

# The Sound of Fury Fan Club

## Newsletter

### Issue 11: January - March 2022



Hi there,  
Happy New Year and welcome to the latest issue of the SOF newsletter. We hope you all had a great Christmas holiday and a good start to 2022. This edition includes previously unpublished photographs of Billy on stage in 1966, courtesy of [www.lincolnshireworld.com](http://www.lincolnshireworld.com), a lovely tribute article from Billy fan and our good friend Matthew Jacobson and part 3 of our 'The Billy Fury Connection', this time focusing on the great Frankie Laine. We have also included two flyers for the next Billy 'Weekenders' in Blackpool and Billy's hometown of Liverpool. - these always sell out fast, so don't miss out!

#### Mill Hill Meeting

Regrettably under the circumstances, with the COVID-19 virus still with us, the Mill-Hill meeting in January will not go-ahead. We are very optimistic a meeting will take place in April 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](mailto:soundoffurysecretary@gmail.com) or write to The Sound of Fury Fan Club, P.O. Box 157, Frodsham, WA6 1BY

Unfortunately, due to rising print, postage and bank charges, we have to increase the annual cost of the newsletters. This will increase to £10 with effect from June this year. Still very good value! Please make cheques payable to 'Sound of Fury'.

If you no longer wish to receive hard copies in the post and would like to receive FREE newsletters via email, please contact us to let us know. You can write to the P O Box address or email:

[soundoffurysecretary@gmail.com](mailto:soundoffurysecretary@gmail.com)

The Sound of Fury  
**All 2022  
calendars  
have now  
SOLD OUT.**  
OFFICIAL  
BILLY FURY  
FAN CLUB  
2022 CALENDAR



**Previously unpublished photographs!**

**Credit and copyright - <https://www.lincolnshireworld.com/>**

**NOSTALGIA: Chart sensation Billy Fury plays Boston's Gliderdrome in 1966**  
**This was the scene at the Gliderdrome, in Boston, more than 55 years ago, when chart sensation Billy Fury played the venue.**



According to an advert carried in the Standard ahead of the show, he was due to be supported by Victor Brox and the Blue Train, Guy Darrell Syndicate, Equals, and Ray Bones.



# Billy Fury, the artist, the statue and I

## BY MATTHEW JACOBSON

The River Mersey is art. It is a theatre and it is opera. It is guitar, ukulele, rock, pop, indie and soul. It is a novel, poem and painting, a conveyor belt of culture and promise. It does not seek attention nor is it sinister and scornful, but loving and giving. It is the veins through the city. It is not red or blue, but neutral, honest and true. Standing on the waterfront with the River Mersey in front of you is a place to ask questions and to seek answers. A place to reject or reflect and to dream and to drift. It is the past, the present and the future. A place where history can upset mystery and where the strands of life will feed and find the inner feelings of mine.

On the edge of the River Mersey, within the Albert Dock, stands the sublime and beautiful Billy Fury statue. Billy Fury, popstar and icon. Billy had the perfect quiff and perfect cheekbones. Extrovert on-stage, and off it – a modest, shy, insecure rocker who found peace in the countryside alongside wildlife. He may have been born with a bruising and bashing destiny, but he was born with a unique talent and will always live within rock and roll history and within my heart – forever.



*Matt Jacobson – Photograph by Michelle Marshall*

The statue is a snapshot of Billy with his famous stance in full Fury flow and I visit it regularly to honour the man himself and his legacy. I regularly clean the statue and place flowers down, I may say ‘Good Morning’ or ‘Good Evening’ to the statue as I feel Billy is with us and I always will. The statue is like him, wonderful and charismatic, but I can still see the shyness in his eyes as he faces the rock and roll world with an awkwardness, but this made Billy endearing to me.

Born Ronald Wycherley, the man himself loved music and as a tugboat worker impressed

many, with his guitar skills. Ron Wycherley attended a concert at The Essoldo Theatre, Birkenhead run by Larry Parnes, Ron hoped to show his song writing skills to singer Marty Wilde. But, Parnes was so impressed with Ron’s backstage audition he pushed the young talent onto the stage itself and was an immediate success. Parnes signed him and renamed him ‘Billy Fury’.

Billy quickly became a star with record sales on a par with acts such The Beatles, Elvis and Cliff Richard. He had 29 hit records, 11 top ten hits and spent 300 weeks in the record charts. The Beatles even auditioned to be his backing group, but it was never to be ....but John Lennon famously asked for his autograph. Billy never had a number 1 – but they were all number 1 to me. He appeared on television programmes on ‘Oh Boy!’ and ‘Boy Meets Girl’ and featured in films including ‘Play it Cool’ as the 60’s brought a succession of hits including the classics, ‘Colette’ and ‘Halfway to Paradise’.

For me, *The Sound Of Fury* album is my favourite, self-penned by Billy because ‘he found learning and playing other songs too difficult’. But, I believe, others wish they could write and sing like Billy who had a gentle but crisp voice that no other can match.

Billy’s life was marred by health worries. A heart condition was a constant threat. As a child he suffered rheumatic fever and his family were told they never expected him to live beyond his teens. Billy underwent two heart operations in the 1970’s, he also moved to a farm in Wales and lived with his beloved animals and wildlife. Billy’s health was poor but in the early 1980’s, Billy recorded a new album *The One and Only Billy Fury* and had begun the promotional work for it. However, sadly, Billy’s health was always a threat and in January 1983 at his home in London, the legendary artist, Billy Fury suffered a heart attack and died. He was just 42 years old.

I was 11 when he died, but my love for his music started early, I devoured my parents’ record collection and in my teens I also remember during a break at school asking a good friend of mine if his parents had any Fury records, thankfully, his beloved Mum did and the cassette was played constantly and brought me much happiness. As the years passed, I joined Fury fan clubs and took my Mum along to events and tribute shows. I met Billy’s Mum – Jean, she was so lovely. She signed my Billy Fury album and I told her that I wanted to move the statue to sit in between the Liver birds, she smiled and said “Thank you, that’s so kind.”.



*Billy Fury album, signed by Billy’s Mum, Jean*

I also met Billy’s brother, Albie Wycherley who also had a pop career. He fronted The Centremen and signed for Joe Meek who changed Albie’s name to “Jason Eddie”. The echoing “*Whatcha Gonna Do*” and “*Singing the Blues*” ‘charted. Albie toured with the Walker Brothers and The Troggs. Albie had a strong voice and strong features. Albie once told me to “keep the Fury Rock and Roll name alive“ and I always will.

Many years ago, I travelled to Mill Hill, London to visit Billy’s grave. I laid flowers and closed my eyes and paid my respects. And respect I do, and respect I will forever more.

My Mum and I saw the beauty in Billy. He was shy and softly spoken and kept away from the limelight, a quiet man, but a rocker, vulnerable, but beautiful. Suddenly and sadly, my Mum passed away. We played Billy Fury at Mum’s funeral. And her plaque at Springwood Crematorium has a lyric of Billy’s just above my Mum’s name. For me, there is something spiritual about the statue at the Albert Dock, it is a way to reach my Mum and her soul and pay respect to our hero, Billy Fury and his rock and roll universe.

And recently when viewing flats, I decided my new flat had to face Billy, but the first viewing of one flat wasn’t facing the right way, it was scenic but it wasn’t Billy, so I knew it immediately it wasn’t for me – the next flat did and the move was sorted instantly. As I lay flowers or clean the statue, alone or with local photographer, Michelle Marshall, I have regularly spoken to passers-by who stop and admire the statue, some are fans and many are intrigued by the statue and the man himself. I enjoy those moments with fans from around the world who share their love for Billy and they always open their hearts to talk about his influence on their own lives.

Credit and copyright to Matthew Jacobson.

For more visit: <https://www.explore-liverpool.com/billy-fury-the-artist-the-statue-and-i/>

Fans who would like to know the story of the Billy Fury Bronze Statue should view the set of *Sound of Fury Fan Club* magazines, visit [billyfury.com](http://billyfury.com) or contact the Sound of Fury.

# THE BILLY FURY CONNECTION-COVERS AND INFLUENCES

## Part 3. Frankie Laine. March 13<sup>th</sup> 1913-February 6<sup>th</sup> 2007.

Even if Billy had not recorded *Jealousy* it is still likely, given the prominence of Frankie Laine during Billy's formative years, that the former would have been some kind of influence on the latter. During Billy's thirteenth year alone (when music was already high on his life agenda), Laine spent 27 weeks at the top of the UK Charts; something still unequalled, unless it has occurred since 2004 (my last purchased edition of the Guinness Book of Hit Singles and Albums). During 1953 the single of *I Believe* remained at No.1 for another record of eighteen weeks. Eleven years later the Bachelors would take a more commercial version to No.2, whilst Elvis recorded a version closer to Laine's. Perhaps more applicably the 1951 78 rpm single, *Flamenco/Jealousy* was issued it seems in the UK in January 1953 as *Jealousy/The Gandy Dancers Ball*.



Although not charting young Ronnie may have heard it. Nineteen Top 10 entries for this incredible performer included five No. 1 hits whilst two Top 10 albums spent 29 weeks on the chart. In 2011 a compilation album made No. 16 in the UK. Oddly enough, Frankie spent 282 weeks on the singles chart whilst Billy Fury spent 281. This of course does not include any hits earlier than the start of the charts in 1952. We know that Billy's old mate Marty Wilde thought highly of Frankie Laine, and it's testament to Marty's ability that his version of *Jezebel* has become, for most of us, the definitive version, as indeed, is Billy's version of *Jealousy*. Unlike with Tennessee Ernie Ford I cannot find direct mention from Billy that he was influenced by Laine's version of *Jealousy*.

I doubt he picked it up as potential material, it being far more likely that Dick Rowe offered it up, as was the case with so many of Billy's recordings. That he would have heard it played during the 50s I have no doubt, but there may well have been a demo from another source. Whilst Marty's punchier version of *Jezebel* is not so far from the Laine version, Billy's *Jealousy*, also more punchy, is far more straightforward, and the lyrics are substantially different, not once mentioning the word Tango! The new words were written by Winifred May, helping, with the backing, to make the number less dated. Like all boys during the fifties/early sixties young Ronnie was mad about the western genre, (many of us still are!) and in addition to the radio and mostly 78rpm records played on his grandmothers record



player, could have heard Laine at the cinema (*Man Without A Star*-saw the 1955 film just recently-great!), *3.10 To Yuma*, and on TV (*Rawhide*-the series which made Clint Eastwood a star). One episode actually featured Laine!. The 1959 No. 6 chart re-entry for the *Rawhide* theme song had apparently also been a hit prior to the establishing of the official charts. Most of Laine's hits were on the Phillips label in the UK with some were on Columbia, with releases also on Mercury.

The truly classic, if controversial, *High Noon* was one of the films Ronnie and his mates would have gone to see (I recall singing part of the lyric at Primary School), but whilst Laine had the biggest hit with his version, the soundtrack was recorded by Tex Ritter. Likewise, the soundtrack to the wonderful series *Champion The Wonder Horse*, whilst sounding very like Laine, was, according to Wikipedia, sung by one Mike Stewart, although Laine did record it. Other western type numbers such as *Cool Water* would have been as familiar for young Ronnie as they were for the rest of us.



Born in Chicago Illinois, Francesco Paolo Lo Vecchio was to be lauded as ‘America’s Number One Song Stylist’ and also ‘Mr Rhythm’. the title of an early album. Possessing a dynamic stage presence and power-house voice, and singing most genres with equal skill; big band, jazz, gospel, blues, rock, folk, country, western, and ballads, he was renowned for bending the notes ,making him even more unique and distinctive. After years of singing with bands and recording in the jazz style of his friend Nat King Cole, Laine contracted to Mercury Records, cutting the definitive version of *That’s My Desire*, which was a hit in the USA on R’n’B and ‘pop’ charts, winning him his first gold record.

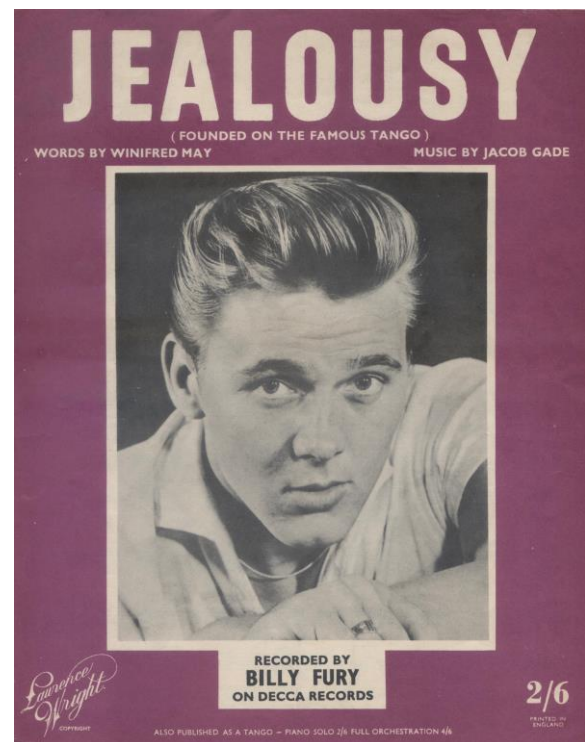
Most Billy Fury fans will probably cite the later husky voiced, low key Eddie Cochran version as their favourite. Cochran was also to be an influential figure for the young Billy Fury. Like Tennessee Ernie Ford Laine helped to lead the diversity charge by popularising ‘ethnic’ music styles, paving the way for white artists to sing in the ‘black’ style; most notably Johnnie Ray and of course, the greatest of them all, black or white-Elvis. It seems that Ray Charles, Bobby Darin, Lou Rawls, Tom Jones, even James Brown, and several others, were influenced by Frankie Laine. To this list must be added-our very own, Billy Fury, who may not have had the sheer vocal power of singers such as Laine- but who possessed the vocal uniqueness and emotion, stage presence and ability to handle diverse musical styles; and to the same degree as many international greats. Billy’s advantage over any ‘Big Voiced’ singer was that his lighter tone could, perhaps by being so plaintive, often be so much more emotive, as typified by *Maybe Tomorrow*. This was also still true in the blues sense, particularly when he was more mature and more powerful, as when singing *Wondrous Place* ’63 and Ray Charles numbers-another major influence on his musical style. Frankie was a popular TV star , songwriter and supporter of charities such as The Salvation Army, although his film appearances were more appreciated here in the UK than in the USA. One of his proudest moments, quite understandably, was his appearance on the 1954 Royal Command Performance in front of HM The Queen. Of particular interest to lovers in general of 50s/ 60s music, may be ‘The Columbia Sessions 1956-64.’ I cannot find a CD set as such available anywhere but there is a website from 2018 listing the tracks and featuring a front cover. I have been wary of downloading the tracks. My interest in this collection was piqued by two recordings.

One was Laine’s 1963 apparent B-side version of the Gene Pitney smash, *I’m Gonna Be Strong*, (the A-side is listed as *Don’t Make My Baby Blue*, but an actual picture cover single shows *Take Her* as the B-side). The other is his 1964 recording of *For Your Love (I’d Wait A Lifetime)*. Both of these songs can be heard on You-Tube but the former is not a clear version. It does pale beside Pitney’s excellence but is worth having. It seems Frankie may have recorded a song called *For Your Love* in 1953, (I cannot find evidence of it and it may have been another song) but the 1964 version is superb.



So what is the actual Billy Fury-Frankie Laine Connection in terms of songs? Well, as discussed above, the first and main one is of course, *Jealousy*, one of the most famous of Tango's. Spencer Leigh in his excellent biography of Billy, *Wondrous Face*, tells us that this song originally by violinist Joseph Gade and entitled *Tango Tzigane*, was a continental hit, being given a lyric in 1926, *Jalousie*. According to information on the internet Xavier Cugat recorded it in 1935, and Harry James in 1946. Spencer states that in 1938 it was recorded by Arthur Fiedler conducting the Boston Pops orchestra, becoming a massive hit. During the same period, one Patience Strong wrote the English lyric-*Jealousy*. On Decca the song is credited May/Gade.

The name Bloom crops up, presumably as lyricist on the Laine versions. Frankie Laine released his fine version in 1951 before the UK charts as we know them commenced in 1952. In July 1961 Billy recorded the number, apparently being persuaded by ace producer Ivor Raymonde that he could manage the high notes. This was quite a challenge, given Frankie's vocal ability. On playing the Laine version it is clear that it differs and that it was not an exact template for the Fury version. One can only presume that Ivor Raymonde tailored it to suit Billy-with the up-tempo backing driving him along to new vocal heights. And young Billy, no doubt surprising himself as well as the public, managed it well. It was to give Billy his highest ever chart placing, No. 2 (as at 7<sup>th</sup> September 1961), being held at bay by the highly vocally talented Helen Shapiro. Even so, Billy was robbed, as they say. Two other versions exist; the far from essential 1978/79 K-tel album one and the cut from the TV show, *Unforgettable*, of which Billy was understandably very proud.



The second connection I have tracked down is with *I May Be Wrong*. Although Billy may have heard other singers perform it, on record or live, this 'standard' by Frankie Laine, originally on a 1946 single, can be found on his 1956 EP, *Frankie Laine Sings* (on the Mercury label in the UK). Billy performed a credible live version with the Blue Flames for his first Radio Luxembourg series, *Make It A Date*, seemingly commencing in September 1961, and could well have first heard it by Frankie. I recently managed to obtain a copy of the Laine EP and it could well have been the original source for Billy or Georgie Fame, the keyboard player with Billy at the time. Provisional titles for the show were apparently *Make A Date With Billy Fury* and *Billy Fury's Pad*. Either way Billy both performed and hosted other performers on his show.

It seems only a handful of tracks survived and they were transferred from an engineer's acetate onto CD for the strangely titled, if welcome, 2001 release on the Ozit Label-Billy Fury Sings A Buddy Holly Song. Hal Carter always said that it was not Billy's vocal on *Peggy Sue*, and that is the general opinion.

The third song connection is *For Your Love/For Your Love (I'd Wait A Lifetime)*, written by Larry Kusic it seems. This beautiful track, recorded in 1964 for release in Europe, (according to information gleaned from Mark Gallagher and others on You-Tube) is for me one of the nicest recordings ever made by Frankie (or anyone else actually). It seems to have been the B-side to an Italian song, *Tangolita*. As I write I have a copy of the picture cover single in transit. Regrettably I cannot find a copy on CD but the You-Tube clip shows how good it is. During 1964 Billy attempted this and a partial, spoiled attempt, unfit for release, appears on the same master tape as the still unreleased (we have not yet given up hope on releasing this) of the classic song *More* by Billy.



The only full UK version in good quality that we have is the excellent one by Peter Wynne, direct from a master tape and released on a Peaksoft label CD. For Peter it was an effortless, seemingly one-take performance, and no doubt for Frankie Laine also, but Billy struggled, and engineering noise problems rendered the coup-de-grace. The tragedy is that it vocally sounds as though it was recorded around the time of the pleasant *Magic Wonderland* and *That's The Way It Goes*, (issued in 1998 on the 40<sup>th</sup> Anniversary Anthology CD) and had it been completed or even a little more finished, might have been a more gentle, subtle version than either of the others we know of. Perhaps a finished version is out there but I doubt it very much.

Another possible connection, however tenuous, is that Frankie recorded *Willow Weep For Me* for his 1954 Mr Rhythm LP. Billy could well have heard it or owned it. However, as Billy was a stated fan of Dakota Staton, my money is on her influence, especially as Billy's great recording on the LP 'Billy' is very much the same as hers. There may well be other elements /songs showing the Billy Fury-Frankie Lane Connection but there is enough known or believed information at present to justify a reasonable connection.



I would like to thank all the sources mentioned throughout this article and also my friend Graham Hunter, who told me years ago about Frankie Laine recording a version of *For Your Love*. Research using the internet can be unreliable, frustrating and conflicting but I do apologise for errors in research or interpretation which may be my own.

Chris Eley

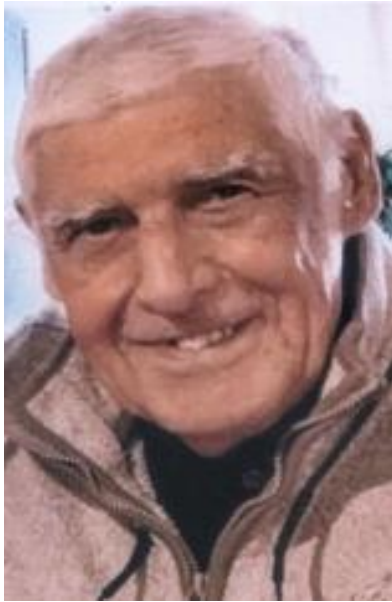
## Ronnie Spector. 10 August 1943-12th January 2022

It was with great sadness that I learned of the death from cancer of this wonderful and unique performer, whose singing career lasted from 1957 into the 2000's. As Veronica Bennett she formed a singing group with her sister Estelle and cousin Nedra Talley, eventually becoming the Ronettes. Effective chart-wise from 1963 the group broke up in 1967. Surprisingly only four singles and no albums of the group charted in the UK. The Classic Top 10 singles *Be My Baby* and *Baby, I Love You*, both really impacted on this lonely and lovelorn 14-15 year old at that time. Upon seeing pictures in pop mags and an appearance on TV I was entranced for life. In 2015 an appearance in London confirmed that Ronnie still had what it took to enthrall an audience. Regrettably there was no opportunity for a photo or autograph; a signal disappointment for someone who had adored her since 1963. Her African-American /Cherokee mother ensured an exotic look, quite rare in the UK at the time, adding to the impact. Surely there never was a foxier female performer, (or group), and their voices and presence, all sheath dresses and unique high-hair, when combined with Phil Spector's Wall of Sound created something truly fabulous. Colour footage used on stage in 2015 showed how exciting they could be on stage. Both Top 10 hits are ageless and have since been recorded by all kinds of acts. The legendary Christmas album shared with other Spector acts will always be the finest of its kind, thrilling new generations every year. In 1965 the Ronettes were voted No.3 Singing Group in UK. After the disbandment Ronnie married to Phil Spector, pursued her own career, with varying degrees of success, whilst the stormy and destructive relationship and its aftermath continued. Eventually remarrying she seemed to find happiness. A comprehensive career retrospective set is long overdue, as is a compilation of appearance footage. RIP Ronnie. X

## Chris Eley.



The Ronettes changed the landscape of music. (Credit: faroutmagazine)



## Remembering Peter Davies

Peter Davies-The Scribe from the North The team members and their partners and many fans in, or formerly part of The Sound of Fury Fan Club 'family' were extremely saddened and shocked to hear that current Honorary Team Member, Peter, had been taken from us by a heart attack on the 13th October this year. He would have been 82 on the 21st of October-his wedding anniversary. The funeral was held on 28th October at the West Lancashire Crematorium chapel at Burscough and poignantly the Billy Fury song chosen by Peter was the haunting fan favourite, I'm Lost Without You. Both Peter and his lovely wife Jen had been the only persons to date to be justifiably accorded the honorary fan club positions, following so many years of dedicated service to the fan club.

Peter had always loved music and saw dozens of stage acts from the 50s onwards, but upon seeing Billy Fury perform in 1959 he became a devoted fan, spending a lot of time collecting memorabilia and travelling around to Billy's shows, ending with attendance at one of the final performances in Preston during 1982. Peter was also heavily into football supporting not only Blackpool FC but mainly Blackpool Rovers, and was a keen footballer himself.

In fact, having passed his eleven-plus he elected to cycle two miles daily to Baines Grammar School because they played football-and not rugby as the nearest grammar did!

He also had a love of animals, hence the recent fan club donation in his name to The Railway Dogs Benevolent Fund (address below-donations welcomed).

This organisation provides care for retired British Transport Police dogs. Peter followed the life and teachings of the Dalai Lama and also had a passion for cars. He met his wife Jen at a dance in Chorley and they were married in 1994 in Sri Lanka. During 2003, not long after the Bronze Statue Project had been completed Peter joined the Sound of Fury Team as a media contact and contributor from Lancashire. Soon he had been coined 'The Scribe from the North', a title we believe he was extremely proud of-and rightly so.

By August 2005, during a terribly fraught time for the fan club, Peter, as steady as a rock, had taken over the duties of treasurer and Jen as correspondence secretary was also part of the team.

A bluff no-nonsense and professional man (being a former banker and estate agent he then duly formed his own agency -Peter Davies and Co (the Co was Jen!)), but possessing warmth and a sense of humour, Peter was very 'old school' being meticulous in all that he did.

It was good for everyone to have such a person in that crucially key position. A very dignified and proud man, (not qualities found in abundance in this world in more recent years) he engendered much respect from those who knew him. As well as punctiliously performing the quite onerous financial duties, Peter also continued to undertake research and pen articles, living up to the epithet coined by fans! One of his major coups was with the befriending of musician and photographer, the late Peter Shelton. This not only resulted in a close friendship which endured until the quite recent death of the one-time member of Marty Wilde's backing band, but the generous agreement to allow the sharing of the photographic copyright from those mid-70's on stage pictures with The Sound of Fury, was a real shot in the arm for us; and we were always extremely grateful to the two Peter's for that. At one stage during his fan club tenure Peter had to have a hip operation, debilitating for anyone and especially for someone of his age at the time. Undaunted he continued with necessary fan club duties and was soon, with Jen by his side, back at Mill Hill fan club events in London again.

Their work together for the fan club was altruistic-without trace of ego or self-aggrandisement-they were typical down to earth Northern characters. Sometime after the hip operation Peter suffered a near death collapse-getting to hospital just in time, and yet not long after was back in the fan club saddle. The journey from outside Preston down to London and back, three times a year, cannot have been easy at the best of times, even if it was sometimes eased by a stop over after the meeting. This was extreme dedication. Although variously described by Wendy (who took over from him), Jackie and others as a lovely man (which he was), he was also obviously quite a tough cookie! Certainly by October 2014, Peter and Jen had decided to retire and this was confirmed in the November/December fan club magazine for that year, which contains details of their farewell. Such dedication for over ten years, promoting the legacy of Billy Fury via The Sound of Fury means all fans owe Peter, and Jen, a large debt of gratitude; although they would never see it that way. Our thoughts are with Jen, Steven, Joanne, young Maddie and other family members and friends of Peter and Jen.



**The Sound of Fury Team and Partners. November 2021. Donations: The Railways Dogs Benevolent Fund, c/o The Funeral Director. Mr Neil Buckley, 6 Liverpool Road, Penwortham, Preston. PR1 0AD**

## **Mo Dossa-Billy Fury Fan**

Linda and I were saddened to hear that our friend of over 20 years from Bristol had passed away suddenly on his birthday, December 29<sup>th</sup>. Mo loved the music of the 50s and 60s and especially that of Billy and Elvis. We will miss our exchange of cards, music and regular phone chats. RIP 'Mr Mo'

## **John Cummings**

Linda and I only met John at a few Billy Fury events but he was always pleasant and courteous ; a warm man. All of us in the SOF were sorry to hear of his recent and unexpected passing.

We were also saddened to learn of the nasty unrelated injury sustained by his wife Mags who has done so much over many years to promote the music and image of her beloved Billy. Our thoughts are with Mags and family at this sad time and we hope she has a successful recovery. **Chris and the Team.**



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