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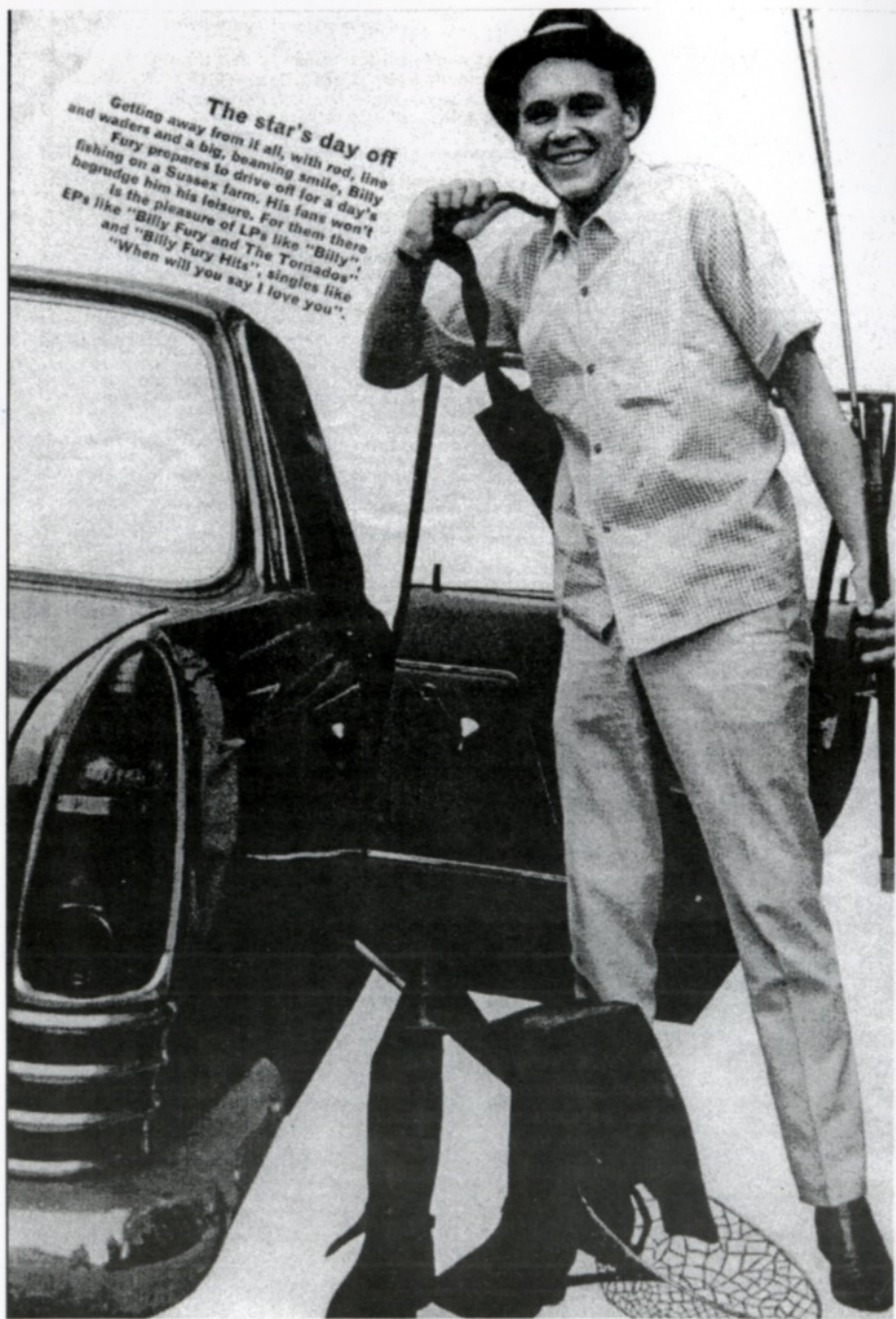
# *Billy Fury*



**THE SOUND OF FURY**

Official Billy Fury Fan Club

**The star's day off**  
Getting away from it all, with rod, line and waders and a big, beaming smile, Billy Fury prepares to drive off for a day's fishing on a Sussex farm. His fans won't begrudge him his leisure. For them there is the pleasure of LPs like "Billy", EPs like "Billy Fury and The Tornados" and "Billy Fury Hits", singles like "When will you say I love you".







# BILLY FURY

*Always Remembered....*

## THE SOUND OF FURY

**Official Billy Fury Fan Club**

**C/o 36 Manbey Grove Stratford London E15 1EX**

Have a read, forget the chores  
It's sweet sixteen and it's all yours

### Hello Fury Followers

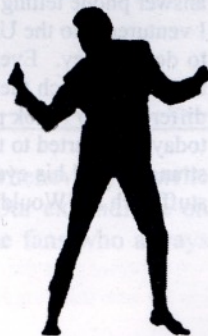
**G**ood to have you still with us. Many thanks to all of you who continue to do so much to keep Billy's memory alive and to the DJs out there who keep playing his music. Special thanks to Radio Merseyside's Frankie Connor who sent me the latest "Class of '64" CD autographed by the writers, himself, Billy Kinsley and Alan Crowley to auction at Mill Hill for the Bronze Fund. We appreciate it very much Frank. A review of the CD is in the mag so you can read my pretty lies. (As if I would!)

Enjoy the mag, folks.

Love and Fury

Maureen

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



April 2002

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# Cross My Heart

by Maureen Bowden

**L**ast January I threw caution to the wind, bought a train ticket to London for the Mill Hill reunion and said a silent prayer to the patron saint of Railtrack, whoever she, he or it may be, to get me there safely.

The train arrived on time, I settled myself comfortably next to a sweet old lady who was engrossed in her "Woman's Weekly" and we were off.

We were doing fine for a couple of hours then we ground to a halt somewhere in the Midlands. Everyone looked around in a puzzled sort of way then sighed resignedly and went back to their reading, eating, listening to their "Walkmans", playing with their mobile phones, etc. Twenty minutes later we were still sitting there; no one had given us any information about what was going on and murmurs of discontent were buzzing around. The sweet old lady had finished her "Woman's Weekly" and was getting fidgety. She told me her daughter and grandchildren were waiting for her at Euston station so she'd better ring them to let them know she'd be late. She contacted them on her mobile and her daughter told her that everyone at Euston had been told that all trains were delayed because of flooding on the lines and we'd probably have to continue our journey by bus. The old lady passed this information on to the rest of us and told her daughter to let us know of any further developments. We all felt better now that we had a contact with the outside world. I was beginning to understand how the astronauts in Apollo 13 must have felt when they established contact with Planet Earth. The old lady went to find the train driver and the ticket puncher to see if they had any news about the proposed bus journey. They told her they didn't have a clue what was going on, they didn't even know about the flooding and they'd be very grateful for any further information she could give them. As a gesture of gratitude they offered her a free cup of tea and she managed to get the offer extended to the rest of us in the carriage.

An hour later we were still sitting there and an atmosphere of camaraderie had sprung up. We were telling each other our life histories, discussing the weather and exchanging anecdotes about Railtrack. Every time the old lady's phone rang a hush would descend while we received our next bulletin from Planet Earth. Euston, via the old lady's daughter, advised us that the flooding had subsided, buses would not be necessary but as trains were only coming into London on one line there would be further delays. It all came to pass as predicted and our shuttle touched down two hours late. I said goodbye to all my new found friends then I rang Rita who was waiting for me in Leytonstone and left a message on her answer phone telling her to expect me when she saw me.

I ventured into the Underground where I was accosted by a little man with a clipboard trying to do a survey. Everyone was pointedly ignoring him and walking the other way when he tried to approach them. I was so late by now that a few more minutes wouldn't make much difference so I took pity on him. He asked me "Why are you travelling on the Underground today?" I started to tell him about Billy and our Mill Hill reunions but he was looking at me strangely and his eyes were glazing over so I said "Just put visiting friends." He asked me stuff such as "Would you like more public announcements at Euston?" I said "No, they're



always bad news!" We chatted away quite amiably for ten minutes or so then I continued my journey to Rita's where she fed and watered me and we spent the evening catching up on all the gossip. The Mill Hill reunion next day was well attended in spite of atrocious weather and we had a lovely, friendly, relaxed afternoon. I met Di and Ann Vickers for the first time as well as lots of old friends. The sad part was the absence of Mick. He'll always be in our thoughts at our reunions.

At the end of the afternoon, Cy Moy gave me a huge bag of choccy bars, which I distributed to folk before they went home. Cy's always very generous with the choccy. I'm not sure if he has shares in Cadburys or if he just wants to see us all fat and toothless. Thanks anyway Cy. They were very nice.

I had a blessedly uneventful journey home after the weekend. Railtrack are wonderful.

I've a little bit of personal news that I'm very chuffed about. My son and his wife are expecting their first baby in November so I'm going to be a gran for the fourth time. David and Ruth (the prospective parents) are very into music of all kinds so the new little one will grow up fully informed of his or her musical heritage. They're currently thinking of names. They like Jane or Alice for a girl but are undecided for a boy. One of their cats is called Billy, so that's out. My foster daughter Becky wants them to call the baby Spike after her favourite vampire - don't ask!!!

## **THE BILLY FURY BRONZE FUND**

**by Jean Prosser**

**A**t the end of March 2002, we had £9,680 in the bank; an increase of £2,480 from our end of January balance. This is an amazing amount to raise in only two months. It's due to fund raising at our January Mill Hill gathering, the February Carousel weekend plus donations and fund raising efforts from Billy's fans. Thanks very much to all of you. When this statue is finally erected in Liverpool, it will be Billy's loyal, wonderful fans and close family members that have made it possible.

Because the magazine is slightly late going to the printers, I can also tell you that I have just paid into the bank another £640 from our April Mill Hill fund raising.

Fan Club fund raising between May and October slows down a lot so any fund raising that you can do would help us enormously.

We need to raise £13,000 + £2,275 VAT to pay for the bronzing of the statue (provided the cost of bronze or VAT doesn't increase). We'll then need to raise money for a stand and no doubt money to lift and transport the statue. So we still have a lot of money to raise but we're getting there.

Thanks again to all of you for your help and support for this project.

**Please remember to enclose a stamped, addressed envelope whenever you write to The Sound of Fury. It does help us to keep costs down. Our expenditure on envelopes and postage is high. Many, many thanks to all those fans who always enclose a stamped, addressed envelope.**

# **The Billy Fury - Elvis Connection**

## **Part Two**

by Chris Eley

### **New Record Mirror Article**

## **LARRY PARNES IS NOT IMPRESSED WITH U.S. SHOW BUSINESS AND ELVIS MEETS A HOMESICK BILLY**

Well, one thing is certain: Billy Fury won't work in America - he's had offers - for more than three or four weeks a year.

So says his manager, Larry Parnes, who has just returned from a look-see holiday with Billy. In fact Billy, although he enjoyed his vacation, was homesick after a short while. "He's a home-loving boy and was miserable. We talked about making a film, but one thing emerged. If he makes it, Billy will do it in England."

The Americans, say Larry, were impressed with a rough cut of Billy's first film, 'Play It Cool', which was sent over.

High spot of the working holiday was of course, the meeting with Elvis Presley, on the set of Presley's latest film, 'Girls, Girls, Girls'.

And Larry Parnes found Elvis very aware of what was going on in Britain:

"Naturally we were impatient to meet Elvis, and it turned out to be very interesting. Elvis is a very self-assured person, was beautifully dressed and much better looking than his photographs show."

"He asked us all about England during the 20-minutes chat we had during a break in filming, and there is no doubt that he knows what is going on."

"Elvis is no puppet to be jerked when someone pulls the strings."

"He asked after a lot of people on the English disc scene, and told me he'd been to see Marty Wilde in 'The Hellions' (Marty's western film set in South Africa), no less than five times."

"Elvis said he was so impressed by Lionel Jeffries in the film."

"We didn't get to meet Colonel Parker, Elvis's manager, but we chatted to his right-hand man, Tom Diskin. He took Billy on one side and gave him a lot of help."

"Billy and I watched Presley doing a few shots on 'Girls, Girls, Girls'. No doubt about it, Elvis is very cool, very calm, and now he talks like an actor."

In Hollywood, Billy and Larry ran into Phil Everly ("Very shy," said Larry), Richard Beymer, star of 'West Side Story,' and actress Ann Helm, Elvis's leading lady in 'Follow That Dream'.

Larry Parnes also took in the more general show business scene in America.

He told me: "Take television, our T.V. is certainly better than the American counterpart. For instance, the Ed Sullivan Show isn't a patch on its equivalent here, 'Sunday Night at the London Palladium'."

"I really don't know why our artists in Britain don't work more in American television. Our standard of artists in Britain is equal to, if not better than, America. I'm not just referring to the disc side of things, but generally."

"I was rather disappointed about American television. I expected so much and saw so little. We can more than hold our own."

"I suppose that the American show business people brainwash their audience more than we do... into thinking that the American artist is the world's best."

"Well my bread is buttered in England, and there's plenty of butter to spread around, I can tell you."

IAN DOVE



Photo copyright unknown



*The July 1962 Elvis Monthly carried a photo from the meeting headed 'Billy Fury Meets Elvis'. Elvis apparently said that he had Billy recordings in his possession.\* He was apparently enthusiastic about Joe Brown's guitar playing on the classic 'Sound of Fury' album, although this is anecdotal, presumably stemming from Billy at a later date. Not surprisingly in about 1968 Elvis tried to 'poach' Big Jim Sullivan from the Tom Jones band. In retrospect it's such a pity that Billy was forced away from the guitar based sound for his studio recordings. The excellence of 'Don't Jump' and 'A King for Tonight' indicate how much more punchy many of Billy's numbers could have been. Conversely, it must be admitted that the likes of Ivor Raymonde, Mike Leander and Charles Blackwell produced some perfect orchestral backing.*

### **Elvis Monthly**

The Elvis Magazine carried a small picture of the meeting and an interview with Billy and road manager Hal Carter. Hal had already met Elvis while working in the USA, road managing the Burnettes.

## **Billy Fury Meets Elvis**

"I don't usually sing Elvis numbers in my stage act anymore" said Billy Fury. "Actually, I don't sing so many of his songs as a lot of people say I do. But if a section of the audience wanted me to sing an Elvis hit I know off by heart, than I certainly would do it." He looked out of the window of his manager's Larry Parnes penthouse suite. "I'm glad that I have not been labelled a Presley-type singer tho', 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."

He paused to light a cigarette. "But when I met Elvis, I was bowled over! I reckon he must be the most handsome guy in show biz! Perhaps I'm biased" he smiled, "but that's because I'm an Elvis fan. That's one thing I'd like to clear up with a lot of folk as well. How much do I like Elvis? Well, I like him a lot especially now I've met him, but I also think Ray Charles is the greatest! Both have the same thing, call it "feel" if you like, in their songs. Myself, I wouldn't go back to the States for a very long time unless I could see Elvis or Ray in action. That doesn't mean to say that I didn't like the States. But apart from meeting Elvis, there isn't as much 'atmosphere' as there is in London. What I liked about Elvis was his terribly polite manners, and the way he said "Hi Billy!" as if he had been my cousin or something, and he hadn't seen me for a few months.

About the politeness business, tho'. He not only treated me like a friend, but he was so anxious to know about my discs, different styles, etc. He had heard quite a few of my records, I don't know how, but he certainly had! And, brother is he tall! At least he seemed to tower over everybody else who was standing around."

Billy jumped up to get another cigarette, "Say, what did you think of my version of *That's Alright Mama* the other night at the party? It would have been better, but, well, as you know, I had a sore throat at the time, and those notes in that song need a lot of feeling put into them." I assured Billy that his rendering of this Elvis classic was just fine. Just at that moment Hal Carter, Billy's road manager, came wandering in.

"Hi boys! Glad to see you! Did I hear something about Elvis and the "feel" he puts into his songs? I'll tell you a true story. I met Elvis in the States a couple of years back. I didn't see

him sing, but that didn't matter, not at that time, anyway. I realised how good he was and how Elvis's success had spread all over the world a few days after meeting him. It was explained to me very simply by a Negro (black) singer, a well-known girl in show biz over there. All she said was, "that there was only one white singer that she and most of the coloured (black) people would go to see and pay for a seat." That one singer was Elvis. Yet that is probably one of the highest compliments paid to Elvis in his career, for the simple reason that a coloured (black) singer can put much more feel into a song than a white man can."

Billy broke in. "That's what I mean about Elvis. He has managed to capture that spiritual feel that the coloured (black) people have. Sometimes I wish I was coloured (black) just so I could sing like that! I'll tell you something. When I was over in the States, I visited a spiritual sing-song by some of the coloured (black) men and women. I can truthfully say that they put so much fervour in their songs that I got the feeling that it could make you cry. It was fantastic!"

He trotted over to the radio-gram and put on a Ray Charles album. "One thing I experienced when I met Elvis was how I used to think of him when I was a lot younger. That was before I took up singing as a profession, I guess I was about seventeen or eighteen at the time, but even then Elvis was still the top pop vocalist! It was funny meeting him, really, when I thought of how he had been turning out his hits for the past six years!"

He picked up some photographs on the table. "That's me and Elvis. Say, that reminds me. Isn't that LP of his great? You know, *His Hand in Mine*, that one? He did some brilliant phrasing on that very fast track, *Joshua Fit The Battle* and on *Working On The Building*. One of his best albums! Yes, Elvis is the tops!" He looked at his watch, "Boy, is that the time already?" He looked at me and laughed, "We'll have to take the blame if I'm late for a show - or Elvis will!"

*The Elvis 1963 Special (printed in 1962) carried one classic picture, and an article predating the visit. Billy was quoted as saying "I just hope I meet him man! I've heard he's the best guy in the world, as if I didn't already know. If I was ever as successful as him I reckon I'd faint! Just think of not worrying whether your next platter is going to be as high in the charts as the last one! Still, I'm meeting Elvis. I don't want to think about records for a while! Wouldn't it be terrific if he asked me to do a duet on disc with him! Then I would faint, like quick." How quaint the language seems now - but it's obvious how in awe Billy is, and the question of him singing with Elvis just has to be the biggest 'If only ever!'*

*During 1963 Billy recorded the classic live album 'We Want Billy'. It highlights how unfortunate it was that a good quality 1960's concert was never put on wax by RCA - a studio quality recording of the 1961 Pearl Harbour Concert would have been unbelievable. One side of the album, also recorded in stereo, showcased the current act of Billy and the Tornados, who had replaced the excellent Blue Flames in early 1962. It comes as no surprise to find that 'That's Alright Mama' and a version of 'Just Because' complete with 'Elvis endings' were featured.*

*The Mirabell and Marty Magazine for girls, week ending 15<sup>th</sup> June 1963 featured the top half of one of the photographs from the Elvis - Billy meeting and the inside story of Billy's meeting with Elvis as seen by Larry Parnes.*



## LARRY PARNES STORY - MIRABELLE

Billy, of course, is still with me. He has become the big star I always expected he would be. What is more, he has always shown tremendous courage. Last year he fought hard against ill-health - often appearing when he was far from well. The trouble was, people often didn't realise he was feeling so bad - me included.

But this year I have deliberately cut down on Billy's touring. I want him to have plenty of rest. I also want to concentrate on his film career. He did, of course, get a holiday last year. So did I - at the same time. It was when we went to America - and met **Elvis!**

I had promised Billy a trip to the States some while before; the idea of trying to meet Elvis came into things quite by accident. I happened to run into that lively character, deejay Jimmy Savile. He told me he had promised to take two Silver Discs to Elvis - but now found he wouldn't be able to do so for some time.

"Billy and I are going to the States soon," I quickly told him. "We'll take them to Elvis for you." I must confess that at the time I had no idea whether we would be able to get anywhere near Elvis. But when Jimmy replied, "Great, Larry! I'll have them sent to your office" - well I told myself I'd find a way.

\* \* \*

It was on April 20 last year that Billy and I flew to New York, I already had show business contacts there - and through one of these I was able to get on the phone to Tom Diskin in Hollywood. Tom, of course, is assistant to Elvis's manager - the famed and colourful "Colonel" Tom Parker.

Mr Diskin was most friendly. When I mentioned that Billy and I were coming to Hollywood in the near future and wondered whether we could meet Elvis, he replied, "Please call me again when you reach Los Angeles."

Billy and I stayed a while in New York - then had a holiday in the Miami sun - they flew to Los Angeles. We checked in at the Beverly Hilton Hotel. I phoned Tom Diskin. He had been as good as his word. He said, "Elvis thought maybe you'd like to visit him on the set of *Girls, Girls, Girls*. Is Wednesday okay?"

I assured him that *any* time was okay with us! So he arranged to meet us at Paramount studios.

**"I just can't believe it - that I'm really going to meet Elvis," Billy kept saying. Then, when the morning of the Great Day arrived, I asked Billy what he was wearing. The reply he gave me shook me rigid. He wanted to dress ALL IN BLACK! When I'd got over the shock I said, "You can't possibly do that, Billy. It may seem a hip idea. But Elvis will probably be wearing a smart suit or some high-quality sports clothes. You'll look out of place. Please change your mind!"**

Billy did. He decked himself out in a well-cut lounge suite, white shirt and silk tie .... We met Tom Diskin that afternoon. He took us through to the set. And then for the first time in my life I set eyes on Elvis Presley. As he walked towards us, several things struck me at once. How tall he was; how young and vital he seemed; how he was even better looking than his films and photographs suggest. But I also noticed something else about him that struck me forcibly. He was **ALL IN BLACK!**

**I glanced quickly at Billy - saw him grinning at me - and the next moment Tom Diskin was introducing us to Elvis. Well I can't stress too strongly how friendly and courteous he was.**



*Mirabelle*  
and marty



He asked Billy and I what we had been doing so far in America. We told him. Then Tom Diskin broke in to say to me, "I suppose you're the Colonel Parker of Britain?" I said, "I couldn't be that. I haven't got an Elvis!"

Elvis grinned - showing remarkably white and even teeth. He said, "I don't know about that. I've heard of Billy here. I understand he's right at the top in Britain."

I could sense Billy felt ten foot tall at that remark. Between "takes" Elvis nipped off the set to carry on talking to us. We took our leave after about half an hour - with Elvis saying he would certainly like to meet us again if we made another trip over. As we left the studios, Billy said, **"What a wonderful guy! Being the biggest star in the world - and being busy with his film - Elvis might have been a bit offhand. But, man, he couldn't have been nicer. All that success - and he still remains a natural, homely sort of feller."**

If Elvis is a homely guy, that also goes for Billy. We were staying at a luxury hotel. Billy spent hours each day swimming and sunbathing at the private pool. We also went to several Hollywood parties - meeting film stars like Tab Hunter and Richard Beymer. But then one morning Billy said, "Know what? I'm homesick. What say we go on back?"

I could tell Billy felt this deeply - so I agreed at once. This is typical of Billy's outlook on life. We know he likes fast cars - but in general he has no time for fast, fancy living. I'll prove this further by letting you into a secret about his money .... All he draws each week for spending is £30. The rest of what he earns goes straight to his parents. They invest it for him. And - of his £30 a week spending money - Billy very rarely uses more than half. You could hardly call that living it up!

*1964 saw Billy recording an excellent cover of bluesman Jimmy Reed's 'Baby, What You Want Me To Do'. It was to be four years later when Elvis got around to performing and recording it for the stunning 1968 'Comeback Special'. Billy's version is far superior, and the harmonica break is amazing!*

*In 1964 Billy also made his only sixties stab at gospel, the Gamblers backed 'Saved', which he featured on Saturday Club and on his much sought after EP, 'Billy Fury and the Gamblers'. Elvis was to record this number also four years later, for the TV Special.*

*In 1967 Billy released an excellent version of 'Loving You'. It failed to chart but was another Elvis link - and a highly credible one at that. Many people prefer Billy's version.*

*During the 1970s Billy still rocked on stage, and 'That's Alright Mama' was a concert stalwart. Billy had recorded it between 1967-71 (it's still unreleased) and it remained in the concerts up to and including 1982. In 1973 he recorded a hard-rock version of the number for 'That'll Be The Day'; which owed more to an earlier Rod Stewart version than it did to Elvis.*

*In 1974 Billy was again on a Rock 'n' Roll Tour with Marty Wilde and others. His choices of both a blue silk suit and pink kid leather jump suit were obviously based on Elvis but the jump suit turned out to be a poor choice for a show billed as rock 'n' roll! With long hair dyed blond Billy knocked the girls dead - but upset the Teds - again!*

*In 1981 Billy recorded his first single release since 1974. The front cover of this deluxe hard card cover single featured Billy in blue jeans - and a western type shirt reminiscent of his first year in the business.*

*On Sunday October 4<sup>th</sup> 1981 Billy, wearing his blue USA 1981 tee shirt and a red jacket, paid a surprise non-singing visit to the Elvis Fan Club Holiday Festival at the Pontins Camber Sands site eliciting the customary reception. The December '81/January '82 edition of TCE Always Elvis magazine carried a different picture (No. 4) of the Billy-Elvis meeting, on its front page. Tracking down a clear photo is difficult. Billy looks a little tense in this*



shot.

On Sunday February 21<sup>st</sup> 1982 Billy made a brief non-singing appearance at the Elvis Silver Jubilee Convention at Wembley. The stage manager told me that he had to pour whiskey down Billy's throat just to get him to appear, such was his nervousness. It was justified. As Billy walked on the seats emptied with everyone running down to the front of the stage. Billy, wearing his 'Be Mine Tonight' outfit was taken aback by the rapturous reception. An over enthusiastic young fan leapt onto the stage and knocked Billy over. Shaken, Billy waved his arm at the crowd and walked off. Years later, the young lad became a Mill Hill regular.

During his 1982 concerts Billy would say "Do you remember Elvis Presley - what a stupid thing to say!" and then launch into an extended version of 'That's Alright Mama'. Many people now in their late fifties will doubtless remember Billy's early appearances, other Elvis numbers that he sang, and during the late 1958-60 period, just how much like Elvis he appeared to be. His vulnerability, even frailty, set him apart however.

On the night of August 22<sup>nd</sup> 1982 Billy guested on a 'live' radio show hosted by Mike Quinn at Radio 210 in Reading, Berkshire. Also present were DJ Mike Read, Stuart Colman, and a fan who had brought along his collection of Billy Fury records. Before 'Because of Love' was played Billy was asked about how the record came about. He responded:

"The story is that Dick Rowe was producing my records at the time and everyone at Decca thought they would get a song that Elvis was supposed to be recording and their great idea was that they had a song he was due to record in four weeks time so everyone thought I should record it before he did. We dashed around to get things going and record the song and then we were told it was a rumour and that Elvis wasn't going to record it. I think he did finally." (From the soundtrack of the Elvis Presley film 'Girls, Girls, Girls' 1962.)

The meeting with Elvis Presley in America in 1962 was touched upon. What did Billy talk about with him and what were his impressions?

"I did have the privilege of meeting him and it was early on in both of our careers and he was a very shy person and quiet and unfortunately I was the same. So when we met each other we didn't really say much at all because I was on the set all day watching him do one of his movies. I had some photographs taken with him. All we really got to say to each other was "Hi" and he seemed to be one of the nicest people I ever met, he called everybody "Sir". I went to meet him because the music paper Disc had some silver discs for Elvis and I had quite a suitcase to take over with me and got held up in Customs because they thought I was trying to smuggle in silver bullion. I had about twenty silver discs to present to him and he was really thrilled with them and just told me to 'give my love to the folks back in England'. Apart from that he was a very quiet and shy man."

Of course, Billy Fury did not have the world-wide stature of Elvis, no other artist of the twentieth century had that, arguably not even Sinatra. But although Billy was strongly influenced by Elvis and is without doubt, in UK minds, the nearest thing in terms of looks, vocal ability and sensuality as regards live performances, he was quite unique and in no way a vocal copyist. He wrote great songs throughout his career, something Elvis failed to do, and he won a special place in the hearts of UK and many overseas fans. Ill health prevented international success, and unfortunately, the UK Elvis tag also went against him. Great Elvis copyists such as Ral Donner and Vince Everett, among dozens of others, were to be



relegated, quite undeservedly, to the sidelines of chart success, although Donner did score some success. In retrospect it's apparent that Elvis, like Billy, had a voice that could be parodied but not copied or equalled. Many Fury fans actually believe that Billy was a finer artist than Elvis, and most Elvis fans over fifty-something would probably cite Billy as being their number two favourite. This says quite a lot. Perhaps more realistically, Billy is the personal favourite of thousands of Billy Fury fans world-wide; but with an acknowledgement that Elvis is the world's premier entertainer of all time. As Jimmy Savile is quoted as saying, "Billy Fury never had a number one (UK) hit, but he was a number one guy."

Billy was to the UK what Rick Nelson was to the USA, and the Elvis connection is something that will forever be remembered wherever people remember Billy. Hopefully, they will also remember that he was in reality unique, a classy one-off and a great singer and songwriter in his own right. Both Billy and Elvis shared the all too rare ability to inject heartfelt soul and burning intensity into their recordings, both could handle a variety of musical styles, both were sex symbols to a whole generation. Ultimately, both are and will remain premier rock 'n' roll and 'pop' icons of the twentieth century. Tragically, both passed away of heart related conditions, at age forty-two. Their passing has made the world a greyer, more barren place, for so many of us.

Chris Eley

## **BILLY FURY - A BIOGRAPHY**

by

**Marion Cave**

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We would all like to thank Marion for her support in raising funds for the Bronze Fund. She's already sent to us over £130 from the sale of her book.

# Billy Fury gets TV date with Presley

**CHOSEN AS BRITAIN'S  
TOP ROCK STAR**

**BILLY FURY**, who is at present high in the British charts with his latest disc, "Jealousy," is to appear on a top American TV show - with Elvis Presley. The show is called "The Dave Brinkley Journal" and is presented by NBC TV.

The edition in which Billy will star will be in colour, and will reach the screens of an estimated 40,000,000 American viewers.

The theme of this particular show will be the world's four top rock singers. Dave Brinkley will introduce Elvis Presley representing America, Billy representing Britain, Johnny Halliday representing France, and a Japanese rock artist as yet unnamed.

Billy Fury is at present holidaying on the Riviera with his manager, Larry Parnes. He is due to return on October 9.

His contribution to "The Dave Brinkley Journal" will be filmed in London, and discussions are in progress between NBC and the Parnes office with a view to shooting his spot on October 15.

*To our knowledge this never took place. SOF*



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## BILLY FURY AND THE NEW TORNADOS - 1975

by

**Bob Paskins**

In 1974 I was the vocalist and guitarist with a local band called MASH alongside Rob Hodges who also played guitar, Kevin Brunt (sadly deceased) on drums, Simon Hodges Bass Guitarist, who went on to play with Huey Lewis and the News and Gee Cutler on keyboard. The well known Film Director Herbert Wilcox, who had somehow become involved in the music business, was looking for a band to manage and came to see us in rehearsal. He was obviously pleased with what he saw as after checking us out live at a gig, he arranged for us to audition for Billy Fury.

The audition was held in London in the early part of 1975 with Billy and his girlfriend Lisa Rosen. Billy hired us and we were re-named The New Tornados. He gave us a cassette tape of songs to learn and the following weekend Billy came down to Canvey Island so that we could rehearse the songs together. The following Friday we were off to March in Cambridgeshire and then up to Fagins in Manchester. That was the start of a very exciting year for me, to be touring with one of the world's great legends and a very talented song writer and singer.

We toured all over the country but there was one particular occasion that is very special to me. It was the 24<sup>th</sup> May 1975, my 22<sup>nd</sup> birthday and we were playing at a club called 'Three Men in a Boat' in Walsall. Billy very thoughtfully asked the manager of the club if he could use a private room upstairs for a celebration drink for my birthday. We relaxed after the gig and talked for some time about all sorts, but I realised that I had the golden opportunity to hear direct from the man himself how he had become a star. "Tell me Billy, how did you make it in this business?" I asked him. This tall slim man sat back in his chair and began to tell me in his softly spoken Liverpool accent the now well known story of how he travelled on the Mersey ferry with his guitar in a pillowcase determined to see the great Marty Wilde and play him the songs that he had written. He told me that somehow he had blagged his way into Marty's dressing room and played the songs, the idea being that Marty would take an interest in what he had written and that there might be a chance he would want to record one of them. Marty was having nothing of it, Larry Parnes was brought in and in the next 15 minutes Billy found himself on stage himself singing his own songs. He told me that he was so nervous that he could not remember much about the performance except that as soon as he started to sing, the girls started screaming. It must have been at that point that Larry Parnes knew he was on to a winner!

Billy felt that he was type cast as a ballad singer and really wanted to perform rock 'n' roll. He loved to include songs in the set such as That's All Right Mama, (also recorded in the studio during the early 70's and still not released), Sweet Little 16 and Johnny Be Good, but sadly there were the times that his illness prevented him doing the lively numbers that he loved. The set list for the tour was as follows: SWEET LITTLE 16, I WILL, HALFWAY TO PARADISE, LIKE I'VE NEVER BEEN GONE, THAT'S ALRIGHT MAMA, A THOUSAND STARS, JOHNNY 'B' GOOD, I'D NEVER FIND ANOTHER YOU, IT'S ONLY MAKE BELIEVE, WILL YOU STILL LOVE ME TOMORROW.

One of the last gig's that we did as The New Tornados with Billy was a celebration of music through the 50's to the 70's at a charity performance at The Cambridge Theatre in London for the Save The Children Fund, in the presence of Princess Anne. There were two days of

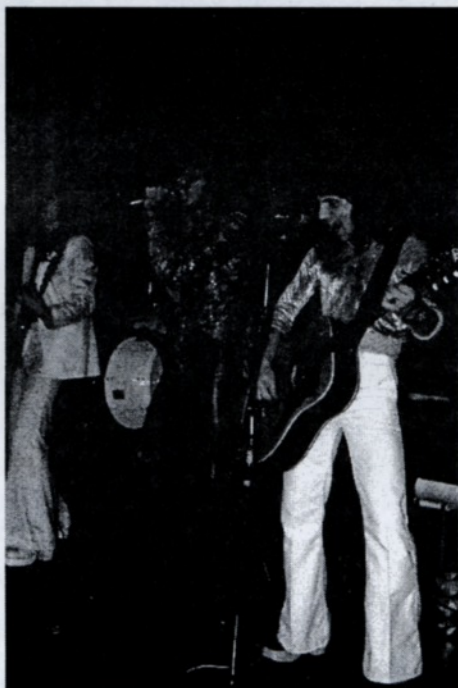
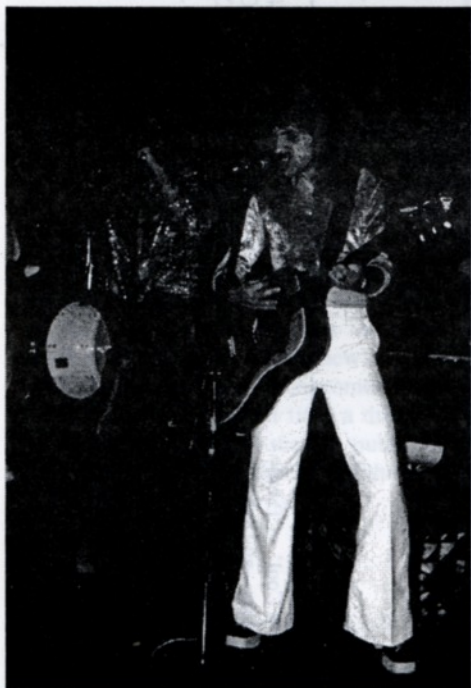
rehearsals during which time I met many stars such as Marty Wilde, Lulu, Alvin Stardust Marty Caine, Lennie Henry (who was only 16) and Alan Price whom I was privileged to jam with. Larry Parnes was also there. Billy did a rock 'n' roll set with us, then did another set with the orchestra. His performance was as professional as ever. Billy shared a dressing room with, Marty Wilde, Alvin Stardust and Alan Price. For a wind-up Billy and Marty kept calling Alvin Stardust "Shane" which really infuriated him as at this time he was riding high in the charts as well as topping the Bill for this performance. Clem Cattini, by the way, was drumming for Alvin Stardust.

With a band on the road for a year there are always more stories, but they will have to wait for another day!

If there are any fans around that saw Billy with The New Tornados in 1975, I would be very grateful if they could contact me with details of venues and information of any memorabilia that might be available. I can be contacted through the message board of my bands website [www.legendontour.co.uk](http://www.legendontour.co.uk) or by email on [legend-on-tour@hotmail.com](mailto:legend-on-tour@hotmail.com)

*Many thanks Bob, we look forward to more of your shared memories and its great to see you and your lady at Mill Hill. Interestingly Billy's memories of his discovery varied over the years depending on who he was talking too ,and his account to Bob is very like the Larry Parnes version. For an interesting alternative account fans should refer to the sleeve notes in the double CD ,The Sound Of Fury and the (hopefully ) forthcoming Billy Fury/Halfway to Paradise CD release.*

*'Fury's Tornados' were also billed as 'New Tornados' for a little while in 1974.*





# UK Discography Update by Chris Eley

Title, Format and Track Listing	Label and Cat No.	Release Date	Remarks
<p>Billy Fury – His Greatest Hits (The Greatest Teen Idol of all Time) CD only 20 tracks Wondrous Place/It's Only Make Believe/Jalousy/Halfway To Paradise/I Will/Like I've Never Been Gone/Colette (extended version)/Last Night Was Made for Love/In Thoughts of You/When Will You Say I Love You/Once Upon a Dream/I'd Never Find Another You/Fools Errand (Do You Really Love Me Too) (Should be the other way around)/Somebody Else's Girl/Give Me Your Word/ That's Love/Maybe Tomorrow/Run To My Loving Arms/I'm Lost Without You/A Thousand Stars</p>	<p>Dressed To Kill MIDRO 825</p>	<p>December 2000</p>	<p>8 page booklet, some nice pics, no notes. Using one of my copyright shots (Billy with the – camera – naughty). Usual K-Tel tracks but worth having. Too pricey on the Internet £7.50. Should be under a fiver seeing as this stuff is done to death. Nice card case – mid 60's shot of Billy on-stage in brown jumper. One of the better K-Tel track CDs Picture disc. My picture on the back and on the disc – also naughty (side shot with quiff). Negative point – awful 'squashed up' artwork compressing Billy's face on the back cover and disc. Some shots as featured on the front of K-Tel Wondrous Place – The Collection.</p>
<p>'Play It Cool' – CD only 30 Tracks – all Decca. Play It Cool/You're Swell/Paint The Town/The Twist Kid/Wondrous Place – version I/Keep Away/Maybe Tomorrow/Colette/A Thousand Stars/Halfway To Paradise/I'd Never Find Another You/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/ Somebody Else's Girl/Do You Really Love Me Too/I Will/It's Only Make Believe/I'm Lost Without You/In Thoughts of You/Run To My Loving Arms/I Can Feel It/I Love How You Love Me/Don't Worry/ Candy Kisses/Nothin' Shakin'.</p>	<p>No label CD No CD-111</p>	<p>January 2002</p>	<p>'Import' – nice early cover shot, same yellow cover as for French EP, but on mauve background here. 12 page booklet, all but four pics lifted from either 'Meet BF' or 'Life With BF'. No sleeve notes. Too pricey at £15.00 for what it is but nice to have nevertheless. Could have done with more of the presently non-available tracks. No picture disc. Sound quality ok – not so sharp as Decca releases. Available only through specialist dealers.</p>

## BILLY AND THE MODEL'S DRESS

Chris Eley and Susan Chambers.

(with thanks to Di and Anne Vickers)

**O**n Wednesday 21st March 1962, 17 year old Susan Chambers (chaperoned by her Dad!), went to the Kettering Granada as the winner of a competition to meet Billy. Susan, whom I met at Blackpool, recalled that Marty Wilde, Joe Brown and Adam Faith were also on the bill and signed her dress! I felt that it was unlikely that Adam would share a bill with Billy except at Poll Concerts and Susan is now unsure about Adam being there, so input from anyone who was there, and more especially has a programme, would be welcome please. Anyway, Billy was there, kissed her and presented her with two albums, 'Billy Fury' and 'Halfway to Paradise' which was the most current LP at the time. Susan remembers that that the title track and some numbers from the album were performed that night on stage. The backing band would have been the 'Tornados'. Susan does recall that Billy wore an open necked pink shirt for their meeting. Regrettably she no longer has the dress, which she was wearing on behalf of a modelling company, and only part of the news cutting remains. Perhaps the local paper still has the full article from page 4 and the photo, perhaps with others from the night. Local sleuths may wish to pursue this!

THERE was a special kiss for 17-year old Susan Chambers, 9 Jubilee Crescent, Wellingborough, when she met pop recording star Billy Fury in Kettering Granada dressing room last night. This was a pleasant "extra" to the prize of meeting Billy and being presented with two of his LP records as first prize in the "Meet Billy Fury Competition" in the "Expresso Special" teenage feature in our weekly series of newspapers. For the occasion, Susan, who works in the offices of Ideal Clothiers Ltd., can be seen wearing a dress made from a new leather-type material, vynol, which comes from the USA. It was the first time a dress of such material had been seen in public in this country, and Billy was one of the first to admire it. (Story page 4),





# Personal Interview

## UNDERNEATH THE FURY



We lunched the other day with 19-year-old Ronald Wycherly - BILLY FURY to you - of *Maybe Tomorrow* and *Colette* fame and currently topping the popularity poll on Jack Good's exciting rock-and-roll TV programme - WHAM! As we looked down at the barges floating on the river from DECCA'S penthouse restaurant we thought it must have been a bit of a nostalgic reminder for Billy, who started his working life on the tug boats of Liverpool. It was on the tug boat that Billy formed his own first skiffle group - with the skipper as banjoist - but it was ten weeks on the dole, however, that really set Billy up on his career as a pop artist. The job on the tug boats came to an untimely end and Billy and his group with plenty of skiffing-time on their hands found themselves backstage one night at the local theatre where Marty Wilde was appearing. Marty listened to some of their numbers and

introduced them to his manager Larry Parnes, and before he knew where he was, Ronald - sorry - Billy was signed up by Larry with a contract starting within the following two or three weeks. How come the Wycherly/Fury transition then? Parnes had promised himself that the next pop singer he signed up would get going under the title BILLY FURY and Ronald happened to be the next one. As simple as that. Now Fury's ensconced in a flat in a large house in Paddington in the company of such flat-neighbours as guitarist **Joe Brown** and other popular teenage artists, for manager Parnes believes in housing his young stars under one roof, so that he can keep a not-too-obvious weather eye on them from time to time.

Billy tells us he writes all his best tunes when he's feeling depressed - usually over a girlfriend, and when he's feeling low he goes off by himself and starts singing to his guitar. Billy can't read or write music and he finds his best material is recorded direct into the tape machine (which always seems to be near at an appropriate moment). Words and music flow along together and if Billy tries altering his songs at all after he has taped them, he finds they lose all their spontaneity and their romantic effect. *That's Love - Don't Say It's Over - Since You've Been Gone* and many of the other exciting and pulsating beat numbers that have put Billy into the big time on TV and disc (a number of them featured on his hot-selling first LP - **The Sound of Fury LF 1329**) all began this way. So it seems that Billy must have got through an inordinate number of unhappy love affairs! All, however, put to good use. . . .

Billy's greatest aim so far as his family is concerned is to set his boot-repairer father up in business on his own, and bring brother Albert-at the moment an apprentice butcher - his own butcher's shop.

His wardrobe is a colourful affair. Billy spent his first big money on clothes. To date, he sports 28 stage jackets and 32 shirts. His stage suits run from gold lamé to deep purple velvet. We managed to catch Billy for our front page photo in the former, which is his favourite, and his black Italian boots. Billy collects boots with much the same quiet passion as others collect stamps. He set a fashion - now followed by thousands of youngsters in his age group - when he had a pair specially designed for him in the Charing Cross Road, and he finds the style so comfortable that he wouldn't wear any other now - on

stage and off.

Billy may have been introduced very suddenly to the sweet smell of success but it certainly isn't making him dizzy. He's inclined to shyness and he doesn't know the first thing about putting on airs. If he feels at ease in the company he's with he gradually thaws until he's grinning with back-street-boy enjoyment as he relates with gusto some story of Liverpool life. One begins to get a glimpse of the Wycherly underneath the Fury, uncomplicated and sincere, with a sensible eye to the future.



### **MILL HILL REUNION - 2002**

The next Mill Hill gathering is **Sunday 6<sup>th</sup> October 2002**. We normally meet at the grave around 1 p.m. to 1.30 p.m. and then go to the Mill Hill East Church Hall for refreshments and a get together. Everyone is welcome, so why not come along.

### **MILL HILL REUNION - 2003**

The dates for Mill Hill in **2003** are

**26<sup>th</sup> January 2003, 13<sup>th</sup> April 2003 and 5<sup>th</sup> October 2003**

Please remember that there is **NO SMOKING** allowed anywhere within the Church Hall.



## THIS 'N' THAT

with Chris Eley

**S**itting here in the window seat, still recovering from a nasty virus but with hope showing in the daffodils outside, it's a time to reflect on many things. Most of all, a big thanks to every one of you who has taken the time to be nice and courteous towards us at the SOF.

What is encouraging is the new membership, different people springing up to replace the inevitable losses. Before I forget, I would like to say a special thank you to Bob Paskins – leader of the New Tornados. Twice now Bob has visited Mill Hill where he quietly mixes with the fans and talks about his days with Billy. That so many of Billy's backing musicians should respect his memory so much, and be nice guys, says quite a lot. Thanks for your contribution to this mag Bob – and for being approachable for the fans. A big thank you is due to fan Alf O'Gilvie from Aberdeenshire – I did him a very small favour and he sent in a large donation to the Bronze. Thanks Alf!

Well, on to CD releases. I won't mention the Decca releases except to say they are still promised for release this year. I have asked for a 20<sup>th</sup> Anniversary set for next year and it's possible that a consultant will do it on behalf of Decca and in liaison with us – more I cannot say. I had hoped that the rare rocking material from 'Boy Meets Girls' and the BBC might have moved forward by now – but it seems there's no progress yet. Watch out for some rare Billy material from his Saturday Club debut in 1959, which Paul Pierrot is hoping to include in his Jukebox Heroes programme about Dickie Pride, Billy's mate. There is also a report that Billy Fury and the Tornados-Live on Radio Luxembourg, will come out on the Sanctuary label in June. I was contacted about 2 years ago about helping out but heard nothing. We have no involvement at present with this release but I understand that the quality is variable. Whatever it is, it will be welcome.

Mention 'Forget Him' and most people will instantly recall Bobby Rydell – who had a hit with this great number back in 1963 on Cameo-Parkway. Billy, using an orange label ascetate in his collection marked Mark Anthony (Tony Hatch), recorded his version in about 1970. This laid back, in my view superior version has never been released, although of course it's that vocal which was used for his 1983 hit version of it. I once asked Hal Carter why Billy left out a whole verse of this great song – Hal knew of no reason but Billy was sometimes prone to do that, as with 'Nobody's Child'.

To date, Rydell has been much slagged off by the elitist rock 'n' roll fraternity and his work has yet to be re-mastered and presented in worthwhile form. Some of his stuff is actually quite fine and a couple of CDs are worth having. 'That Old Black Magic' – Famous Grouse Records FG 97/005 says stereo, and some tracks are! The title track is outstanding, together with 'Up on the Roof', 'One Last Kiss' (the Vee, Wilde and Crash Craddock number), and 'Remember Then'. 'Bobby's Girl' is fine and there is a vocal version of Telstar (a little strange and doesn't work as well as the vocal version of Apache done by Sonny James). No 'Forget Him' on here, but most of his hits, including 'Wild One', 'Forget Him', 'Sway' and a surprisingly good 'Little Queenie' can be found on Bobby's Biggest Hits – FG 971004 (not stereo unfortunately). Sound quality is variable – both available from specialist outlets. (Bim-Bam Records at Southampton and Finbarr CDs from Folkstone). As might be expected some tracks are pretty dire, but it's worth it just to hear the good ones.

'The Fraternity Story Vol 2' – ACE CDCHD 822 has 25 'Rock 'n' Roll' tracks, most of which I really can live without, Bill Parsons and the like plus a lot of obscure stuff. However, be warned, the price of the CD is worth it for one amazing track! 'Loving Up a Storm' (the Jerry Lee number) performed here by Cecil Mack aka Cecil McNab! No, I've



never heard of him either but imagine early-ish Elvis tackling this great rocker and you may have some idea. Deliciously over the top – amazing voice, great version. Another 2–3 numbers are enjoyable, including Cecil's version of another Jerry Lee number 'Old Black Joe'.

I see that veteran US rocker and Country legend, Narvel Felts has a budget release out of his mid-period releases on the Hi label. Well worth the £9.99 just to get 'Three Thousand Miles', 'Little Miss Blue', 'I Swear by the Stars Above' (wonderful track), '86 Miles', 'Don't Let Me Cross Over' and 'Starry Eyes' on one CD. We don't get to see enough of him over here – about time the Tennessee Club brought him back over.

I have mixed feelings about 'In the Ghetto – The Songs of Elvis' on Castle CD CMDDD 402. A curious mix of all kinds of musical styles, most of it disposable 'Suspicion' by the Dickie Rock Showband is too fussy, yet enjoyable whilst 'Young and Beautiful' by some cat called Gregory – is beautiful. 'Such a Night' by the Cadets is adequate and of course 'Suspicious Minds' by the delectable Candi Staton is fine. The mixture of Kenny Ball, Miki and Griff, Joe Dolan etc. – not for me.

I awaited the arrival of the highly talented Darrell Higham's collaboration with Rocky Burnette with some excitement. For anyone who likes their rock 'n' roll raw and loud, strains of the Stray Cats etc. this is for you. Personally, great though it is (and it is a great CD) I must be getting old because I kept wanting to get back to the Rick Nelson, Brenda Lee, etc. originals, with their more laid back lighter sound. My old mate (young mate) Craig up there in Tyne n' Wear will love this album!! I've always loved 'Here Comes That Feeling Again' and I do enjoy the version here on this tribute to the work of Johnny and Dorsey Burnette. 'I Believe What You Say', 'It's Late' etc. are given the equivalent of the Rock 'n' Roll Trio equivalent with perhaps too much of the Stray Cats strut about it. 'One of these Mornings' however, is a better – great version. Nice to hear Gene Vincent's beautiful 'My Heart' given the Eddie Cochran treatment by Darrell. I hear that he's branching out in a quieter vein – which could be worth checking out. I must be getting old !!

Yet another Elvis soundalike collection. 'They Thought They Were Elvis' – Vocal Clones Part 1. Memphis 7033. 25 tracks, many dire, some really worth having (specialist dealers only). 'One Night' by Roy Head, Dick Banks 'Dirty Dog', Otis Blackwell 'One Broken Heart For Sale', Davy Kaye 'In My Way' (Joe Meek production I believe), Rodney Scott 'Baby, I Don't Care' and Tommy Hands version of 'Reconsider Baby', are among the best.

There are two new CDs out by Colin Paul and the Persuaders. 'Love n Fury' is a 14 track Billy Tribute dedicated to everyone who goes to the Carousel in support of the Bronze. Pleasant versions of tracks ranging from 'Colette', through 'Lady', 'Sleepless Nights', 'Cross My Heart' (nice) and two versions of 'I'm Lost Without You' (also nice). Nice one Colin.

'From Memphis to Manchester' carries on from where the last volume left off. A mixture of Colin's Elvis favourites from the 50's, 60's and 70's. As before, all are competent but some work better than others. Of particular note are 'After Loving You', 'Lover Doll', 'Shopping Around' (brilliant), 'Pocket Full of Rainbows', 'Indescribably Blue', 'Don't Cry Daddy', 'It's Your Baby', 'Raised on Rock' (always loved that underrated track), 'How the Web was Woven' (excellent), 'For the Heart' (great version), 'The Next Step is Love' (nice), and 'America' (you must do this live Colin – an occasional alternative to Trilogy!). Nice album. Both are available via [www.colinpaulandthepersuaders.com](http://www.colinpaulandthepersuaders.com) Worth having – Teenage Time Vol 4 Classics 713 (Specialist dealers only). Featuring Dale Ward, 'I've Got a Girlfriend', Mike Malone 'It Must Be Raining' and 26 great obscure 'pop' songs, 'Lyn' Eyes' by Pat Carter etc. Some rubbish (inevitably). It would be nice if Colin took a leaf out



of the 'Kings' book (the Irish singer), and tackled non-Elvis songs in an Elvis style. How about it Colin ?.

Another new release of interest to dedicated Billy music fans is Jimmy Jones-Good Timin' -The Anthology on Castle CMEDD 336. The original 'Handy Man' (Del Shannon hit), 'Wondrous Place'( entitled here 'A Wondrous Place' and two versions of the catchy 'Good Timin' are included. Much dross, but a few gems including a powerful version of 'True Love Ways'. A real belter of a release is The Cliff Richard Show- Live at the ABC Kingston -1962. EMI 537931-28. (8 tracks by the Shadows and 10 by Cliff.) Why didn't Decca do Billy there when he appeared, what a show that would have in 61/62. Anyway, could do without the boring 'Nivram' (Marvin) but nice to hear 'Wonderful Land' etc live in stereo-a great band. Cliff is in rockin' form with a couple of Bill Haley numbers, including a good version of 'Razzle Dazzle', and there's a great version of 'We Say Yeah'. The medley features a nice guitar touch on 'The Young Ones'(a beautiful timeless number) but 'Roving Gambler' is spoilt by banter-a studio version would have been nice. I wonder when they will release his early version of 'It's Only Make Believe' ?. Great unusual packaging by Waldo's Emporium (Phil Smee),a talented and courteous guy who did such a great job on 'Anthology' and 'The Sound of Fury' CD and LP re-issue. The cardboard 7x7 packaging is striking. Phil wants to do 'Love Songs' on limited edition vinyl but due to cost it probably won't happen. He has kindly shown me the proposed artwork for 'Love Songs', it's a bluish tinged painting (sorry Will !) copied from the 1962 Photoplay magazine; the powder blue 'Play it Cool' jacket shot. The thirty inch square painting by Chris Thomas is stunning. Whether it will work on such a small area as a CD cover I don't know.

Nice to hear Billy being played on Sounds of the 60's on Saturday morning. First we had Jenny's request extending an invite to Brian Matthew to visit the Farm , 'My Advice' I think, then Mrs Ann Kneighton from the Nottingham area had 'Suzanne in the Mirror' requested by her son Mike, for her birthday. Mike also put the record straight reference a previous weeks programme where someone asked for Billy and said they could not find 'King for Tonight' on CD. The programme planners had no knowledge of the existence of the Anthology CD, featuring that great track, and had ,as I recall, quoted deleted CDs. Doesn't say much about the BBC's library does it, but at least they know now. I recall back in 1998 at least two fans,one of them Alan French, who mentioned the Anthology to the programme and requested previously unreleased tracks featured from it. Makes you wonder. The great thing is that Billy is the most requested artist for Sounds of the 60's so keep those requests coming folks, especially when 'Love Songs' comes out.

Talking of requests, please remember to write, phone or e-mail in your favourite Billy track from his hey day ,or at least the one that you feel is his best(often the two don't match). The Best of British, BBC Radio 2,London W1A 1AA,tel via 08700-100-200. The occasion is the Golden Jubilee and as Billy is without doubt, The Best of British in his category, lets prove it !

Heard a great version of 'Endless Sleep' recently by Hank Williams Jnr-worth checking out if you can find it. It was on a Readers Digest release. Their intention to release a Billy double seems to have died a death. Roll on the film then everything will be coming up Billy-as it should before it's too late. Everything you would ever need on John Leyton for under a tanner can be found on 'Remembering John Leyton-Anthology' on Castle CMDDD 405. Sixty tracks ,including several unreleased. I had not heard 'Missing You' or (except in the film) 'The Great Escape',and all the hits are here. Nice little package-makes you realise how overpriced the Billy anthology is.

Well, do have a great summer. Take care - and take good care of those you care for. The

views expressed in this column are my own and do not necessarily reflect those of the Sound of Fury.

## Billy Fury Sweatshirts

**T**he Sound of Fury have a limited number of sweatshirts available in the following sizes Small / Med / Large / X Large and XX Large. First come first served. The shirts are black with a 1962 period colour photo on the front (photo shown below) – and the legend 'Halfway To Paradise' in red wording across the top. Please send a cheque for £20.00 (post and packing included – Recorded Delivery) to:

**Sound of Fury**

**P.O. Box 60**

**Biggleswade**

**Bedfordshire SG18 0SR**

Please state size required. Cheques or Postal Orders only (no cash) made payable to **'The Sound of Fury'**. Please note that in the event of unavailability cheques will either be returned or retained until/if re-orders are made. Either way you will be notified if your size is not in stock. When an order of at least 50 can be made up further quantities will be ordered and priority given to previously unsuccessful orders.

We regret that due to the low cost of subscriptions this is the only way that we can merchandise these larger items. As keyrings etc. become available you will be notified.



## The Sound of Fury Limited Edition LP

**D**ecca have very kindly allowed the SOF to have the remaining 150 copies (only 1000 were pressed) of this classy 2001 re-issue of this classic 10inch vinyl album. The packaging is excellent and there is a printed b/w cardboard insert featuring a twist to the early Billy Fury Story and some nice photos.

To own a copy of this lovely collectors item (preserve your original and support the Bronze) please send just £13.50 (p+p inclusive-recorded delivery), to the above **P.O Box No.** Cheques or postal orders only please-made out to **The Billy Fury Bronze Fund.**



## THIS N THAT EXTRA

### Carousel Hotel Bronze Fund Weekend – February 2002

by

Chris Eley

**A**nother inevitably enjoyable weekend – raising in the region of £1,400 for the Bronze Fund. Now that the central wall in the ballroom is largely demolished more people have a clearer view of the stage. This, coupled with re-decoration has improved the ambience and allows more audience participation; and atmosphere creation. As always, the prime draw were the presence of Billy's mum Jean and sets by Colin Paul and his excellent (and friendly) Persuaders, creating an atmosphere unparalleled (in my view and that of hundreds present), elsewhere. We knew Albie Wycherley was not set to perform on either evening but we got a 'Karaoke' surprise on Sunday as Albie finally took to the stage. Ricky Aaron (a ringer for Little Tony) worked hard (I enjoyed his 'Return To Sender') and Spex were enjoyable, although I only caught part of either act due to raffle preparation etc. Colin has a slimmer, more well groomed look and his voice is superb as always. A great Billy tribute, the usual truly excellent Elvis/Rock 'n' Roll slots, and a well performed selection on Sunday morning. I recall, in particular, really nice versions of 'I'm Lost Without You', 'Run To My Loving Arms', 'Girl of My Best Friend' and 'I Got Stung'. 'Jealousy' was finally nailed on 'Take 2'! 'Pledging My Love' was really nice. Too many to recall. I love, 'For the Heart'!! Thanks Colin and Diane for helping Linda and myself to celebrate the 10<sup>th</sup> Anniversary of our meeting.

Apparently, by leaving for bed at 3 a.m. on Saturday morning, I missed the real highlight of the weekend – Colin, Albie and Danny Rivers leaping about the floor to Neil Hileys traditional record hop closure tune – 'The Ovaltines'. What a sight that must have been! I cannot think of a bunch of more unlikely 'Campers'-stroll on !. Talking of Danny Rivers – what a stage performance. Appearing on two nights for a couple of numbers 'The Man in Black' performed with an authority and power that was sensational. Numbers included 'Little Sister', 'Baby Let's Play House' (when will we get to hear the terrific full 'Boy Meets Girls' version by Billy!), 'Reconsider Baby' – a real beaut of a version, and one other. Each was a Tour-de-force. Danny has found his way back home, with a blues voice many black singers would die for. Neil Hiley, without whom the weekends would not go as excellently as they do, was moved to tears at the excellence of Danny's performance.

Sterling Karaoke performances by Reece, Peter Basnett and a welcome surprise appearance for one great number by Alan Hayes, were augmented by brave attempts by the plucky Maggie Clarke (duetting on 'Maybe Tomorrow' with Danny Rivers) and others.

On Sunday I met Susan Ward, who recalled that she was a close friend of Billy's for some time. Susan saw Billy appearing in the Tower Club in Warwick in the mid-60's where he autographed a Senior Service packet for her. It seems that in late 1966/67 Billy told a friend to tell Susan that she would like his forthcoming release, 'Suzanne in the Mirror'. Nice to chat to Val Davoll, one of the old 'Bronze' gang. So sorry to hear you've been really unwell Val – but good to see you back on form and looking sartorially resplendent as usual (together with your girls).

Finally, it's time to thank those persons who were instrumental in organising the weekend and participating in raising such a large sum. Diane Wardle, and Mrs Roth and all of the staff require another big thank you, without their enthusiasm and hard work the Bronze Fund would not be progressing at the rate that it is. Thanks too to Mr Roth, whom we hope is



feeling better now. Thanks to those attending, for the substantial raffle sum, but most especially their good humour and courtesy (a rarity in Britain today – and a reminder of how we used to be able to live). Some names must be mentioned, and I apologize if there is anyone who I may leave out, my memory is notorious folks!

For contributing raffle, sale and auction items and bidding! Sound of Fury Fan Club, Colin Paul, Diane and Mrs Roth, John Maule (football), Jenny Payne (much missed this time), Pat Young (Life with Billy Fury book and records for the stall), Di and Ann Vickers (raffle cake, cakes for sale), Billy's mum Jean (for the autographed plaster cast – and the hard working Mo Cooper for donating £50 for it), the bubbly Wendy Wright (for successfully bidding such a considerable sum – and for the privilege and pleasure of the company of yourself and Phil on Saturday night). Thanks also to Pete Roddy (now a signed Everton football owner!) If ever any of you are in Rochdale pop in and see Pete in his pub, the Wagon Inn at Milnrow. Lyn and Glyn Holloway again presented us with a number of prints of Billy and Elvis by Pitt – they went well and hopefully there may be more of those excellent prints available in November. Thank you both – Lyn is a smashing 'Billy mad' lady, like most of our female readership, I imagine! Talking of Billy mad – what a shock I got to receive a hand delivered letter from my Linda, as I was auctioning. To commemorate our first meeting and for love of Billy, Linda made a really substantial donation to the Bronze Fund. Crazy, lovely lady! I shall be on bread and water for a month now folks – all in a good cause! I would like to say a big personal thank you to those people who approached me over the weekend to thank me for the work put in for Billy. Everyone at the SOF (and my Linda) may do all of this for love – but it's really nice not to always be taken for granted – Thanks.

If you have never tried this weekend – I recommend that you do. Colin and other acts pay sincere tributes, but it's not a lookalike contest so please do not be put off. Not everyone present is a rabid Billy fan either, so there is a balance. There is a wonderful anecdote from the weekend. Colin spoke to a guy who said that he turned up 'Because he had nothing better to do'. However, after enjoying Friday night this guy went out on Saturday morning and bought every Billy CD he could find! I don't think that he joined the SOF but it's still a great result. The music is brilliant, the company warm and friendly, and, just for a little while, the cares of a grey and uncertain world can be blown away – we can all be 16 again!! (providing we don't look in the mirror!!). We will get there – and it's the 'ordinary' fans love of Billy that will do it – that has done so well so far. Every £1 helps – so please, help us to get there, hopefully by the 20<sup>th</sup> Anniversary next year, by sending any sized donation to:

**The Billy Fury Bronze Fund**  
**c/o The Sound of Fury**  
**PO Box 60**  
**Biggleswade**  
**Beds**  
**SG18 0SR**

Believe me – YOU can make a difference!

p.s. Watch out for Dickie Pride on Jukebox Heroes on TV, (rare Billy footage is likely).



## IN BLACKPOOL

By Wendy Wright

When I get tired and feeling blue,  
I think of all the things that we do  
In Blackpool ... In Blackpool

Drink like a fish and go for a jive  
The Carousel surely comes alive  
In Blackpool ... In Blackpool

Walking down the prom  
Wearing a plastic bum  
Laughing with our friends  
And having lots of fun  
In Blackpool

Every girl and every guy  
Has a twinkle in their eye  
In Blackpool ... In Blackpool

So if you want some fun like me  
Come on the Pepsi Max and see  
Southport, Southport  
And Blackpool

Walking down the prom  
Wearing a plastic bum  
Laughing with our friends  
And having lots of fun

In Blackpool

## A BILLY FURY BRONZE FUND RAISER

by Jean Prosser

Di and Ann Vickers have Billy shopping bags for sale. All monies raised from the sale of these bags will go to the Bronze Fund. They are made from calico and measure 15" x 17" and are priced at £4.50 each plus 50p postage and packing. If you are interested in buying one please phone Ann on 0116 256 3989 or email them at [ann.vickers@uhl-tr-nhs.uk](mailto:ann.vickers@uhl-tr-nhs.uk).

There are two Billy pics to choose from. One is a gorgeous side view (copyright Chris Eley); the other is full facial. Both are great pictures of Billy.

Although Ann and Di have described them as shopping bags, I'm sure these bags could also be used for extra storage, hanging from the back of a door.

So whether you use them to carry home the shopping or just drape them around the house, I'm sure you'll be pleased with them.

Thanks Di and Ann for your continued help in raising funds for The Billy Fury Bronze Fund.



**Bid to see 'A Thousand Stars'  
(well maybe not quite!)  
and benefit the Bronze Fund**

**B**id for a fabulous 'Yesterday Once More' Sixties Weekend at Pontins Brean Sands, Somerset from 4pm Friday 8th November to 10am Monday 11th November 2002.  
Starring:

Dave Dee, Dozy, Beaky, Mick and Tich  
The Swinging Blue Jeans / The American Drifters / The Merseybeats  
The Tremeloes / Hermans Hermits / Eric Haydocks ex-Hollies  
Marmalade / Rolling Tones / Fab Beatles  
Shazam / Beach Boys Inc.

Plus 60's Disco, Quizzes, rock 'n' roll and non-stop dancing.  
Included in the package is self catering accommodation for 2 people, use of heated indoor swimming pool, Restaurant, bars, supermarket, snooker and pool room and arcade games.  
Weekend worth approx £200, please send in bids not less than £100 and the highest bidder will win the weekend. An experience not to be missed, and a little extra towards the Bronze Fund - 'You know it Makes Sense'.

The Sound of Fury is extremely grateful to Cecilia and Ken Darvell for generously donating this weekend-well worth it for the Drifters and the Merseybeats alone.

Send your bids by the **end of August** to **Chris Eley c/o The Sound of Fury, 36 Manbey Grove, Stratford, London E15 1EX.**

**LYRIC COMPETITION**  
**by Maureen Bowden**

**H**ow good is your memory? Can you name the ten songs recorded by Billy that these lyrics come from? Either do it for fun or make a £1 donation to the Bronze Fund and send your answers to me, **Maureen Bowden, Gorffwysfa, Llanddaniel, Gaerwen, Anglesey, LL60 6DT.**

The prize for the first correct entry is a copy of my book of poems about Billy.

The answers will be in the next mag. Good Luck - Maureen

1. Sit here awhile and think about the time that girl was mine
2. You don't trust me, I don't blame you
3. I'm the ruler of a wonderland just made for two
4. Your kisses made me soar to Paradise
5. That smile of yours, oh such mystery
6. My life wasn't meant to be lived, it was meant to be sung
7. Baby I wanna be your lovin' man
8. Then I kissed her, a kiss that only meant goodbye
9. If you turn away I'll be broken hearted
10. You think of me without being told to



## 1962 Interview with Billy

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**A**t twenty, Billy Fury has reached a decision on the subject of marriage. "I am never going to marry!" he said when we met at his managers flat. "Why not?"

"Because," he said, "there are too many responsibilities that go with marriage. I don't know whether I could face them. And another thing, I don't think I shall ever fall in love again. I've been hurt so many times. I've always been a fool with girls. I used to get so upset when a romance went wrong. But it doesn't upset me so much today. I suppose I've got used to the heartbreaks."

"Why did your romances go wrong?"

He shrugged. "I've been told I'm too jealous and possessive." "And are you?"

"Perhaps I am inclined to be jealous. But I don't think I'm possessive. If you love a girl, what's wrong with being possessive?"

"Perhaps," I suggested, "a lot of girls are only interested in you because you're a name."

"I don't think of it like that," he replied. "I'm not conceited enough to think a girl would go out with me because I'm a name. I don't even consider myself good looking. Sometimes I see an attractive girl in a room and I'm dying to talk to her. But something inside me says, 'Who do you think you are?' I work out I wouldn't stand a chance so I forget it!"

Billy poured himself a drink and lit-up another cigarette.

"I don't ever chase girls," he said. "I don't think I'm easy to understand. I can never start a conversation. I was in the lowest grade at school, and I was always playing truant and running off to be alone and away from everything. I can never be myself with strangers. I'm always on edge. But I like to study people and more often than not I can usually tell what kind of person I'm talking to ten minutes after we've met. I know when someone is trying to pull the wool over my eyes. But I never let them know I know. When the time is right I tell them what I think of them. I'm never afraid to do that."

"There are few people who really understand me," continued Billy. "My mother understands me but my father doesn't. I'm sure my manager, Larry Parnes, doesn't really know what makes me tick. I talk to him sometimes and I know he hasn't a clue what I'm saying. But I've got tremendous respect for Larry. He's done so many wonderful things for me in show business."

"The truth of the matter is, I don't really know what kind of person I am. And I prefer not to know. That's why acting scares me. Actors usually get to know too much about themselves. But there are many people who want to go through life not really knowing what kind of person they are. They're frightened of finding out. I'm that kind of person."

Billy's fans will soon have an opportunity to judge his acting capabilities. He is just completing his first film, *Play It Cool*.

Copyright Pop Parade March 1962

*It will be a cold cold day, but...*

# BILLY FURY WILL TIE THE KNOT!

**I**t all happened rather quickly, Billy Fury met Judith Hall, a slim, attractive blonde just before Christmas-and their first date was at a party soon afterwards. On July 1, they became officially engaged. On July 31, Billy bought the ring, some £250-worth of diamond and antiquity....and threw a party to celebrate.

He said: "People wondered if I was ever going to get married – and, sometimes, so did I. But when it happens, it REALLY hits you. When's the wedding? Well, we feel a bit sentimental about the fact that it always seemed to be snowing when we went out on our early dates.....so it'll be a winter ceremony in the hope that it'll be snowing then."

Which is a twist on the old gag about the girl telling an ex-boyfriend: "It'll be a cold, cold day when I marry YOU!"

## RUNNER-UP TO CLIFF

And, as champagne flowed, Bill and his long time Mate, Mentor and Money Magician Larry Parnes talked about Bill's career. I've known Billy a long time almost since, as Ronald Wycherley, Mersey-side tug-hand, he gatecrashed a Parnes beat show and with uncharacteristic pugnacity demanded to be given an audition.

He auditioned – and was promptly put in the show. Larry's "stable" of singers included a lot of names on the Fury lines: Power (Duffy), Eager (Vince), Steele (Tommy), Wilde (Marty), Keene (Nelson) and even Fame (Georgie). But Billy is the one who stayed.

Cliff Richard was already there when Billy started. In a sense, Bill had to stay in the runner-up category but in his own right I rated him THE most exciting rock performer in the business. His stage acts were explosively energetic productions that incurred fuddy-duddy criticism. And drew the loudest screams in pop music.

On the recording scene, Billy was amazingly consistent. But scenes change and so did his luck. His recent singles haven't made progress so, predictably, the "whatever-happened-to-Fury" brigade gave voice to knockings. In fact, Billy has turned to cabaret, hasn't dropped a penny in earnings and is thoroughly happy. Cabaret is a tough world – but he is constantly re-booked. Could be he has toned down a little but that is more a matter of personal maturity.

## WRITING SONGS

Said Larry: "An artiste must develop in different fields. Right now, Bill is writing some wonderful material – there's an LP on the way on which he wrote all the tracks. Now he's really concentrating on this side of things, I believe he can be up there in the Beatle class for writing modern standards. But don't believe me – I'm biased! – just wait till you hear the album.

"I knew about the wedding at the beginning of July. And really the change in Billy has to be seen to be believed. He used to hate even going out of his hotel, he was that shy. But now he fixes all his own arrangements, copes with everything. He has this new confidence – and it's great to see it."

Yet Billy, despite his years with Larry, has one deep fixation. Says Larry: "He just won't let me go to see him work. He reckons I make him, just by being there, give a bad



performance. And it's no good my trying to creep in to the back of the theatre or club.... somehow he senses I'm there and it puts him off."

#### MET ELVIS

On record, I doubt if Billy has ever made a bad show. But there is a basic fickleness in pop which makes one record sell well....and the next, perhaps even stronger, flop and sink. And Billy was such a fiery rock 'n' roller that, maybe, folk find it difficult to accept him in a changing role.

But he's doing nicely, is Bill. Very much aware of the loyalty of his fans and very grateful for all the awards and honours that have come his way. Why, he once even met E. Presley!

Now he's getting married and will live in an old converted coaching house, not many miles out of London. A happy event is already on the cards. In fact, Judith's dachshound was "rushed" into a hasty affair with one of Bill's chihuahuas, a handsome but tiny sire. The outcome should merit at least a paragraph in the Vet's handbook.

And to Judith and Bill I say, on behalf of all fans: Good luck and hearty congratulations.



BILLY FURY AND JUDITH HALL — soon to be newlyweds

#### PETER JONES

Copyright Record Mirror Week ending August 10, 1968







## WANTED

**MR R V SMITH** 22 Wasdale Gardens Estover Plymouth Devon PL6 8TN wants the album "The Missing Years". Also the singles Maybe Tomorrow, Wondrous Place, Run to my Loving Arms, Colette, That's Love, Don't Worry, Margo and Devil or Angel.

**ANTHONY GRIST** 79 Coronation Road Aldershot Hants GU11 3QA wants the singles Margo, Forget Him, I'll Never Quite Get Over You, Give Me Your Word (UK release), My Christmas Prayer and Angel Face.

**VIC ENGLAND** 52 Rylands Lane Wyke Regis Weymouth Dorset DT4 9QA wants CDs "Nothin'Shakin'" "In Thoughts of You" "Billy" "Am I Blue" "The Other Side of Billy Fury" "Halfway to Paradise". Also the flexi disc from the Beck Theatre and an export single of "Hippy Hippy Shake".

**Mrs Pauleen Squires** 13 Clarence Street Newton Hyde Cheshire SK14 4AX wants Billy's single "Beyond a Shadow of a Doubt"

## PENFRIENDS

**Ms Denise Graves** 26 Henry Street Scunthorpe N Lincs DN15 7QG is looking for someone to write too, as her partner is not into Billy (he doesn't know what he's missing). Her interests, apart from Billy, are late 50s and 60s and most music after that. Her e mail address is [Denise-dee@ntlworld.com](mailto:Denise-dee@ntlworld.com)

## FOR SALE

**Billy Fury Monthlies** - First year (1963) 1-8, 10 & 12. Second year (1964) 1-10 - number 6 is signed inside the front cover. Third year (1965) 1-5, 7-12. Fourth year (1966) 1-6. All in very good condition

To be sold as a complete collection.

For more information please send SAE with sensible offers to Lisa Firmin c/o 112 King Edwards Road South Woodham Ferrers Essex CM3 5TL or e mail [lisa\\_firmin@hotmail.com](mailto:lisa_firmin@hotmail.com) (I will repeat the first part of this e mail. It's lisa\_firmin)

## GONNA TYPE A LETTER

Once again I am really pleased to be renewing my membership to "The Sound of Fury". Many thanks to you all for yet another year's information, news, etc, which very much keeps Billy to the fore in all our thoughts. It really is a privilege to be a part of such a wonderfully run fan club, and I for one feel as though Billy is still very much among us due to all the effort and hard work you must all put in. Congratulations to you all for a job well done, and really appreciated. Long may it continue!

**John Winder Lancaster.**

*John, thanks for your letter. All of the syndicate appreciated your comments.*

I really look forward to the magazine arriving as it is such an interesting read. I've been a fan of Billy's since the 60's and it's just great to get regular news of him here in 2002. Also what a lovely surprise to receive the Christmas card newsletter. I certainly wasn't expecting it and it was a really nice surprise to find it nestling amongst all the Christmas cards waiting for me on my return from work. Your husband certainly deserves a huge "thank you" from all of those who received the card, especially as you describe him as a 'non Billy fan'. You see Billy does get to everyone in some way! Once again thanks for all the hard work you all put into keeping us fans supplied with Billy info. My subs is certainly money well spent.

**Noreen Daniel Worcester**

*Noreen Mike read your letter and he's delighted that you enjoyed the card. He'll see what he can do for next year! Jean P.*

Please find my renewal cheque plus a donation to the Bronze Fund. Love the mag. It's just like Billy ... Classy! Rock on!

**Kenny Chapman, Liverpool**

Sincere thanks for the Christmas card you sent me. I really did appreciate it. I am a relative newcomer to appreciation of Billy Fury's songs and music, although I was a fan many years ago. I did see him live in a concert at Birmingham Town Hall in 1961 and for some reason that I can't recall I saved the ticket stub (*reproduced here*). I can see Billy in my mind's eye still as he appeared at the side of the stage in a suit similar to the one on the front cover of the LP "The Sound of Fury", gold colour as I remember. I also remember the very loud sound of his screaming female fans, the acoustics in Birmingham Town Hall are very good and all the seats were filled. My reaction was more of a hero and admiration for his singing. I regret not buying a programme of the show.

I would like to thank you for the magazines from the fan club, they are very good.

**Clive Parry West Bromwich.**

*Clive, Thanks for sending the stub to us. You got good value for your 6s. 6d.! Jean P*

Many, many thanks for a wonderful magazine as always. You all work so very hard to bring us such a brilliant read and it is very much appreciated. A big thank you for all your hard work. Also a hearty Thank You to Mike for the great Christmas newsletter, this was also well appreciated, so thanks Mike, you're a star.

**Lynda & Peter Keller, Liverpool**

*Easy does it Lynda & Peter. Remember I have to live with him! Jean P*





Hi Maureen

Many thanks for your letter and the loan of the photograph of Mick Hill. I don't know if the magazine BGO used it in the end. I've been trying to find out but the chap is on holiday. Please find returned the photo and once again, thanks for lending it to me. I was very sad to hear of Mick's passing as he was a friend of mine for many years. I shall certainly miss his magazine 'Rock You Sinners'. I believe that a group of Finnish fans/friends are going to produce issue number 40 as a tribute to Mick and this will be the last issue ever done. I may be able to get copies if people are interested. So let me know if any of the fan club members would like copies and I'll see what I can do. Rockin' regards

**Steve Marliegh, London**

*Thanks very much Steve. If anyone is interested in the tribute to Mick let me know and I'll pass your requests on to Steve. Maureen*

Dear Maureen

Thank you for mag 15 and here's hoping you are in good health after your gall bladder op. I've always regarded Billy as our closest rock 'n' roller to Elvis in looks, style and voice even though Cliff, Marty and others have had their moments of Elvis bits and bats in their acts. During the 2 year "Oh Boy" series Cliff was taken ill one week and producer Jack Good phoned me on one of my week's off and said "Cliff is ill. Can you stand in for him and learn 4 songs in 4 days?"

I was excited but nervous. I said that I'm sure I can do it. Billy and Marty told me to write the words of the songs on my palms in case I forgot the words. However everything was alright on the night and Jack Good was delighted I passed the test.

The New Musical Express (NME) gave me a good write up and Jack Good gave me more appearances on the show. I sang "Don't Be Cruel" and "Love Me Tender" as solo performances and "Keep a Knockin'" and "Bird Dog" as duets with Marty. (My solo effort was my closest Elvis take off.) Cliff phoned and said he enjoyed it although he would have liked to have done it himself.

Chris Eley mentioned in mag 15 that he picked up a copy of my single "You're Sixteen" and said it was a very enjoyable version. (Thanks, Chris.)

I'm glad the Billy Bronze Statue project is going well and it was lovely to see some shots of you in the mag.

The mag brings me magical memories of my days with Billy, Cliff, Marty, Adam, The Shadows and others.

Musically yours

**Bill Forbes**

*Thanks for bringing back all our memories of "Oh Boy" Bill. You were honoured to get a good write up in the NME (or "the enemy" as some of us called it because it could be so flamin' nasty at times). Maureen*

Please remember to send a **STAMPED ADDRESSED ENVELOPE** when writing to The Sound of Fury. It does help us to keep costs down.

Thanks to all fan club members who always remember.

**CD REVIEW by Maureen Bowden**

**THE CLASS OF '64 - CHAPTER IV - THE STORY SO FAR ...**

The rabble are back. The Class of '64, assorted Merseyside musicians from the sixties and a few new faces have put together another collection of songs which capture the feel of the golden decade. Here's a track by track run down.

**I'll Do Anything for You - Billy Kinsley** - *Good strong melody; very catchy. Early Beatles-type vocal but fuller, more modern backing. Nice lead guitar.*

**Admit It - Tracy King** - *Real mid sixties feel. I could almost hear Dusty doing this. Good strong musicianship and Tracy has a better voice than Emma Bunton.*

**Hooked on You - Ted "Kingsize" Taylor** - *Those of us who were around in Liverpool in the early sixties remember Kingsize Taylor as one of the stalwarts of the group scene. This is a quirky, haunting little song that suits his weird voice perfectly. Rock on Ted. Do you still have that check jacket? This is my husband Dave's favourite track.*

**It Must Be You - Jimmy Cambell** - *Our Billy liked Jimmy enough to record a few of his songs and this is another nice one. Early Beatles influence is much in evidence.*

**Yeah! Yeah! Yeah! - Becky Lane** - *Yeah! Yeah! Yeah! Now where have we heard that before? Panic not, this sounds nothing like the Fab 4. It has a strong driving beat, really punchy and Becky does it proud.*

**Maybe Tonight - Bernie Wenton** - *A bit cabaret-ish for my taste but very professionally done.*

**There's a Blue Moon Round my Heart Tonight - The Kirkbys** - *The oldies but goldies still sound great don't they? This is brilliant. It romps along and I love the sax.*

**You're the Reason - Frankie Townsend** - *Nice ballad with a soulful sound. Frankie has a better voice than Gareth Gates.*

**Worst Band in the World - Billy Butler** - *Radio Merseyside listeners will need no introduction to Mrs Butler's eldest. This is hilarious. Is it autobiographical Bill? It will probably ring true for several sixties hopefuls who never quite managed to give up their day job.*

**Do You Suppose - She Three** - *This isn't really my sort of stuff - too much like the Beverley Sisters. The girls sing it well though and there are some nice harmonies. The harmonica's good too.*

**And That Means a Lot - Billy Kinsley** - *This is a good strong sixties type pop song. Billy sings it with a lot of feeling. Very nice.*

**One Night Girl - The Hideaways** - *Good rockin' sound from Frankie Connor and his partners in crime. The sleazy harmonica sets the mood for the sexy lyrics. Not bad Frank. Ethel Austin's loss was our gain (in-joke!)*

**Thank You - The Tuxedos** - *A message to Buddy and the Crickets. Heartfelt but very, very short. Still, if you have a bit of space left on a CD there's worse things you could fill it with than a tribute to Buddy.*

If you like the sixties sound you'll find this CD very enjoyable. You can obtain it from BBC Radio Merseyside, 55 Paradise Street, Liverpool, L1 3BP. Telephone 0151 708 5500



# FURY

## COLUMN

With sales of his latest disc *In Thoughts Of You* rising rapidly and his next film already being talked about, with TV shows being lined up left, right and centre, Billy Fury, still Britains No. 2 male singer, is having to show that he is still on the ball where hits are concerned. There is some controversy over his disc. Most of the people haven't yet, it appears, decided whether they are going to buy it now or next week, and this is why Billy has such unusual chart figures.

It's highly likely that Billy will turn out to be the surprise of the year, for whenever it appears that he may be dropping out of the charts back he comes again with a Top Five smash. However, Billy has two very big obstacles still to overcome. First, that he has many fans who seem to believe that it is better for him to get big sales rather than chart hits and secondly because he still hasn't managed to improve all that much on his international stardom.



The Billy Fury fans are the weirdest I know, and I don't mean that in an unkind way. They simply have a very peculiar way of buying Billy's records. Unlike the Cliff fans and The Beatle fans who await eagerly every new release from their fave idols and then rush out and buy it on the day it is released, the Billy Fury fans simply wait until they feel like buying it. It's not that Billy doesn't sell records. He does, and plenty of them. Enough indeed to get him way into the Top Five every time instead of the Top Twenty, as has been happening over the past few singles. But his fans simply do not rush out and buy his records. They wait until they can decide whether they have heard it enough on the radio before they have to buy it.

Many of the fans I have spoken to have quite frankly told me that they don't really mind if Billy gets into the charts or not, simply as long as he continues to make the charts as far as their personal fave songs go. In other words, they couldn't really care except for Billy's feelings of course, what happens to his career as long as he continues to make fab records, which must be the most unusual attitude ever by record-buying pop fans.

I believe that if Billy's fans would only do the same as The Beatles' and The Stones' and the other fans, that the upsurge in charts hits would give so much more chance of seeing Billy, and of course, would give him more and more releases, as his popularity obviously increased.

Come on Fury fans in Britain, let's make sure that Billy's single really climbs up into the charts. He deserves it. And for all our overseas readers, watch out that Cliff doesn't get all your attention. Britain does have other solo singers as well, you know! !

to The Sound of Fury. It does help us to keep costs down.  
Thanks to all fan club members who always remember.

# BILLY DOES IT AGAIN !!!

"Man, isn't it marvellous! It's great! Swingin'. How can I thank all my fans? Oh, Dave, isn't it great! Wow!". That was Billy Fury's reaction when I phoned him telling him that for the second week running he was No. 1 in our exclusive Popularity Poll. Can you blame him? At the beginning of his career Billy was not very much in the public's eyes; now he is one of this country's biggest draws! Me, I'm very, very pleased. Billy is one of the nicest guys in show business today. He is still as unaffected as when I knew him in his "little-hit" days, and my prediction, and regular readers will know my predictions always come true (?) is that he is still not at the peak of his fame!

If ever I get the opportunity to blast off about Billy believe me, I shall! His voice has improved tremendously, so certainly has his stage performance, while I think great things can and will be done with him as an actor. Why this sudden surge of popularity for Billy? I think the reason could be that many of the Fury fans are realising the *potential* of Billy, and that he is not just another good pop singer, which I've been telling people for years!

After Billy had finished saying, "Man, it's swingin'!" I asked him what sort of a feeling it gave him when he learnt that he was only the second British artiste to reach the No. 1 spot. (Cliff was the first) "Well, Dave, it's fantastically unreal. I'm overwhelmed! All I can say is a big 'Thank You' to all my fans. Man, it's " - "I know" I said, "Swingin'."



## Like Adam Like Billy

I agree entirely with your article 'LIKE ANGRY' (POP No. 5) about Adam Faith and his fans. The fans can be and are sometimes very inconsiderate. For instance at a recent pop show in London, where Billy Fury should have been appearing but was unable to owing to ill health. His fans still kept up a silly chant of 'We Want Billy.' Surely his fans of which I'm one, are more concerned about the condition of his health than missing *one* of his performances.

Miss Barbara Panther (Leicester)



