for the specific advert in our magazine and sales at specific venues attended by us.

Decca have just informed me (in November) that the two planned CDs may materialise in early 2002. Just discovered that Billy transmitted a host of great songs on his Radio Luxembourg programmes. Numbers like 'Chills 'n' Fever', 'Hippy Hippy Shake' (Chan Romero style version, years before the SBJ or Billy's own recorded version). There was also 'Johnny B Goode', 'Break Up', 'Down the Line', 'Bye Bye', 'Don't Tell Me Lies' and unknown numbers like 'Runaway Lover', also 'You Made Me Love You' and others. Fascinating to hear an early 'Bye Bye' and 'Don't tell me lies.' If anyone out there has clear copies please contact me via SOF – we still need material urgently for the proposed-boxed set for 2003. We regret that we cannot send copies out; but anyone with internet access should be able to locate the tracks.

I feel really privileged to have been asked to write the Billy Fury Story for the most recent BFE (now BF Story Show), programme. It's a lovely brochure, great photos, especially the one of Billy in 1975 with two young children. Heart rending picture. Unfortunately (but understandably) they are still selling the old (nice) brochures at some shows. This is a highly professional show, reminding thousands of the greatness of Billy's music.

Whilst at Blackpool we got chatting to a very nice couple, Vivian and Barbara Nolan from Wimbledon. Vivian recalled that he once, around 1960, decorated Larry Parnes' flat in London. When he had painted one wall, colour as agreed by Parnes, he had to change it again! During his visit he saw Joe Brown and Billy. Billy kept offering him cups of tea – apparently he (Billy) lived on the stuff! Parnes gave Vivian some tickets to a London Show, where he recalls Billy was superb and stole the show. Vivian recalled that Billy seemed to grow in stature whilst in the wings; a physical as well as mental transformation into Billy Fury just before stepping out onto the stage. Vivian, like so many others was transfixed and he remained a fan throughout the rest of his life. Barbara also recalled seeing Billy perform live in about 1962 and how great he was.

The new Billy CD on Decca has mistakes on the sleeve notes. Decca have apologised to the SOF but you know, every set of notes, every article I have ever written on Billy has at least one error. On the face of it this seems unforgivable but the reality is that these things are always done under great pressure – there are always deadlines and time is always limited. It's not an excuse, but it is a reason! Thanks to people who point out the errors though, in the hope that they do not get repeated. Talking of real error, what about 'This is Your Life' with Michael Winner – showing a still of Bobby Vee while talking about Billy Fury in 'Play It Cool'. Now, that is sloppy, in my view. And why not show a clip from it of Billy in action – as ever, Billy gets let down.

A must have CD is the latest Elvis Follow That Dream label release. Crude stereo(binaural) alternative takes of 'Jailhouse Rock' and the fast version of 'Loving You', and great workup takes of the underrated, incredible 'Viva Las Vegas' among others. Elvis' 'Silver Screen Video' 74321-89294-2. Nice to see 'If I Can Dream' back out as a single, especially for the American Red Cross Disaster Fund. Hopefully it will provide the old boy with another chart hit. RCA/BMG 74321-90432-2. His latest 'Love Songs' collection is in the LP charts, soon to be joined by Cliff's enjoyable CD album offering, 'Wanted' on Papillon Wanted 1. Nice versions of 'When you Walk in the Room' and 'Somewhere over the Rainbow/What a Wonderful World'. Have to go some to beat Gene Vincent's version of the former though.

Tommy Roe of course did 'Sheila', which was covered at the time by other US artists and later by Billy. His 1962 album was thoroughly enjoyable but is apparently not available on CD. Tommy's 22 Big Ones! does not unfortunately contain enough early tracks for my

forward to Vol 2 already Colin) is a neat little Elvis tribute package, recorded in the Memphis Sun Studios by Colin. How he must have felt to have been there, recording 29 tracks ranging from 1954 through to 1970/71. They are variable, not a duff one in sight, but some work better than others. I actually prefer Colin's recording of 'Have I Told You Lately' to Elvis (who was having an off day - sorry Colin). Billy did it live on radio - far better than Elvis too.

'Don't Ask Me Why' has ever been a personal favourite of mine and this is a nice version. Ditto 'I'll Be Back', 'Just Call Me Lonesome', 'It Hurts Me', 'True Love Travels on a Gravel Road' and the 'Sound of Your Cry' (great version). Available from colinpaulandthepersuaders@hotmail.com

Picked up a copy of Bill Forbes 45 'You're 16' - didn't know he had covered it, enjoyable version. I get a kick out of giving, but I would like to say a special thanks to those of you who have generously given me/ the SOF, little bits and pieces, tapes, photos, articles, etc. Even more, those who have given of themselves; made the time to be friendly. We at the SOF are always 'Running Around', sometimes it takes friends to say, slow down, chill out. Thanks for that. It really does help to make all of the brickbats and heartache worthwhile.

Regrettably the festive season will be a lot greyer due to the untimely loss of George Harrison, the 'Gentle Beatle'. That wonderful, often understated, guitar work was a great part of the fabulous Beatle sound. Some of his solo work was great and in particular I remember his contribution to the Carl Perkins Blue Suede Shoes TV Special. Our thoughts are with his family and friends at this sad time. Time to dust off 'My Christmas Prayer' and the Narvel, Vee, Spector and Elvis Xmas albums again!. Well, until the Spring, so long from all of us at the Sound of Fury.



liking, but is actually worth the £8.99 price tag for his Go-Go cover of Chuck Berry's 'Carol', and the catchy 'Everybody'. Disappointing that stereo masters were not located for all of the tracks, although 'Sheila', 'The Folk Singer' and the lovely 'Susie Darlin' are in stereo. Connoisseur Collection VSOPCD 354. On the same label is 'Brian's 21 Big Ones' – Brian Hyland VSOPCD 354. 'Ginny Come Lately' (covered over here by Steve Perry on Decca) wonder where he is now? 'Sealed With a Kiss', the splendid 'I'm Afraid To Go Home' and the lovely 'If Mary's There', plus the excellent 'Gypsy Woman' are all I can recommend here. I had not heard his version of 'Lonely Teardrops' – but after Jackie Wilson, P.J. Proby and Narvel Felt's versions what chance does anyone stand! Sound quality on both CDs is variable. Talking of PJ, we caught his appearance on the recent Searchers Tour. Sorry boys but he blew you off the stage, excellent though you were. At 63 this guy has regained his old power and vocal majesty, and you should see him move! People were mesmerised by such a display of sheer talent and stage presence and he received a full standing ovation. Humorous anecdotes and amazing vocal power; this guy, and Narvel Felts must together be the greatest living white vocal entertainers. A great 'Lonely Weekend' and 'Mission Bell' and later in the show an incredibly perfect version of 'Maria'. Live music really does not get any better than this, please tour again soon Jim and do only your numbers; you don't need to resort to Elvis's. This was one hero I really wanted a picture with but he would not come out front, such a pity. The Searchers really know how to cultivate their fans, and their show is always superb. Only the merest handful of performers have, or had, that magical stage presence, PJ is one of them. Totally, wrongfully neutered by the British establishment for such minor infringements. A tragic waste. Welcome back Jim.

Great to meet up with 'Billy' friends Ken and Cecilia Darvell and Jean and Bill French, all of whom were bowled over by PJ. Billy's 'Rough Diamonds and Pure Gems' is back again – at under £10.00 this time. It was always overpriced and frankly 'Halfway to the Hits' on the 'Going for a Song' label is cheaper and far better presented. Nice to see it back on the shelves though. Sleeve notes by Alan and Carol of The Fury Sound. They actually did a creditable job in keeping Billy's name alive for the 10 years or so that they ran the Fan Club. Billy had a number of Everly's albums in his collection and the recent double 'It's Everly Time/A Date with the Everly Brothers' is a delightful release. Warner Bros 9362 47869-2. Too many nice tracks to mention; notably Memories are made of this, Stick with me baby, Baby, What you want me to do, and two versions of Temptation. I really do not know whether we will ever get to see a boxed set of Billy recordings; Decca and I have discussed it and either a 4 or 5 CD set has been mooted, but that's it. We need rare material to make it work and too many people are (allegedly) sitting on rare Decca era recordings and denying us the use. It is even sadder when you see what has just been done for the truly great Ricky Nelson. Rick Nelson - The American Dream, Bear Family BCD 16196 is a beautiful set. Every recording from 1957 to 1963, 29 out takes, stereo and alt versions and an amazing hardback booklet. I did contact Bear Family via a friend of mine from the Now Dig This crowd but BF were not interested in doing a Billy box. Inside there is a picture that is captioned Ricky with Billy Fury. Trouble is, it's not Billy. I don't know who it is. A credit to everyone involved though. One to look out for in early 2002 will be a 32 track David Box collection on Rollercoaster. This guy has one of the most underrated voices of that era, soulful yet sweet. Check him out.

The final CD is a pleasure to review. At present GMTV are searching for the best Elvis 'soundalike' in the UK. The Elvis Fan Club President Todd Slaughter is not involved in sifting through the thousands of contestants (7,000 as of Nov 17th)! But I do hope Colin Paul has struck lucky. 'From Memphis to New Orleans' Vol 1 CP2 Mirror Records (looking



GREAT NORTH RUN – 16th SEPTEMBER 2001

A Billy Fury Bronze Fund Raiser

by Jackie Clark

It was a bright, sunny morning in Newcastle as I trundled off to find the start of the Great North Run.

Having walked two miles to the starting point, I found there was another mile to go to find the buses where bags were being deposited to be taken to the finish, so that was three miles before I started the Race!

Everyone joined in the warm up which was quite a sight with 47,000 people of all shapes, sizes and costumes. At half past nine in the morning there was a minute's silence for the victims of the World Trade Centre disaster, which was quite amazing for so many people to be quiet.

The race started at ten past ten with the real athletes going off first, gradually followed by all and sundry. I went through the start at twenty-five past ten. I spent most of the time overtaking or being overtaken by 'Paddington Bear' and two 'Wizards'; "Elvis" was never far away, but even better firemen were close by! There were plenty of bands playing along the route which certainly encouraged everyone as they passed. Also spectators were spurring everyone to keep going.

By the eight mile sign post, my little feet and knees were not very happy but I wasn't going to give up. It started to rain at one point which was very welcome and on turning into the last mile on the South Shields coast road a very strong wind was blowing from the North Sea which was very much appreciated.

I went through the finishing post at half past one, having taken three hours and five minutes to complete thirteen miles. I know it's not brilliant, especially as my son completed it in one hour forty-two minutes (overtaking on the way Sally Gunnell and Frank Bruno) but I was very pleased with myself, especially after the Ben Nevis disappointment two and half years ago.

Thanks to everyone who sponsored me. £70 was raised for the Bronze Fund. I also ran for the RNLI and raised £775 for them too.

(Well done Jackie – you should be justifiably proud of yourself. Will we see your medal at Mill Hill? – Jean P)



ONCE UPON A DREAM

By Maureen Bowden

It was Pete and Lynda Keller who first had the dream of seeing a bronze statue of Billy erected in Liverpool, a permanent memorial to him in his home city. Pete and Lynda did a lot of the initial groundwork and set us on the road, hundreds of you helped along the way by your untiring efforts and your generosity and we've now taken a big step towards seeing the dream come true.

Last September I received a letter from Tom Murphy telling me the clay model was complete and he wanted one of the fan club syndicate to see and approve it before he moved on to the next stage, which is to have the mould made.

With the agreement of the other syndicate members I visited Tom's studio. My husband Dave accompanied me to provide a totally objective opinion. We were both very impressed. Tom's made several improvements since he sent us a video of the model a year ago and the results are excellent. He's captured Billy's movements and posture very well; the hair's much better, the floppy quiff now looks good and the face is terrific. He said he had a lot of difficulty getting it right. Billy was so good-looking and had such distinctive, finely moulded features it wasn't easy to do him justice. He worked from a whole portfolio of photos provided by Lynda Keller, Chris Eley, myself and several others. The results were worth the effort. We examined the model from all angles; on looking at the profile my first remark was "Wouldn't you kill for a nose like that?"

While we were there we had several photos taken by a press photographer for articles that subsequently appeared in the Liverpool Echo, Daily Post, North Wales Weekly News and some smaller North Wales publications. (For more about my assignations with the Press see "Cross My Heart" elsewhere in the mag.)

A TV cameraman from BBC programme "North West Tonight" was also there. He spent a lot of time filming the model and he asked Tom and I to stand in front of it, talk casually and act normally. If a TV cameraman ever asks you to do that just try it! Tom started off by pointing at the statue and saying "This is a leg." After several fits of helpless giggles, we managed to control ourselves.

After the cameraman finished with us Tom showed us round the studio. He has some wonderful pieces of work there and it was a great thrill to be able to see them in the making. He's very talented and we're extremely lucky to have him working on the statue.

The studio has a cosy kitchen where we had a cup of tea, a chat about life, the universe and everything. I thanked him on behalf of us all for his personal commitment to the project, his patience during the long period of fundraising and the magnificent job he's done for us.

We still have a long way to go but we can now see the dream becoming a reality and it's due to all of you who are helping. Thank you very much.

Face to face with Billy



STAR TRIBUTE: The sculpture is of Billy from the early 1960s



IDOL THOUGHTS: Fan club member Maureen Bowden and Tom Murphy

Article and photos copyright
Liverpool Echo October 23rd 2001

BILLY Fury fan Maureen Bowden came face to face with her idol yesterday. Maureen is a member of the Sound of Fury fan club syndicate which has been raising money to pay for a lasting tribute to the Liverpool rock 'n' roll star.

And yesterday was the first chance for a member to see the clay model version of the statue made by Liverpool sculptor Tom Murphy.

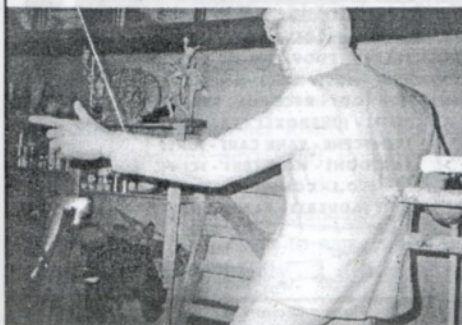
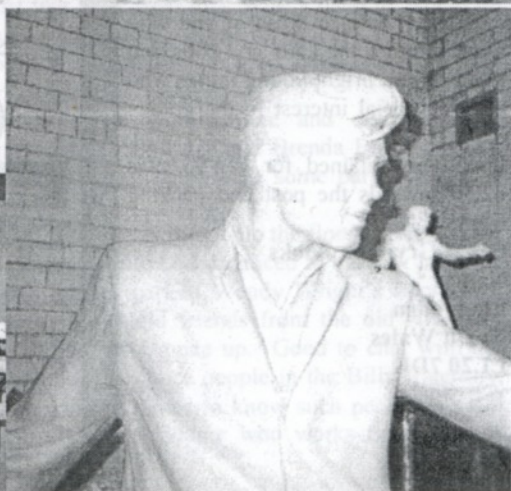
The syndicate has been raising cash for the sculpture for five years.

The members are still £11,000 away from the £40,000 cost needed so the statue can be finished and are also looking for a site for it.

Mrs Bowden said: "It's excellent. Tom has done a really good job. We can go ahead having the mould made now, which is the first step to casting it in bronze."

Tom Murphy said: "The sculpture is of Billy from around 1961-62."

Between 1961 and 1962 Billy Fury had 26 hit singles, including Halfway To Paradise. He suffered heart problems for many years and died aged 42 in 1983.



BOOK REVIEW
By Maureen Bowden

The Amazing 1950s Wild Youth Scrap Book
By Roger Dicken

This book is a lot of fun. Covering the '50s and early '60s, it begins with an appreciative commentary from Marty Wilde and each page is a collage of vivid images the era brought to a gray, post-war world.

The glamour girls of those years are here, including Jane Russell, Diana Dors, Bridget Bardot, Sabrina, Jayne Mansfield and the immortal Marilyn with nothing on but her radio! Most evocative of the period are the press cuttings, comic strips, adverts, film posters and stills. The "Ted" culture is well covered, as are bikers and mods and rockers.

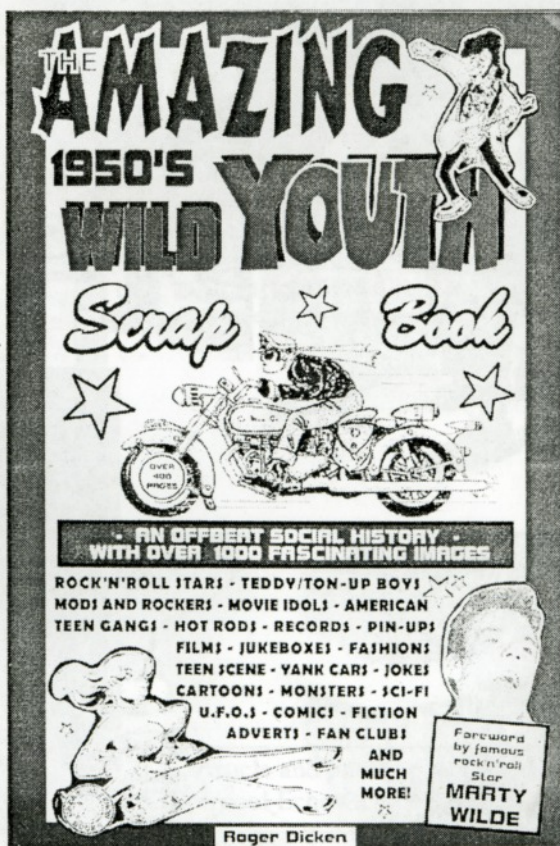
The stars featured include Bill Haley, Elvis, Gene Vincent, Chuck Berry, Little Richard, Jerry Lee, Buddy, Eddie Cochran and many others. Film heartthrobs including James Dean and Marlon Brando also get a look in. Plenty of British stars are featured including Lonnie Donegan, Tommy Steele, Terry Dene, Marty, Cliff, Joe Brown and there's a great section on Billy with some lovely photos.

The fan club gets a mention and there's an acknowledgement of Mick Hill who helped with the compilation of some of the material. There's also an epitaph for Mick on the final page.

Roger Dicken is a film special effects man. He was responsible for the slimy beast that bursts out of John Hurt's stomach in "Alien". He's also a member of the fan club - Roger, not the slimy beast! We get in everywhere don't we? He's compiled this book mainly from his own collection of memorabilia. I believe it will be a great source of enjoyment both to those of you who lived through the '50s and '60s and to all of you bright young things who have a special interest in the golden era.

It can be obtained for £14.95 plus £2.50 towards the post and packing from:

Great Gryphon Books
Nantyr
Llangollen
North Wales
LL20 7DE



THIS 'N' THAT EXTRA

Carousel Weekend November 2001

Another successful venture with a little over £1,000 raised for the Bronze Fund. As always, very special thanks are due to Mrs Roth and Diane Wardle for hosting the event and providing such excellent raffle prizes (Linda and I won the Canadian Club Whiskey!) Also to Mr Roth for his generosity in 'topping up' the sum collected so we could reach our £1,000 target.

The auction amounts are down to the generosity of Tony Hopper, Paul Williams, John Melrose, Paul Pierrot and Mo Cooper. Apart from the Carousel and the SOF, raffle prizes were contributed by Arlene Jones, Monica O'Bierne, Di & Anne Vickers and Mo Cooper. Thanks folks. Jenny Warwick warrants a special mention also for contributing photo albums for sale and helping us out with the stall. I would like to say a big thank you to my Linda, who always works so hard at these events and also is not a member of the SOF team.

I must mention the generosity of devoted Billy fan Jan Holloway, and her husband Glyn. Their no-strings donation of Billy and Elvis prints (all limited editions), helped to raise almost a quarter of the overall sum. This is quite an achievement and much appreciated. They have also raised a sum by helping out with prints and the raffle at Krys gigs – so thanks again, and to Allen Austin and the band. Thanks are due also to Jean Wycherley who turned her recent injuries (including a broken wrist), to the advantage of the Bronze and raised a considerable sum by having the plaster cast autographed! Thanks Jean – get well soon. Finally a big thank you to everyone present who put their hands in their pocket, and to each and every member of the hotel staff for working so hard to make it all work – and with humour.

The weekend's entertainment was excellent again. Colin Paul and the boys have added in some different numbers, including a nice version of 'I'll Never Quite Get Over You' and 'Baby, What You Want Me To Do'. 'Shoppin' Around', 'Rockin' My Life Away' (Jerry Lee from 1979), 'Sea of Love' (all great) and a tremendous 'Marie Marie', whilst 'Hurt' has just become amazing! I especially loved 'Unchain My Heart', a sort of cross between Billy's 70's and 80's versions and Joe Cocker. The atmosphere was unbelievable on Friday night, and Saturday came close. Dean Memphis is a great looking rockabilly cat who has a good voice and works like a demon on stage (just like Billy used to!). With a band he would do very well, but even so, his set was thoroughly enjoyable. Mixed in with the rock 'n' roll sounds was a nice version of 'I Think of You' (a hit for the great Merseybeats – why couldn't Billy have had that one!)

Richard Leeman, a local entertainer performed a workmanlike and enjoyable set. Unfortunately I was too busy to really appreciate it but Peter and Brenda Basnet, whose enjoyable company we shared at meal times, said that there were some particularly fine songs in the set.

Albie's spot was well received as always, with people crowding onto the floor. Albie's voice has an authority in it that cannot be denied. It was nice to be introduced to his new lady, the stunning Laura and her lovely mother. I only caught part of Wendy Wright's impromptu cabaret – maybe next year! Lovely to see so many old friends from the old Allendale gatherings at the Carousel do, still helping to get that Bronze up. Good to chat with old friend Ian Alexander on Sunday. There are some really nice people in the Billy fraternity, too many familiar faces to name unfortunately, but it's nice to know such people are still around, supporting Billy. I just have to mention Mo Cooper who works tirelessly and

selflessly for charity – a great lady, who is now also selling the limited edition prints done for the Bronze by Margaret Gunn. Neil Hiley, as irrepressible as ever, underpinned the whole weekend with the humour, skill and knowledge that we have come to expect. Thanks Neil.

As people were leaving I was informed that bookings for February were well on the way. All Billy fans who really want to see this statue up in Liverpool must be very grateful that the Carousel is carrying on, year in, year out, that which the Allendale started all those years ago. A big thank you is due to all concerned. We except that there are those fans, and former friends of Billy's who do not agree with the concept. They have every right to feel that way but most of us cannot wait to have tourists world-wide look up at the image and feel the need to discover just who this guy was, who was so revered that a statue had to be erected.

See you again in February, all being well, for another thoroughly good rocking weekend.

MEMBERSHIP RENEWAL

by Jean Prosser

This is the last magazine you'll receive for your Year 2001 membership. To ensure that you get your next magazine, which is due around the end of April 2002, please make out your cheque/postal order to **THE SOUND OF FURY** for **£8 UK & Europe**, or **£10.50 Rest of the World** and send to

The Sound of Fury

P O Box 60

BIGGLESWADE

Beds

SG18 0SR

Thanks to all of you who have already sent your renewal subs to us. I've noticed from the letters that you've also enclosed are two frequent comments. The first is "keep up the good work" and the second is "thanks for the Christmas card/newsletter".

I'm delighted that so many of you appreciated the Christmas newsletter format. My husband Mike (the non-Billy fan) spent many, many hours printing them on our home computer because the quality was so much better than using a photocopier. I then had the job of folding and inserting them into the envelopes that I'd had to address first. It was a mammoth task! So a big **THANK YOU** goes to Mike.

Luck helps keep Billy a stayer

By JOHN KING

Billy Fury was in the NME Chart again last week with "Give Me Your Word." It seems it was a short-lived success, but it proved that he is still a steady seller in a business where pop stars come and go over-night. He is a chart-survivor from the "rock-age," when those pre-Beatle boys Duffy Power, Dickie Pride, Vince Eager, Shane Fenton, Lance Fortune and their ilk bestrode the pop scene.

While the giants of yester-year – Craig Douglas, Marty Wilde and Eden Kane – set gracefully in the West, the name of Billy Fury still finds a niche in the NME Chart among the more plebian names of Alan Price, Dave Berry and Percy Sledge.

Just what secret elixir it is that keeps this slender, fresh-faced youth "alone and palely loitering" among the chart paraders of today? While awaiting Billy's appearance from the country in a London office last Thursday, his manager, Larry Parnes, wearing a blue raincoat with woollen lapels, put forward a few theories.

Always in demand

"We keep him in demand by not over-exposing him as an artist - too much publicity can be bad for you. The Walker Brothers have reached saturation point with their Press. You can have too much of a good thing.

"Last year Billy only had two discs released, but they were hits. He can pack a ballroom on his name alone and his stage act impresses even today's groups.

"I remember one of the Pretty Things – or was it one of the Yardbirds? Well anyway, one of them came up to me after a stage appearance of Billy's recently and said: "I never thought much of Billy Fury till now, but, ye gods, he works like a maniac on stage!"

At that moment the unassuming young man, who could not be less like a "Fury" if he tried, walked into the office. He explained in a voice which he never raises above a whisper that there had been a traffic jam due to fire engines and apologised for being late.

Larry Parnes pointed out "a very funny remark" made by Manager Andrew Oldham in last week's NME, in which he referred to Billy as the first of the "ravers." Billy betrayed absolutely no sign of emotion on reading this as we adjourned for lunch.

While Larry and I filled ourselves with food, Billy sat opposite me sipping his lunch – a scotch and coke. His hands fluttered about nervously, like the birds he is so fond of, and were only still when he propped his head on a clenched fist or stroked his chin, or an ear, in



thought.

Different

"I'm disappointed that 'Don't Let A Little Pride Stand In Your Way' was not a hit," said Billy. "It was written by a friend of mine and I like it because it is faster and different from my usual material.

"Give Me Your Word' I actually recorded about last September, but didn't like it. Larry and Mike Leander were convinced of its commercial appeal, so I re-recorded it about a month ago. Now I like it."

Billy put his consistent chart success over the years down to luck and relying on the discretion of his manager and Mike over the choice of song. Unless he is "dead against" a number, or considers it vocally out of his reach, he leaves the choice of material to them.

"At present I'm doing Sunday concerts in Great Yarmouth and ballrooms and clubs up North – which is nice because I can visit my parents in Liverpool.

"I'm doing quite a bit of cabaret, which is great because the audiences are that much older and really appreciative. You can hear yourself sing and concentrate on the vocals.

"A great many of the numbers I do on stage are from demos which I liked and never got past the selection board so I could record them."

Billy is currently looking for a farm down in Kent where he can keep a few cattle and animals with someone to run it and look after things while he is away. He is a life member of most of the ornithological societies and the Wild Life preservation associations. In spite of what the cynics might think his concern is genuine and sincere.

Fury Show success

Starring in the first package show ever to appear at Northampton ABC on a Sunday, Billy Fury showed just how popular he still is.

One of the few entertainers to have stayed the course since the Rock 'n Roll era in this country, Billy proved how versatile and mature he has become.

Backed by the big sound of his own group the **Gamblers** augmented by the **John Barry Orchestra**, he moved with great ease from ballad to beat.

Perhaps the most scream – worthy spot in this all – male show was when the mysterious figure of **Dave Berry** came on stage. Along with the **Cruisers**, he provided exact reproductions of his hits "Crying Game" and "Little Things".

For those who like the raw sound of commercial r-and-b, the **Pretty Things** brought their own touch to the show. The group's final number was a real raver, but screams prevented most people hearing the words.

Completing the four – sided top line – up were **Brian Poole and The Tremeloes** who successfully combined humour with their own version of "Michael." Brian sang several of his top numbers dating from "Do You Love Me."

Copyright Record Mirror 1st May 1965

The Official Billy Fury London Area Show
Saturday 22 September 2001
Kingstonian Football Club, Kingston-upon-Thames

Blood is Thicker than Water

By Alan French

After only a few bars of 'Last Night Was Made For Love' I jumped off my seat and applauded. A spontaneous reaction, for I was transported back to 1969 when I was a member of one of Billy's backing groups 'Doctor Marigold's Prescription', surely one of the largest group names in pop history?

Jason Eddie amazed me with his tribute to Billy, it was very close indeed to the real thing. Jason had done his homework or was it natural ability? Who could be more like Billy than his own brother? Jason was spot on.

I can't recall the true running order of his set but it was packed with greats. 'Maybe Tomorrow', 'I Will', 'Cross My Heart', 'Halfway to Paradise', 'Mess of Blues', and a great version of 'Don't Knock Upon My Door'. A song with special meaning to me was 'Like I've Never Been Gone'. This was the song Billy sang when we appeared with him on Granada TV on a children's programme called 'Hats Off', playing live at Granada Studios in Manchester in 1969. Special mention must be made of 'Jealousy', surely a tricky song with all its key changes.

Jason has great stage presence and delivery aided by Colin Paul and the Persuaders. This is a good band with arrangements very true to the original songs.

The mood was set earlier by 'Laura' whom I believe is fourteen years old. It was hard to believe it, for she gave a performance of one much more experienced. She drew the short straw for opening a show is a real challenge, one that she met! Laura opened with 'Legends Never Die', (Respect to Billy Fury) and then 'Let Me Go Lover', 'Back To Haunt You' finishing with 'Over The Rainbow'. It was an emotional and well thought out set, which drew good applause.

Next came the heavy mob, Colin Paul and the Persuaders. They don't mess about, straight in and hit you with some great playing, and what a voice!

Colin can certainly rock, and so could Billy, he never lost that ability. The lads had everybody rocking with some great songs. 'A Big Hunk of Love', 'Rockin' My Life Away', 'Honey Hush' (lead guitarist on vocals), 'Lonesome Town' (bass player on vocals). 'Peggy Sue', with a novel idea of using two drummers on one kit making good use of the tom-toms. (Keyboard player Drummer No 2). Colin's voice really stood out on the Elvis songs. He performed 'It's Now or Never' and 'A Whole Lotta Shakin'', also a great version of Marty Wilde's 'Sea of Love' and a very powerful 'Hurt'.

Now we were truly ready for Jason's entrance. Music playing he walks to the stage. Standing with his back to us all, he starts the hand movements, then turns and straight in. Great stuff. I liked the way he acknowledged his mum Jean and said some really nice things about her. Lastly I must mention his encore when he came back to great applause and sung 'It's Only Make Believe'. Well done Jason, you are not make believe, you are real.

THIS 'N' THAT EXTRA

by Chris Eley

The Billy Fury Story-Worthing Pavilion Theatre November 28th

This just has to be the most professional tribute to Billy that there is. The band, now augmented by the extremely talented Charlie Elston, is tight and skilful. It was a surprise to see Charlie up front, playing rhythm guitar during the opening Ventures etc numbers. Later on, his presence on piano and keyboards made such a positive contribution to the shows presentation; lifting it well above the former excellent standard. The opening number is still 'Like I've never been gone', handled well and with a nice touch; Colin entering from stage left after the opening few lines. 'A Thousand Stars' and 'Maybe Tomorrow' were nice; 'Colette' ok and a great 'Wondrous Place'. The story is still tape presented and Billy still 17, instead of 18, at the Essoldo gig. Other errors such as World of Fury instead of The World of Billy Fury etc will, I am sure be ironed out next year. 'Margo' (not a favourite number of mine) was really well handled. Colin has a better voice than he is given credit for, and can change it to achieve both adolescent and later Billy, no mean feat. 'Don't knock etc' gets a rough vocal treatment, and there is a nice 'growling' touch to 'Last night was made for love'. 'I Will' is nice, 'Nobody's Child' showcases Colin's voice well, is well received, but for me, is at least one verse overlong. This may be pure prejudice; I can't stand the song -period. 'In Summer' and 'Devil or Angel' are novelty icebreakers; they work well, but once again the latter is a little too long, albeit well performed. A performance, with the whole band, of 'Let me go lover' would go down well, after 'Devil'.

For some reason, and not the fault of the band, the audience was sluggish during the bulk of the first half. Appreciative but reserved. 'That's Love' brought a good response and the audience were getting into it when the first half drew to a close. Near the end, Charlie performed a semi-classical piano set, combining many of Billy's numbers, most notably 'When will you say I love you; with 'In Thoughts of You', and I think, 'Like I've never been Gone' which showcased his remarkable ability and was very well received. His innovative piano 'frills' add a nice touch to many of the bands numbers, as indeed do the guitar 'frills' of the others. The credit for, sometimes, the very last minute arranging of Billy's 70's live numbers rested with Charlie back in the 70's. It's 'Rags' Raynor's solid and excellent drumming that drives the show and Chris Raynor's and Chambo Chambers fine guitar work, whilst looking effortless, is outstanding. 'Jealousy' was great and Colin wandering off-stage, with jacket over the shoulder 'Billy' style, was a really effective touch. I was hacked off by a fan who had a 1962 Poll Concert Programme waving about but disappeared (to the bar presumably) and afterwards out of the Theatre before I could close with her, despite knowing that I wanted to view it. Perhaps she feared that I might mug her! Oh Well! There was a small hardcore of Billy fans in, including long-time fan Veronica West, as evidenced by the whistles and calls but by the time the cracking second half opened with the enjoyable clutch of well performed instrumentals followed by 'Nothin' Shakin' everybody was well on board, and showed it. Deservedly so! Nice to see our local friends, Dave and Julia Rablin, finally get to a 'Billy' gig. They enjoyed it; Julia felt that it was so sad in parts; which of course it is. Overall though it is a vibrant celebration of Billy's excellent musical legacy.

Just about every number of the second half resulted in massive applause; although the feeble response to the irrepressible Chambo's question as to who had seen the movie 'Play It Cool', was indicative that this was, in general, a non-Billy audience. The performance of the film's

title number was excellent, helped in no small part by Charlie's piano; nice. 'Somebody Else's Girl', 'Because of Love' and an excellent 'Cross my Heart', went down really well. The ending of the latter sounded like the intro to 'Letter full of tears'; one of Billy's best ever. Perhaps Colin should try this, and a 'King for Tonight', both would go down a treat. Also 'We were meant for each other' would get the girlie's going. The interplay between the band showed genuine affection and regard; it was nice to see.

'In Thoughts of You' had the audience at their feet, and rightly so, a really nice version; 'Do you really love me too?' and several others, also well delivered, followed. Brought back by a standing ovation, there was a lovely deep voiced 'It's Only Make Believe' and 'Forget Him', with the usual plea, that we should not do so. As if! Linda and I have seen several shows over the past four or so years and never tire of it; neither it seems, does the general public. As always the boy's (Boy's!) come out front and stay until everyone has taken their photos and chatted endlessly about their memories of Billy. Thanks for another great show lads; with some nice changes to look forward too next year no doubt! A great show and fine tribute to the UK's finest. Having 'typed' this review myself I now know how time consuming it all is - so a special thanks to Cecilia and Ken is needed here. What a fine job they have done on my Billy Meets Elvis article. Also to the Editor, Mike Prosser for putting everything together.

Footnote; at the concert was Benje Bennett from Bognor, formerly from Kingston in Surrey. Benje,, now bravely battling a stroke from 2 years ago, said that the show brought back wonderful memories from 1960. It seems he was a mate of Tex Makin (Blue Flames I think maybe the Beat Boys before that). Anyway, in 1960 Tex was backing Billy at the Palace Pier, Great Yarmouth and he took the 16 year old Benje the 144 miles (each way as I understand it), to see the show . The bike was an Ariel Square Four (hope I've got that right-I rode a BSA 500). Benje was a real fan and was knocked out by the show. He is obviously still is a great fan (hope he has joined us by the time of issue of this mag) and wonders where Tex is now (Hal may know). Benje would love Tex to get in touch (if that is possible of course!)

PENFRIENDS

Mrs Janet Brown of 6 Kelvedon Drive, Rushmere St Andrew, Ipswich, Suffolk IP4 5LQ is looking for a sincere penfriend who would be willing to help her get bits and pieces, post cards, etc of Billy and to share anything of interest on Billy. Her other interests are knitting, gardening, reading, writing and receiving letters. She collects key rings and bookmarks. She'd like a photo of her new penpal. She'd like to hear from any ladies with similar interests. She'd like a lady who is sincere and truly looking for a penfriend.

GONNA TYPE A LETTER

* I was deeply saddened to learn that my good friend Mick Hill had passed away on 5th July, after suffering from cancer. I knew Mick for many years through his great publication, Rock You Sinners, and later for his invaluable contribution as a syndicate member to the Billy Fury Fan Club magazine, The Sound of Fury.

Mick was a rock 'n' roll stalwart who loved our music, especially the British variety which, sadly and for no logical reason I can think of, is not recognised by many of the rock fraternity – who should know better! After all artists such as Billy Fury, Adam Faith, Marty Wilde, Cliff Richard and Johnny Kidd – to name but a few – produced records that were every bit as good as their American counterparts. This was the view that Mick did his best to promote in Rock You Sinners, which he referred to simply and rather dismissively as “my little old thing”. It was, however, much more than that; it was a well researched, interesting, informative, unpretentious, interactive, friendly labour of love. It was a magazine that you could happily read from cover to cover, and then file it away safely to return to for enjoyment and reference at a later date. Rock You Sinners was simply synonymous with its creator. Mick's contribution to The Sound of Fury was every bit as valuable.

Mick was a quiet, unassuming man, who will be greatly missed by all those fortunate enough to have known him, especially by his wife Val and their children. Rest in peace mate and as you always ended your letters – Keep Rockin'.

Eddie Muir, Brighton

* I enclose a copy of my “Wild Youth Scrap Book”. As you will see it's mainly for the guys but Billy is in it and I hope you like the section on him. The Sound of Fury is credited and listed.

I was pleased to see the tributes to Mick Hill in the latest issue of the mag and although I never had the pleasure of meeting him I had, in fact, been corresponding with him for some time as he helped me out with a picture or two. I've included a small mention of his passing. I'm sorry he didn't see the finished book as he was most interested in it but I have arranged for a copy to be sent to Val.

Perhaps you would let me know how you find it and maybe we can arrange something for a raffle prize for the Bronze Fund....

Roger Dicken, North Wales. *Thanks very much Roger. A review of your book is in the mag. Maureen*

* At an antiques fair I took part in recently I met some interesting people including a couple of rock 'n' roll fans. There was a fairly young; good looking guy whose wife was a Billy fan. He said “No one's Billy, are they?” I quite agreed but it made me think, if Billy knew how many young, good looking millennium men to whom he was still managing to give an inferiority complex, I'm sure he'd be quite embarrassed!

Sue Taylor, Norfolk. *Probably Sue, but I think he'd secretly be quite chuffed as well. Maureen*

"I'M FURY-OUS"

Fan Club member Wendy Rowe is a nurse. On Thursday 23rd August she arrived home after a particularly exhausting night shift and opened up the Daily Mirror and started to read it whilst enjoying a cup of tea. She suddenly saw the headline "Liverpuglyans – Scousers are worst-looking people in Britain, says poll" so she read on. Apparently, according to an internet survey of young adults, they voted Liverpoolians the ugliest people and Londoners the best looking. The reporter contacted such people as Liverpool MP Louise Ellman, a Liverpool City Council spokesman and comedian Stan Boardman who all defended Liverpoolians with comments such as "This is a load of old rubbish – Liverpoolians are really beautiful people" and "Liverpoolians are extremely attractive and full of life and character". Our Wendy went further. She dashed off a letter to the Editor as follows.

"I'm Fury-ous. I don't know who was responsible for the outrageous survey that concluded Liverpoolians are ugly, but they clearly don't have a clue. Liverpoolians are the most friendly, welcoming and beautiful people you could ever hope to meet.

I'm a great fan of the late Liverpoolian singer Billy Fury, who was very handsome.

Liverpool is also a great city to visit with wonderful architecture and some super pubs."

Well done, Wendy.

Blood Brothers

by Roy Davis from Bath

Steve a friend of mine, who has a shop in Frome, Somerset called 'The Shop That Time Forgot' told me this strange story. Ray Jones, a retired road sweeper who calls into his shop from time to time was busy chatting away when Steve happened to mention Billy. Ray, who originated from London, said to Steve 'I'll tell you a little story about Billy. It was late 1960 and I was working for a London removal firm. After work on a Friday night I would get all dressed up in my gear and go off down to the pub. I remember it was a Friday night because it always ended up in a punch up! This night I went to see Dickie Pride who was appearing at a pub called 'The Duke of York' in Croydon.

I was standing at the bar when I walked Billy Fury. He was very friendly and spoke to a lot of us in the pub. It wasn't long after that that Dickie appeared. He was in good voice and we all had a great time. Later on in the evening I noticed Billy and Dickie talking and fooling around. They had a knife and each in turn cut their thumbs and held them together. I heard Billy say "That's it, we're now blood brothers for life".

That was Ray Jones story. It came out just by chance in a little shop in Frome, Somerset.

POP MEMORABILIA FOR SALE

50's, 60's and 70's pop memorabilia for sale. Music papers, magazines, trade cards, press cuttings and records. Many artists covered including Billy Fury. Write to: Sue Taylor, 16 Roseacre, Badham, HOLT, Norfolk, NR25 6NU. Please state artist/group of interest. SAE appreciated



BILLY FURY

He bull-dozed his way to fame with a battered old guitar !

A YEAR ago , Billy Fury was a deck – hand on a tug. Every day he watched the glittering liners carry their wealthy passengers in and out of Liverpool docks. Often he would sit and dream of the day he would be rich, when he could buy his family a new house, buy himself a brand – new motor bike and smart clothes.....

NOW eighteen – year old Billy is living in a London flat; he appears regularly on TV and mixes with the top – liners in show business.

How did it all happen? Well, one rainy afternoon, Billy called at the Birkenhead theatre where famous star – maker Larry Parnes was presenting a show. Clutching a battered old guitar, Billy bull – dozed his way to the stage and sang to 2,000 enthralled fans.

AS soon as he left the stage, Billy was signed up by Larry and set on the road to stardom.

And he has made it! Recently he bought his new motor – bike. He's considered one of the best dressed rock – singers in show biz. And that house for his parents is well on its way. Yes, Billy's dreams really have come true. His latest disc is "Angel Face"; and here we print the words of another of his recent successes, "Time Has Come!"



Billy sings
for you . . .

"Time Has Come"

The time has
come and honey
how I pray,
That soon you'll name the day,
I gave you, you took my heart,
And I know we'll never part,
Oh, yeah the time has come,
Oh, yeah, you're the one, the
time has come.

The time has come, we're not
too young,
We're not fools and we're not
wrong,
You know what I wanna hear
you say,
Come on honey and name the
day,
Oh yeah, the time has come,
Oh yeah, you're the one, the
time has come.



All my dreams
they're coming
true,
My whole
lifetime is just
for you.

The time has come
and birds are
singin',
I can hear those

church bells ringin',
Our love grows more every day,
The time has come and honey
that's the way,
Oh yeah, the time has come,
Oh yeah, you're the one, the
time has come.

All my dreams they're coming true,
My whole lifetime is just for you.

At the altar side by side,

A BILLY FURY BRONZE FUND RAISER

"THE ONE & ONLY" by Di & Ann Vickers

Here is a unique opportunity to acquire a Billy portrait for your memorabilia collection. The item is a 12" x 16" (finished size) professional framed, hand stitched, cross-stitch picture of Billy. He has been stitched onto Zweigart Aida cloth (the best quality available) using 55 colours of DMC silk thread, consisting of thousands of stitches. The brown polished wooden frame has a gold edging and has been hand made by the framer. This is a one off piece and due to the exceptional quality of the item (which took 12 months to stitch), bids are welcome from £100 onwards. All monies from the auction of this picture are to be given to the **Billy Fury Bronze Statue Fund**.

Following the preview of this picture at the October Mill Hill gathering, we've received several enquiries from fans asking if we would be able to re-stitch the picture or part with a copy of the pattern. Our intention was to produce a one off picture of this design for auction to benefit the Bronze Fund. Before the picture was started, we sought the advice of a leading professional needlework company regarding the copyright of the LP sleeve from which the picture is taken (and the copyright noted). They advised that the picture may only be stitched and donated for auction to benefit a charitable cause – it must not be sold for personal gain. It's on this basis that the picture has been hand-stitched and is being donated for auction by us. In the light of our original intention, we have decided that this item will be true to its name and will be the one and only produced to this design. Apologies to all who have made inquiries about further copies, but the chart has now been shredded and is therefore no longer available.

We will be leaving the auction open until 12 noon on Friday 1st March 2002 to give all those interested the chance to bid. To be fair to all, we have also decided to hold this as an open auction whereby as the auction progresses, the top bid will be known to all who wish to inquire, but the identities of the bidders will be kept confidential. If you wish to place a bid for this one off picture please contact 0116 256 3989 or email us at ann.vickers@uhl-tr.nhs.uk. All bids received by via phone or email will be acknowledged. The highest bidder will win the auction. Please don't be disappointed if you lose this picture – there's another one in the pipeline for a future auction of a different design.



UK Discography Update by Chris Eley

Title, Format and Track Listing	Label and Cat. No.	Release Date	Remarks
<p>Billy Fury Sings a Buddy Holly Song. CD only. Special Blackpool gig edition featured a gold sticker and autographs of Jean and Albie Wycherley.</p> <p>Tracks 1-15 incl - early Billy: Peggy Sue, Halfway To Paradise, Slow Boat To China, When I Fall in Love, I May Be Wrong, Am I Blue, What Did I Do, Since You've Been Gone, Love Love Love, What I Need, You Wonder Why, Love's A Callin', Playin' For Keeps, Paralysed, Baby,</p> <p>16-27 Jason Eddie: Heart and Soul, Playin' The Clown, Come on Baby, Watcha Gonna Do, True To You, Marble and Iron, Who Needs Love, She's So Beautiful, Mr Bus Driver, Singin' The Blues, Wondrous Place, I Know I've Got a Heart.</p>	<p>OZIT Records - Morpheus OZIT CD 56</p>	<p>August 2001</p>	<p>Not convinced that it is Billy singing title song, but enjoyable version anyway. Nice to have the 5/6 Radio Luxembourg and other early Billy tracks plus especially Heart and Soul and Mr Bus Driver - nice tracks. I may be wrong proves Billy could handle standards well - not my cup of tea - but very nice. Billy Fury - 'Peggy Sue' would have been a better title. Rare pics inside the 16 page booklet and a replica of part of Billy's contract with Decca Records - essential CD for the Billy Fury fan.</p>
<p>Billy Fury - The Best Of. CD only. Since You've Been Gone (stereo version), Maybe Tomorrow (stereo version), Margo, Colette, That's Love (stereo version), Wondrous Place, A Thousand Stars, Halfway To Paradise, Jealousy, I'd Never Find Another You, Letter Full of Tears, Last Night Was Made For Love, Once Upon A Dream, Because of Love, Like I've Never Been Gone, When Will You Say I Love You, In Summer, Do You Really Love Me Too, It's Only Make Believe, In Thoughts of You.</p>	<p>Decca 882 - 963-2</p>	<p>September 24th</p>	<p>No SOF involvement in this one. Nice little compilation, although many would disagree with 'Margo', 'Since You've Been Gone' and 'In Summer' as deserving of Best of status. D.O.B. also is wrong (says 1941) and 'Rocky' Tempest!! Inside booklet rear cover looks better when switched around - than the actual two-picture front cover. Good buy for general 60's lovers - let's hope it makes Woollies and WH Smith etc.</p>

Footnote: 'Love Songs' and 'Billy Fury / Halfway to Paradise' CDs again delayed - despite our best efforts. Let's be hopeful for early 2002!

Billy's birthday celebrations 12 & 13th April

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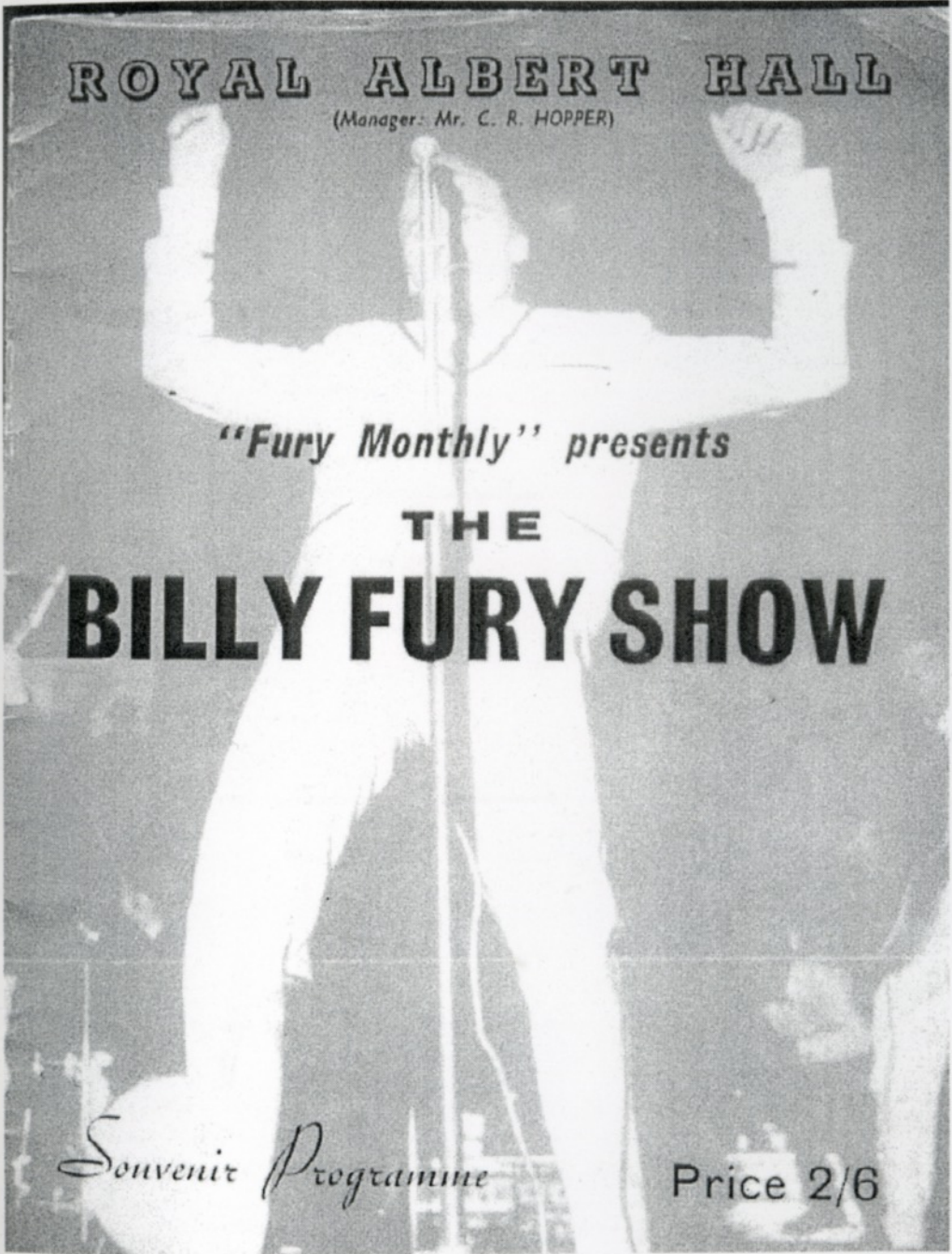
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