

The Sound of Fury Fan Club

Newsletter

Issue 10: October - December 2021



Hi there,
Welcome to the latest issue of the SOF newsletter. We hope you are all keeping well and enjoyed the summer. This edition covers exciting new and upcoming releases, recently discovered unpublished photographs, part 2 of our 'The Billy Fury Connection' and sad farewell to some pop legends we have recently lost.

Mill Hill Meeting

Regrettably under the circumstances, the Mill-Hill meeting in October 2021 was cancelled. We are very optimistic a meeting will take place in January 2022. Please continue to check social media or contact the Fanclub for updates.

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

Joe Meek Tea Chest Tapes update, October 2021

Here's a update on the roll-out of the Joe Meek Tea Chest tapes from Alan Wilson. Credit Joe Meek's Tea Chest Tapes: The Journey -

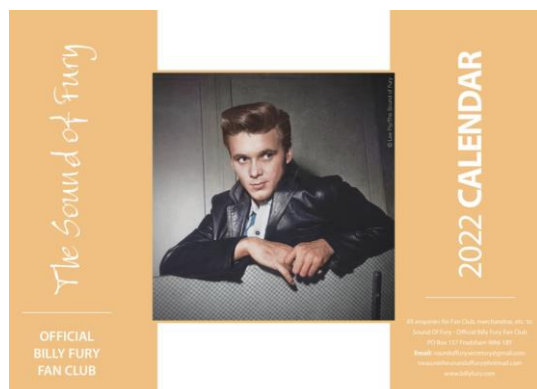
Phew it's been a busy couple of months. The last few batches of tapes have been the most challenging to date so far. Lots of unboxed reels, meaning these reels have been more susceptible to damp and mould - much more evident than previous batches.

So, it was on with the face masks and on with our methodical, rigorous cleaning routine. This is a slow and labour intensive job due to the delicate nature of analogue tape. Once all mould removed and reel flanges straightened, we then have to clean the actual debris and dust from the tape itself. Again a long process, but an essential one. Only once this is done and any failing edits repaired can we actually then begin to play and listen to the tape, establishing the format/speed and tape direction. This is something we have learned never to take for granted with Meek's reels as they will often change direction and format mid reel!

Among the recordings in this batch I was knocked out to hear Screaming Lord Sutch's tracks 'Good Golly Miss Molly' and 'Till the Following Night' sounding fresher and clearer than I've ever heard them, and this is pre-mastering! So when they are finally mastered they'll sound great. Similarly with Heinz and John Leyton tracks in this batch. I've said all along that given the care, attention to fine detail and the time that we are putting into these tapes, my hope is that these tracks will become the definitive examples of the Joe Meek sound. There are lots of muffled and bodged compilations out there containing leaked recordings, but none will compare to the sound we are squeezing from these original tapes.

There are lots more of Joe's own vocal demo's too which, as tuneless as they are, have a charm of their own. Then there are the recordings here of Billy Fury at Holloway Rd, backed by The Tornados. So, as tough a job as cleaning up this batch of tapes was, it's been well worth it in my opinion.

Exclusive 2022 calendars are now available to pre-order via the fan club. These are always super nice quality with 12 amazing pictures of Billy. The calendars always sell out fast, so don't miss out! Order now for just £10 Inc. P&P from the P.O. Box above. Cheques / Postal Orders should be made out to: Sound of Fury. Calendars will be posted mid-November.





True & Faithful-35 Elvis Sound-alikes.

Jasmine JASCD 1117

This is a nice little collection featuring a mix of classic tracks and real rarities from the out of copyright period 1956-62, and with good old Roger Dopson on board as compiler I would expect nothing less. The listener does not have to be an Elvis fan to appreciate most of the tracks on here, most of which stack up in their own right, especially those from major artists, but appreciating the Elvis style does help with the enjoyment. One Nick Rivers has supplied the booklet notes-and good and informative they are too, if more than likely to actually be Roger in 'disguise'.

Despite researching and collecting for years I still learn new things about 'our music' music every day, and sleeve notes are still a good source for that. One of the eight gold suited figures on the front cover is of course Billy, although a better 'head' picture of him could have been used. Never a sound-a-like as far as fans are concerned he was nevertheless heavily influenced by Elvis for many years, especially on-stage. It's interesting that instead of the inevitable *Turn My Back On You* it is the tremendous (quote) *You're Having The Last Dance With Me* that is featured on here-quintessential Fury and a personal favourite of mine. As an aside, I do admit that I wish Billy had recorded more over the top recordings such as *Please Don't Go*, (not on here), and with prominent guitar (like the wonderful *Don't Jump*-also not on here). Anyway, classic recordings abound here, including *Lonely Blue Boy* (Twitty), *Break Up* (Ray Smith) *Such A Night* (Vince Everett), and *Rebound* (Charlie Rich) among others. Rarities-good and not so good, include tracks by Johnny Meng, Jamie Coe (perhaps the best version of *The Fool* for me after Elvis and totally new to me), Barry Stanton, Denny Reed) and others. The problem is that good though some tracks are, like Bobby Stevens take on *His Latest Flame*, or Terry Dene's *Like A Baby*, the Elvis versions are usually (like Billy's actually) so darned good that after one play of the others you cannot but long for the definitive version.

The last six tracks in particular run together like part of a perfect in-car compilation and it's great to see our old mate Danny Rivers (who loved Elvis) featured with *Can't You Hear My Heart*, following on from the classic *The Shape I'm In* by Johnny Restivo, the Billy classic, Cliff & The Shads with a great live raucous take on *Apron Strings*, then what sounds like a slightly different take of Eddie Cochran's *Twenty Flight Rock*. Closing the set with the absolutely superb *I Got Burned* is the widely acknowledged Elvis sound-a-like Daddy of them all, Ral Donner. Actually, despite the highly evident Elvis connection, I regard Ral's voice as being, like Billy's, highly distinctive and superb in its own right. Available direct from Jasmine at www.jasmine-records.co.uk, Amazon probably, or for the non- internet fans/those who choose to support small businesses, from Bob Thomas/good old Steve at Bim Bam Records Ltd.

Tel: 023 80600329.

Chris Eley.



1. Johnny Burnette • Little Boy Sad (Wayne Walker) Universal/MCA Publishing Ltd. Liberty 55298, January 1961
2. Jimmy Meng • True And Faithful (Jimmy Meng) copyright control, Jay Em 1000, June 1981
3. Conway Twitty • Lonely Blue Boy (Don Weisman, Fred Wood, Warner Chappell North America Ltd. MGM 12857, December 1959)
4. The Phantom • Love Me (Marty Letty) Universal/MCA Music Ltd, Dot 16056, January 1960
5. Charlie Grace • Fabulous (Harry Land, Jon Sheldon) Raleigh Music Publishing LLC, Cameo 107, April 1957
6. Jamie Coe • The Fool (Liz Hazewood) Birmingham Music Co Ltd, Bigtop 3139, December 1962
7. Ben Hewitt • For Quite A While (Ben Hewitt) TSM UK Publishing; Mercury 1055, July 1959
8. Ray Smith • Break Up (Charlie Rich) Knox Music Ltd, not originally released (rec'd 1958)
9. Barry Stanton • Beggin' On My Knees (Rodney Stanton) Universal/MCA Music Publishing Pty Ltd, London UK-128 (Aus), October 1961
10. Billy Adams & The Rock-A-Teers • You Gotta Have A Ducktail (Billy Adams) At Rock Music, New-York 802, November 1958
11. Johnny Rivers • Baby Come Back (John Ramistola) EMI Music Publishing Ltd, Gone 5026, March 1958
12. Vince Everett • Such A Night (Lincoln Chase) Chappell Music Ltd, ABC-Paramount 10313, March 1962
13. Eli Whitney • Wear My Ring Around Your Neck (Bert Carroll, Russell Moody) Carlin Music Corp, Promenade 416 EP, 1958
14. Bobby Stevens • His Latest Flame (Doc Pomus, Mort Shuman) Carlin Music Corp, Embassy WB 480 (UK), November 1961
15. Billy "Crash" Craddock • Don't Destroy Me (Barry Mann, Joe Shapiro) EMI Music Publishing Ltd, Lincoln Chase) Chappell Music Ltd, ABC-Paramount 10313, March 1962
16. Don Robertson • Anything That's Part Of You (demo) (Don Robertson) Carlin Music Corp, not originally released (recorded 1961)
17. The Big Jim Sullivan Combo • You Don't Know What You've Got (Paul Hampton, Doran Burton) TSM UK Publishing, Decca F 11287 (UK), September 1961
18. Denny Reed • I'm Comin' Home (Charlie Rich) Carlin Music Corp, United Artists 377, September 1961
19. Hayden Thompson • Love My Baby (Sam Phillips, Herman "Junior" Parker) Carlin Music Corp; Phillips International 3517, September 1957
20. Vernon Taylor • Mystery Train (Sam Phillips, Herman "Junior" Parker) Carlin Music Corp, Sun 325, July 1959
21. Luke McDaniel • My Baby Don't Rock (Luke McDaniel) Ridgeway Music, not originally released (rec'd 1957)
22. Charlie Rich • Rebound (Charlie Rich, Bill Justis) Knox Music Ltd; Phillips International 3542, June 1959
23. Bruce Channel • Don't Leave Me (Bruce Channel) Bourne Inc, Teen Ager 601, April 1959
24. Terry Dene • Like A Baby (Jesse Stone) Campbell Connelly & Co Ltd, A-side, Oriole CB 1594 (UK), January 1961
25. Gary Middleton • Don't Be Shy (Gary Middleton) copyright control, Hartem 102, September 1959
26. Glen Glenn • Blue Jeans And A Boys' Shirt (Glen Troutman) Universal Music Publishing Ltd, Era 1086, November 1958
27. Lafay Hawkins • Let's Be Happy Tonight (Lafay Hawkins; Pat Charles) copyright control, Caesar 101, 1961
28. Bill Rice • I'll Run And Hide (Bill Rice) Ridgeway Music; Ferrowood 125, September 1960
29. Thomas Wayne • Girl Next Door (Bill Rice; Thomas Wayne Perkins) Carlin Music Corp; Ferrowood 122, May 1960
30. Johnny Restivo • The Shape I'm In (Odis Blackwell; Lee Cathy) Screen Gems-EMI Music Ltd, RCA Victor 3595, September 1959
31. Danny Rivers • Can't You Hear My Heart (Doris Jillette) Chappell Music Ltd, Decca F 11294 (UK), November 1960
32. Billy Fury • You're Having The Last Dance With Me (Doc Pomus; Mort Shuman) Carlin Music Corp; Highway To Thrasher LP, Ace Of Clubs 1083 (UK), 1961
33. Cliff Richard & The Drifters • Apron Strings (live) (George Weiss; Aaron Schroeder) Concord Music Publishing LLC; Cliff LP, Columbia SX 1147 (UK), 1959
34. Eddie Cochran • Twenty Flight Rock (movie version) (Ned Fairchild; Eddie Cochran) Campbell Connelly & Co Ltd, (Ral Donner) Warner Chappell North America Ltd, A-side, Reprise 20141

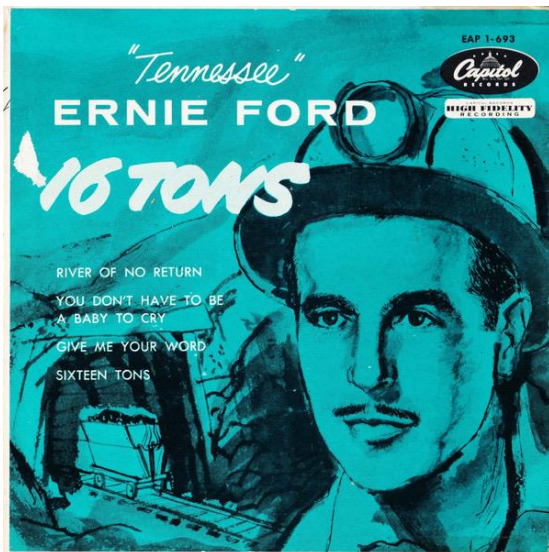
Compilation: Roger Dopson
Transfer & Digital Processing: Reynolds Mastering
Design & artwork: Paul Bevoir



The Billy Fury Connection- Covers and Influences

Part 2. Tennessee Ernie Ford (Ernest Jennings Ford). 13 Feb 1919-17th October 1991.

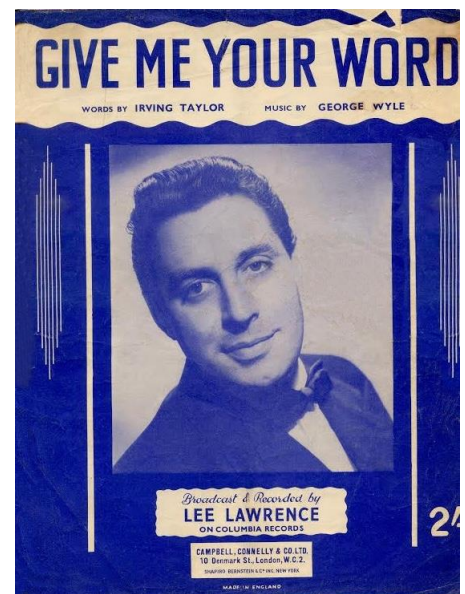
Although he apparently experienced only three singles chart hits here in the UK, this is one entertainer that we know from Billy's lips was an influence, or at the very least recorded a song that young Ronnie Wycherley loved and was to record and gain a chart entry with some eleven years later. *Give Me Your Word* made No. 1 in the UK in January 1955 and stayed there for an impressive 24 weeks; sadly the superb version by Billy Fury (suggested for recording by Billy's manager Larry Parnes), could only reach No. 27 in August of 1966, staying for seven weeks.



The atmospheric classic *Sixteen Tons* written and first recorded in 1946 by Merle Travis, became Ford's anthem despite a fine recording by rival 'Big Voice' vocalist Frankie Laine, who attained the No.10 position in the UK a year later. This gave Ford another UK No 1 in January 1956. The 1965 revamp lacks the edge and atmosphere of the 1955 recording; but is nice and dramatic and I like it! Around 1965 Tom Jones cut a good version, having also grown up listening to Ford and Frankie Laine. Ford's recording of *The Ballad of Davy Crockett* (most folk will probably think of actor Fess Parkers version), reached the No.3 slot. Many of us may not remember hearing Ford's first No. 1 but the other two hits just about all of our generation will recall. To be fair how many of us remember

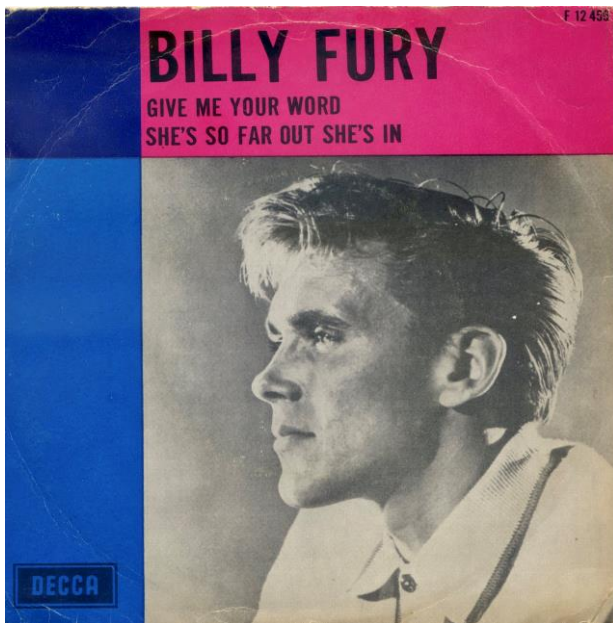
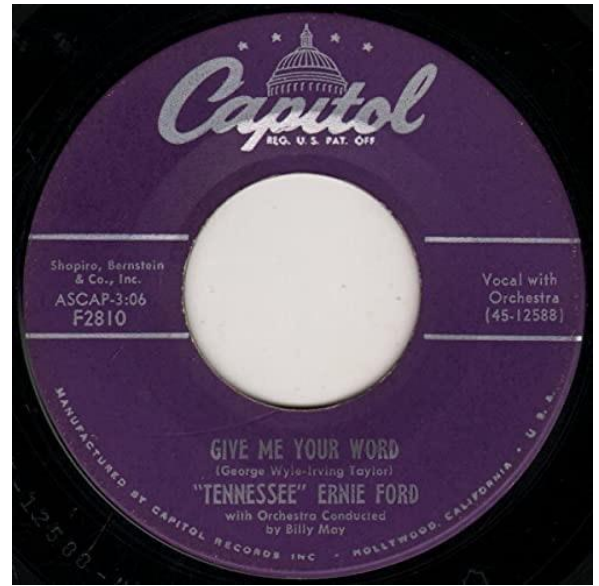
versions of *Give Me Your Word* by Jimmy Young, Lee Lawrence, Jane Morgan, Ray Fell or Brian Gregory either?

We only knew of young Ronnie Wycherley's fascination for the Ford recording of the song from a Saturday Club interview on-air with Brian Mathew, transmitted on 30th July 1966. "Billy Fury has just released a disc in Britain-*Give Me Your Word*. Did this come to you as a new sound or do you remember it the first time around?" BILLY. "I remember it the first time around. I was at school and I bought the record but I didn't have a record player but my grandmother had one, a real old fashioned thing and I used to learn the words off her player and she used to moan about the needles wearing down quickly you know." BRIAN. "The mild tone steel needles?" BILLY. "Yeah, they used to go like mad." BRIAN. "Especially on Tennessee Ernie? "BILLY. "Yeah". BRIAN."OK so it was your idea to remake this great song.?"



BILLY. "It was Larry Parnes idea originally and I did it originally about seven months ago but I didn't like it very much (neither did Parnes-see SOF Magazine No57 for more detail), and we redone it again." BRIAN. "Good, so let's redo it again now with a live performance shall we ?" BILLY. "Ok, sure". BRIAN. "So here it is -*Give Me Your Word.*" (This version is available on the CD Billy Fury Live at the BBC, on the Decca label).

So, a Fury/Ford connection is firmly established, as is the fact that young Ronnie, at age 14 or 15, was spending his pocket money on 78rpm records, but it is also very likely that Ford's earlier hillbilly/boogie-woogie style also impacted on young Ronnie. Given the plethora of 'boogie-woogie' practitioners, both black and white, (Amos Wilburn, Big Joe Turner, Moon Mullican etc. and from 1949 Fats Domino of course-who predated Jerry Lee Lewis and his inimitable boogie style), and whose recordings could have surfaced in Liverpool during Ronnie's childhood and formative years, we can't know who it was that prompted his attempts at playing the style during piano lessons in about 1951.



We do know it incurred the wrath of his lady tutor, (who physically censured him across the hand), but could it have been the rocking *Shotgun Boogie* that was written by Ford and recorded around 1950/51 that he tried to emulate? Sadly we will now never know. On another tack, after playing for the first time, Ford's splendid rendition of *Somebody Bigger Than You or I* from 1956, it made me wonder if he perhaps inspired Elvis to record his definitive version ten years or so after ? Ford released several religious albums and often featured such numbers in his TV shows, so gospel oriented Elvis would have been very aware of him, and vice-versa of course . They both recorded *He Touched Me*, *How Great Thou Art*, *Amazing Grace* and several others over the years, much of it amongst the finest work that Elvis ever did-because, like Ernie, his heart was truly in it.

Born in Bristol, Tennessee, this bass-baritone singer, songwriter and actor began his career as a radio announcer ,soon creating the down home country hick 'Tennessee Ernie' character; which also included some recordings linked to that persona, (typified by *Milk 'Em in the Morning Blues*) . During his recording career on Capitol records, which lasted from 1949 into the mid-70s he recorded country, folk, spiritual/gospel/religious music and ballads. Some tracks were of a country-swing style (such as his treatment of *Hey Good Looking* featuring Helen O' Connell), and it was the melding of a hillbilly-rhythm and blues boogie sound featuring guitarist Jimmy Bryant and ace steel player Speedy West, that lends credence to Ford as being a roots contributor to what would soon be defined as 'Fifties' rock'n'roll. Ford, who commendably played his part during WW11 as a navigator and bomb aimer, with missions over Japan, was a splendid entertainer who could handle just about any genre. Playing guitar, piano and harmonica he also wrote a number of songs and was a highly successful radio, TV and live performer, achieving world-wide recognition.

In 1953 he made a highly successful appearance at the London Palladium. He had his own US TV programme, *The Ford Show*, which ran for five years, hosted a day-time TV show from '62-'65, and even took his Tennessee Ernie creation onto the highly popular *I Love Lucy Show* on three occasions, really boosting his fame. In 1990 he was inducted, rather timely, into the Country Music Hall of Fame, before passing away in the autumn of 1991. Seemingly drink had been a problem for many years, affecting some performances- and his liver! In 2014 an album, *Amazing Grace-14 Treasured Hymns*, reached No.19 in the US country charts. Because of *Sixteen Tons* (still the correct



spelling of the latter word as far as I am concerned), and those classic boogie-woogie recordings, he will surely never be forgotten! A number of CDs of his material are available, mostly budget, and one of the best in my view is the thirty track compilation, *Tennessee Ernie-The EP Collection* ...Plus, See For Miles SEECD 733. This is from 2001 but copies do turn up. Unfortunately it does not contain *The Cry of the Wild Goose* and some other enjoyable performances, but does give an insight into much of his best work and diverse styles. **Chris Eley.**

Acknowledgements: John Firminger, Jack Watkins, Wikipedia.



Newly discovered unpublished Billy photo's!

These incredible until recently unpublished photographs of Billy have recently come to light courtesy of the Mallett family. Frank and Betty Mallet were professional photographers who captured some of the biggest star's in the 1950's & 1960's as they played the theatres in and round Exeter. Now, the Mallett family have discovered a treasure trove of pictures taken by their parent and are very kindly starting to share them across social media. These one's of Billy were taken backstage at the ABC Theatre, Exeter in December 1961 as part of the Star Spangled Tour.

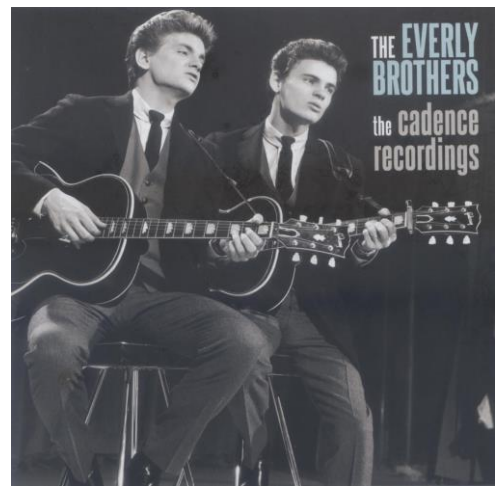
All photo's are copyright to the Mallett family. With special thanks.





Don Everly (Isaac Donald Everly). I Feb 1937-21 August 2021)

Many Billy Fury fans will be saddened I know, to hear of the death ,aged 84, of one half of the most influential duo's in rock 'n' roll history, some seven years after the passing of brother Phil aged only 74. Both brothers are survived by their mother Margaret, aged 101, who, together with their guitarist father Ike, helped the boys travel from Kentucky to the world; as one of the finest acts in the history of popular music.



Don is also survived by his wife Adela and four children from previous marriages. Included among those musicians and performers influenced was one Ronnie Wycherley, and this link will hopefully be enlarged upon in future newsletters. Both brothers were songwriters, both individually and together, and it was Don who wrote three of their most popular hits; *Cathy's Clown*, *(Till) I Kissed You* and the beautiful and highly poignant classic, *So Sad*, always a favourite of mine. It was Don who mostly sang the lead vocal, with Phil's harmonies meshing perfectly, to produce surely the sweetest sound in country and pop. They could also rock with the best of them and songs such as *Lucille* and *The Price of Love* are superb examples of that. The truly lovely *All I Have to Do Is Dream* coupled with *Claudette* was surely the perfect pop single, but there were so very many others, including *Let It Be Me* and *Crying In The Rain*. For whatever reasons the harmony, in every sense, ended with an argument on stage during 1973, and their split lasted until the 1983 Reunion Concert at the Royal Albert Hall. If things were different would Billy Fury and Lisa have gone to see them I wonder-if Billy was not away on his 1983 UK Tour that is. Could they have met backstage and might there have been a collaboration, as between Cliff Richard and Phil? How great it might have been if they had appeared as guests on Billy's version of *This Little Girl of Mine* on his Polydor album. Of course losing Billy in January '83 put paid to any chance for him to see the Everly's or undertake his national tour, but at least he had met them during the 60's in the USA. Life is so full of if's and but's. Both brothers released enjoyable solo albums over the years but the real magic was of course when they were conjoined to perform and record. I was privileged to see them perform sometime after the 1983 Royal Albert Hall show and loved their final hit single, the beautiful *On The Wings of A Nightingale*. RIP Don, and somewhat belatedly, Phil, and thanks for the great songs and glorious harmonies.

Chris Eley.



Charlie Watts (Charles Robert Watts)-2 June 1941-24 August 2021.

As far as we know there is no actual connection between Billy Fury and the Rolling Stones but Charlie was part of a band in which at least two members appreciated the musical worth of Billy. Keith Richards was a an admirer of the classic Sound of Fury album and is on record praising it, whilst Bill Wyman, one of life's gentlemen, once told me that although, to the best of his knowledge, the Stones never worked with Billy or really met with him, (despite both recording for Decca at the same time), he had great respect for Billy as a performer. I felt that although Charlie had not , as far as I know, ever mentioned Billy, he did think Georgie Fame was 'hip', and there is every chance that if he had ever seen Billy with the Gamblers, he might have thought that Billy in rhythm and blues mode was hip too-which of course he was. I remember the impact of seeing them on TV in '63 performing their cover version of *Come On*, which I loved (I had yet to discover the wonderful works of Chuck Berry), and it does not get much better than *Jumpin' Jack Flash*, *Honky Tonk Women* (I also love Rick Nelson's take on that), and the seminal and evocative *Brown Sugar*. A treasured possession is the German Digipack 20 track CD (see scan) which features great live in the BBC studios stereo recordings of *Route 66* (perhaps the best ever version by anyone) and *You Better Move On* (which almost equalled the Arthur Alexander original).



Mainly however, this brief tribute is largely because Charlie was the engine room of a band that twice in my life, 1976/77 in Berlin and more recently in Hyde Park, gave me such incredible, indeed unbelievable musical highs; they were just fabulous and not to move and dance throughout the shows was impossible (sadly, couldn't do it now!) Obviously there was not the special, more personal connection as when watching favourite, mostly solo performers from my teens perform far shorter sets and in smaller venues, but in terms of sheer spectacle, exhilaration, rocking sound and sheer euphoria, only Springsteen (also at Hyde Park) could come close (and that was without any alcohol or non-prescription drugs!). Getting high on live music has to be one of the most wonderful things in the world and this band knew how to take the audience where it needed to go. The Rolling Stones may or may not roll on, but whilst we still have them, dear old Sir Cliff, Marty Wilde, Joe Brown, Jim Proby and some other original and class acts, we have some continuity, certainty and hope at least, in this uncertain world. I do hope that somehow the band will continue for a while, but finding such a rock/blues/jazz combination drummer, will be very hard indeed. Assuredly, without the powerful, highly individual

drumming style and reassuring rock solid and down to earth presence of Charlie, apparently a really decent man helping to hold the band together, things will surely never be the same. Thanks Charlie.
Chris Eley.



Photograph: PR Company Handout

David Jones-loyal Billy Fury fan.

It is with sadness that I report the recent death of David from Walker, Newcastle on Tyne-someone who some of you may know. A long-time member of The Sound of Fury he would telephone us occasionally, usually when our magazine was a little late, just in case he had somehow missed a copy, and we exchanged Christmas cards for years. He was always pleasant and polite and from his accent originally hailing perhaps from somewhere 'Down South.' Regrettably, apart from that I knew nothing about him and only found out about his passing when I got a brief call this month from his local Housing Officer, who evidently was going through David's diary or telephone book. We told the officer David was a devoted Billy Fury fan and fan club member, but that beyond that we had little knowledge to impart. We do hope that she found a family member or close friend who could provide sufficient information for a nice eulogy. RIP David, it was nice to chat with you.

Chris Eley-on behalf of the Team.



Happy Christmas



*We wish all of you a very
Merry Christmas and
best wishes for 2022!*