

The 1940s Society

For Everyone Interested in Wartime Britain

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Utility & Austerity

What's the difference?

Mike Brown explains

Dance in Wartime

Are we getting
it wrong?

Bryan Webb
takes a look

Wartime Recollections

Peter Gibby
recalls his wartime
experiences

Events,
reviews
and much more!



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Image from "The 1940s Look" by Mike Brown

2011- A Year of Austerity?



Welcome to a new year and our first issue of 2011. Now we have got past the festivities and frivolities of Christmas and the New Year it looks as if we will be facing a more worrying and uncertain year ahead. Many of the much talked about cutbacks will be coming into place and we've already experienced the VAT increase to 20%. As I stood at the petrol pump today filling my tank and watching the pounds on the pump rush by I wondered if there was anything we could learn from the wartime years of Austerity. After all, if any era represents a time of cuts and saving then Britain in the 1940s must be it.

Very different times I know, but the population coped with a Purchase Tax on luxuries of 100 per cent, putting many items out of the reach of some householders. Those better off financially may not have fared much better as shortages laid many a shops shelves empty. Shortages affected many things we take for granted and if you were lucky enough to have the money and the item you wanted available you may have found that the ever increasing rationing restricted what you could buy.

How then did the population cope. Almost everything was saved, recycled, mended and looked after. People appreciated what they had and didn't waste it. We think of recycling as a modern phenomena but our parents or grandparents were the true masters. Every scrap of food was saved or kept for livestock, packaging of goods were restricted by law and many a visit to the grocer required you to take your own packaging with you. Clothing wasn't discarded when a little tired, it was mended or converted to something new and if you grew out of an item it was not only good sense to pass it on to someone else but a patriotic duty.

There is much that todays society could learn from the 1940s.

Ian

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Designed and produced by Ian Bayley. .

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The 1940s Society

For Everyone Interested in Wartime Britain

Regular meetings at Otford Memorial Hall near Sevenoaks

Friday 28th January 2011 - 8pm

Digging for Victory An Evening of Wartime films

At the outbreak of the Second World War the British government had a big problem on its hands with food production. Over 55 million tons of food had been imported into the country in 1938 and, as with the First World War, the German U-boats were expected to attack our merchant shipping and try to starve the country into surrender.

The Government had to act quickly to make the country self sufficient in food production and the "Dig For Victory" campaign was a major part in persuading the population to roll up their sleeves and grow food for themselves and for the good of the nation.

Tonight we will be looking at some of the fascinating films that were produced to explain why growing your own food was so important, what you should be growing, and, for those that had never before picked up a spade, how you go about growing it!

Come along and find out more.

Friendly meetings learning more about life in the 1940's. Meetings start at 8pm at Otford Memorial Hall, Nr. Sevenoaks. Admission £3. Further details from Ian on 01732 452505 or visit the Web Site at: www.1940.co.uk



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Utility & Austerity What's the difference?

Mike Brown explains the differences between Utility & Austerity and some of the common misconceptions behind the two terms.

The Utility symbol - CC41 – must be familiar to anyone with even a passing interest in forties clothing, yet the Utility scheme itself is often misunderstood. Clothes are described as Utility or Austerity in an interchangeable way, as if they were two terms meaning the same thing, yet while they are linked, they were definitely different.

The background to both terms started with the shortages which the war inevitably brought to the British Isles. These shortages were caused firstly by the need to divert huge amounts of materials to the armed forces and civil defence. A great deal of this material, and especially the raw material needed to produce it, had to be imported, and the German U-boat offensive, which began virtually as soon as war was declared, seriously threatened this lifeline.

Added to this, hundreds of thousands of men and women needed to be called-up into the forces, leaving factories undermanned. In turn many of these factories went over from making goods for the civilian market to production of war materials, which was given priority access to the precious raw materials. Consequently, the supply of goods such as civilian



*One of the original Utility designs incorporating austerity and style.
Photo: Air Raids & Ration Books by Mike Brown & Carrol Harris.*

clothing plummeted, and, in an excellent illustration of the law of supply and demand, prices rose steeply.

One reason for this steep rise was that many manufacturers began to concentrate on high-cost, and therefore high-profit items. To counter this, on March 21, 1941,

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“When you go out for a walk this afternoon, you will be wearing a whole year’s ration of clothes ...”

the government introduced the first ‘Making of Civilian Clothing [Restriction] Orders’. This and its successors set out strict limits on both the material, and the work, which could go into garments. Measures such as a maximum amount of buttons, pockets or pleats on an item, the banning of breast pockets on men’s shirts and pyjamas, double-breasted coats or overcoats, and turn-ups on men’s trousers were introduced. It was these measures which would soon become known as Austerity, and all clothes, whether made to measure or hand-made by tailors or dressmakers, had to comply with them.

On Whit Sunday, June 1, 1941, the government went a stage further and introduced clothes rationing. To avoid panic buying and hoarding, the measure was brought in without any warning, unlike food rationing which had been announced two months before its introduction; this had allowed those who could afford it to build up a stockpile. The announcement was made on Sunday, when clothes shops were closed, so that shopkeepers could acquaint themselves with the scheme so that it could be implemented immediately.

The Sunday Pictorial that day described how rationing would work;

‘A woman who strolls into a shop tomorrow to buy a dozen pairs of stockings, a dozen handkerchiefs, three dresses and a mackintosh will not be able to buy another stitch of clothing until June next year.



A rare example of the first clothes ration card.

When you go out for a walk this afternoon, you will be wearing a whole year’s ration of clothes, whether you are a man or a woman.

At present you will use the margarine coupons in your [food] ration book. Then, in about two months’ time, you will get your special clothes ration card with another forty coupons to make up the quota to last you until the end of next May.’

In order to make the food rationing scheme flexible enough to allow goods to be brought into the



Advert for Clarks Utility shoes from October 1942. Air Raids & Ration Books by Mike Brown & Carrol Harris.

scheme without the need to issue new ration books, they included non-specific ‘spare’ coupons and coupons for items which might be rationed. The January 1941 book (then in use) contained 26 such margarine coupons.

If you were to be allowed only one new change of clothes a year, they would have to be worn quite frequently, it was therefore important that they would last for at least that long, preferably longer. This meant that they needed to be made of stout material, conform to the Austerity restrictions, and retail for a reasonable price. A further

consideration was to cut down on the amount of waste material produced in making up the garments. This could be achieved by using small repeat patterns so that matching-up could be done with the minimum amount of wastage.

To answer these problems the Board of Trade introduced a scheme to produce ‘standard cloth’, which had to be made of specified weights, fibres, and use small repeat patterns. On September 2 1941, the Limitation of Supply (Cloth and Apparel) Order introduced to the nation a logo for this cloth, ‘CC41’ [Civilian Clothing 1941], which was to become one of the most recognized symbols of all time. One month later another Order, the Utility Cloth (Maximum Prices) Order, introduced the term ‘Utility’.

That month, October 1941, the first adverts began to appear for women’s Utility clothing, followed in January 1942 by men’s Utility suits. Rationing was somewhat of a headache itself, but when combined with austerity provisions, and now Utility clothing, the whole subject of clothing left many confused at the time, so it is no surprise that many people today are left scratching their heads.

On January 23 1942, T. Ward-Grice, writing in Woman’s Own Magazine, tried to sort out the Utility problem for its readers;

‘Study this if you want to be an informed Shopper. . . the new scheme means you are bound to get the best value for clothes money.



Before we have had a chance of thinking of new spring clothes or spending those "X" coupons, the majority of the outerwear, underwear and hosiery in the shops will bear a strange device, a little stamp or label composed of a pair of modernist "C's" with the figures "41" This new trade mark will appear upon more garments and fabrics - both in variety and quantity - than any other sign in textile history. It is the British Government's hall-mark to indicate that the fabrics and the made-up goods it adorns have been produced to provide the clothing the public needs at the price it can afford.

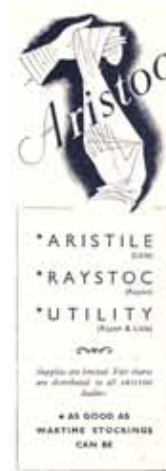
How comes it that the Government, which has a few big jobs to do in other spheres, has to take a hand in seeing we are all adequately clothed? Simply because war-time conditions spell increased shortages of labour and raw materials for civilian purposes; and without some control, prices of clothes would rise abnormally. Nor would the rise be due to profiteering. With less material and fewer workers, it is only natural that firms would attempt to make ends meet by making better and more expensive fabrics and fashions, and so increase their money turnover. Sooner or later this would have lead to serious shortages of cheaper goods or goods which showed little profit - such as children's wear.

The Government in power during the last war (when the problems were not so pressing as those of to-day), sought a solution by the introduction of "Standard Clothing." Cheap clothes were certainly made available, but

they looked so obviously mass-produced that the scheme was not an unqualified success. To-day the authorities are tackling the job through a "Utility" scheme - a scheme which makes it increasingly difficult for a weaver of cloth or a manufacturer of garments to pay his way with home business unless he participates.

For instance, firms can get twice as much cloth for "utility" goods as they can for general lines, and they stand a much better chance of retaining most of their staff and premises. In return for these favours, and for the privilege of using the "C.C.41" label, participants have to use certain qualities of cloth, and to watch production costs in order to sell to the wholesaler at or below a stated figure. Manufacturers', Wholesalers' and Retailers' profits are controlled, with the happy result that if everything goes according to plan there should be ample supplies of clothes at reasonable prices.

So let us go into a West End store or a local shop to buy, say, a costume with the Government label. For these garments we have a choice of no less than nine prices ranging from 65s. to 97s. 5d. We will decide upon a smart model in a new season's colour priced at 85s. Not an extravagant price, but the price gives a clue to an interesting series of costs. The authorities allow the retailer a gross profit (including Purchase Tax) of 33 1/3 per cent., so we can calculate that the wholesaler's price was 63s. 6d. For the production of a costume at this price, the maker-up or wholesaler



must use a solid botany worsted flannel 54/56 ins. wide costing up to 7s. 10d. a yard. He must also use a 39-in. lining costing 2s. 6d. a yard. So you see where the money goes.

Next let us visit the skirt department. Here again are nine price groups - from 17s. 3d. to 27s. each. We select one marked 24s. From the Government's many schedules we can deduce (a) the wholesale price was 16s.; (b) the cloth is a woollen or woollen and worsted having a weight between 14 oz. and 18 oz., 54/56 ins. wide, and costing between 5s. 6d. and 6s. 6d. a yard. And so on for blouses, slacks, etc. There are also detailed specifications concerning yarns to be used, sizes and styles for underwear.

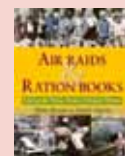
Obviously "utility" cloths need not be too limited in variety of weave, design or colour; and provided he can make a profit by selling at rates quoted, the maker-up can bring all his creative skill and sound workmanship into play. In fact our coupons will only go

to the firm making the very best job in the selection of materials and modelling and finishing of the garments whether they be suits, coats, summer dresses, blouses, pyjamas, etc.

Consequently you will appreciate that the "C.C.41" label while representing the keenest possible value does not signify standardization of cloth, styles, colour or finish. The trade is being encouraged to produce something which women will wear and wear day after day without getting tired of it. Another important point; the figures "41" do not represent the date the garment was made! According to present plans the "C.C.41" design will remain for the period of the war and for many months afterwards.'

Many months? Well this is, of course, a flexible term, yet I doubt that many believed Utility would outlast clothing rationing, which itself did not end until March 1949, or that the Utility symbol still would be on clothes manufactured until 1952.

“...there should be ample supplies of clothes at reasonable prices.”



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As well as being author of "The 1940s Look" and "The 1950's Look" **Mike Brown** is co-author of two recently published books covering life in wartime Britain during the Second World War.

"Air Raids & Ration Books" by **Mike Brown & Carol Harris** gives in-depth detail of what everyday home life was like and how people coped with everything from decorating their homes to getting to work.

"Digging for Victory" by **Twigs Way & Mike Brown** covers the whole area of gardens & gardening in wartime Britain. Be it small suburban gardens or country houses the book details what was grown, how regulations and tastes changed and what livestock suddenly appeared in the backyard of many an already cramped back yard.

These substantial full colour hardback books are both crammed with photographs, illustrations and informative and entertaining narrative.

A letter from Canada

My name is Bernard Littlejohn, age 82. I was born at 65 Kennington Park Road close by Kennington Underground. During the war as an 11 year old elementary student at St Philips School, Reedworth Street, I was evacuated to Exeter.

In 1941 while still in Exeter I transferred at age 13 to The Borough Polytechnic, Boys Day School. After Exeter was heavily bombed, many of us served as bicycle messengers because so many streets were impassable. The rest of the students and teachers ran an emergency food centre, for which the Principle, Bert Garner, received the George Medal.

We returned to Kennington, cleared some bomb damage in The Borough Poly building on Borough Road, and resumed work. This building is now part of South Bank University, but most signs of its origin have been removed.

My parents home was at 20 Wedgwood House, Kennington Road, and we could look out of our third floor corner flat windows at the Bedlam dome across the rooftops of Brook Drive.

We did not go down the shelters, and I used to get my homework done during the end of the so called scalded cat raids, V1's and V2's. Had some close calls but not injured. My Dad had a lockup shop at 58a Kennington Road, below Surrey Lodge, (Now replaced by flats) it was between Lambeth Road (The division of SE1 and SE11) and Cossor Street. It was called Phono Music Store, Bedfords Sweetshop was next door. Shops in this row on either side got partly demolished and repaired during the era. My Mom ran the shop because my Dad was an Air Raid Warden at Post 10 under St Philips Church Vicarage. Near the corner of Reedworth Street and Kennington Road. He had opened the shop after he came out of WW1.

Best wishes

*Bernie
British Columbia, Canada.*

If you have wartime experiences that you can share with other members then please do get in touch. We would love to hear them.



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Land girls and men of the Merchant Navy enjoy a dance

Send Reinforcements we are Going to Advance Dance and the 1940s

by Bryan Webb (cc41.net)



Dancing the stroll

Ian asked me to contribute a little piece on the popular movement commonly known as “wartime dances” for the 1940s Society Magazine and I thought I had better narrow down the field . . . or we might need three or four complete issues to get started! So rather than develop something on a broad scale, I thought I would focus my approach to concentrate on the historical accuracy of the prolific and varied 1940s dances which we see advertised across the country – dozens every month and many purporting to be ‘wartime’ dances. Ian agreed and here we are.

I thought it might be interesting to look at how historical inaccuracies are beginning to “re-write history” and some myths have already

developed, one especially around a dance called The Stroll. You can’t miss it – once seen never forgotten. A sea of individual dancers moving two steps to the left, two steps to the right, one step back and so forth.

So . . . where is the wartime or 1940s reference for the dance? There isn’t one. What you are watching is a variation on a 1980s ‘rockin’ club dance performed predominantly by female dancers. So how has this dance become a staple of ‘wartime’ events? Well, this is no new debate and provokes a hysterical body of people grouped as “for” and “against”.

Let’s be clear here about why we need historical accuracy. If we are representing something as a display of “home front Britain” or “Life in 1942” we need to get our details right. There is no excuse for poor uniform turnout, inaccurate or inappropriate age representation, post-war props or modern influences when trying to create a living history experience. There’s no need to lecture the importance of this approach as we have many excellent historians who provide a superb turnout at many events all over the country and as we all know high standards create other high standards – the minute someone ‘changes history’ by deciding that a particular

detail is not important, we lower standards and replicate even more errors. That is obvious. It is just as easy to do it right and get it right as it is to do it wrong and get it horribly wrong.

So back to our dance example. So what if people are doing a dance which wasn't around in the 1940s? Does it matter? . . . No - not in private, closed events or pure 'dance' experiences. It matters when this is presented to the public as a historical representation. Otherwise why bother to re-create something in such detail?

Our first wartime dances were named appropriately as "The Blackout Dance" and were run in a village hall in the middle of Hampshire where every window was taped, blackout curtains

were made, white marking edges were painted – it took six people a whole day to dress the set. Even plug sockets were covered with wooden boxed fronts! Such attention to detail thrilled those who came from all over the country to attend. Imagine if that attention to detail had been ruined by the DJ playing a 1960s rock n roll track or someone turned up in a fancy dress outfit? So if we replicate detail and are interested in history – it matters. I have even seen a mass of 're-enactors' (how awful is that term?) dressed in tweed overcoats and fur jackets performing this bizarre line dance on steam railway station platforms – what has happened there and what parallel universe does this version of the British Home Front history exist? It is a 'twist' of a time line – a twist of people replicating something

which would not have happened. This debate about The Stroll is not new – my website guestbook has an interesting entry from March 15, 2006 when a certain Victor Daye expressed his views and I produce it in its entirety (with Mr. Daye's permission) -

The social etiquette on the dance floor was to dance with a partner, even if it was girl with girl

"To comment on the 'Stroll' as demonstrated at wartime events by people who seem to want to rewrite history or have no real knowledge of the period, I can categorically say that there was never such a dance in the 1940s. The social etiquette on the dance floor was to dance with a partner, even if it was girl with girl. Now for the REAL history of the 'Stroll' that everyone on the dance scene partakes in (including those that demonstrate it as a 'wartime' dance). As Bryan has mentioned the dance was created by a

London dance teacher in the early 1980's, it was created as a dance for the 'Rockin' scene of the time as an alternative to the rather 'square' original 1950's stroll (see the 'party' scene in the film 'The Wanderers' for an example of the original). The new 'stroll' was almost an instant success, it spread around the London clubs like wildfire & was an absolute hit at weekends such as Hemsby. A common sight at any weekender was to see a dance floor filled with over 100 or more girls all strolling in the same direction to their favourite fashionable 'Rockin' track. Some of the people on what is now called the "1940's scene" (even though many of them listen & dance to 1950's Rockabilly & R&B as well as Swing), especially by the late 1980's were now doing the 'stroll'. What coincided with 1989?



Well the 50th anniversary of the outbreak of WW2 so naturally '1940's' dances sprang up everywhere & for the next six years these & more were often populated by the '1940's' crowd, many of them wanted to dance to their favourite tunes & the stroll was still as popular as ever. Were the DJ's going to refuse to play any songs they could dance to? Of course not, hence the reason for the dance being done at wartime events & sometimes even being done at those events to early 50's R&B. I could go on forever about peoples misguided understanding of the dance & how so many people are now trying to 'stroll' to songs that are too fast & have always been the preserve of the 'jivers'. Ever wondered why you get worn out? One last thing I should mention before I end this little educational note. The 'stroll' was created to be done by GIRLS & girls only the unwritten rule is that men never stroll especially in London, it says something about your sexuality. Here endeth the lesson."

An interesting, outspoken and rather accurate representation of where the Stroll has "come from and why" from the knowledgeable Mr. Daye.

If you are seeking to portray the period or designing a living history dance you should take the time to get it right. An excellent reference could be the 1946 British film "Green for Danger" where a wartime dance is part of the story line – novelty and foxtrot dances are presented in a clear setting for historians to study. The novelty dance 'The Paul Jones' featured in the film, is one dance that we have

introduced with great success during our themed dances.

Then our very own Ian Bayley re-introduced us to The Blackout Stroll (which was an original 1939 novelty dance!) back in 1999 when Nigel 'Flying Home' Bewley re-mastered the 78rpm disc from 1939 and Hoc & Mark from C&BLE researched the original steps from the sheet music and we had an accurate historical representation of a novelty dance which was seen for the first time at one of our "Blackout" dances in February 2000.

However, if we look at another popular dance, The Jitterbug Stroll, we see an even more modern variant dating from 1992 which is reported as starting life with Ryan Francois, a Lindy Hop dancer and teacher. It is usually danced to a twelve bar blues structure such as Woody Herman's "Woodchopper's Ball" and appears as more of a choreographed group dance which would not have seen the light of day or the black of night during WW2!

There are others and list continues . . . but our stroll through The Stroll is complete.

Have fun doing your research, look for musical howlers on TV shows such as Foyle's War with the British car radio tuning in to a 'swing' station - what was that? OVERLORD FM! Enjoy yourself but enjoy the detail and remember WW2 wasn't a musical with a Glenn Miller soundtrack . . . oh and as the old message goes "Send 3/4d, we're going to a dance!" Sorry no requests tonight.

look at another popular dance, The Jitterbug Stroll, we see an even more modern variant dating from 1992

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Wartime Memories -1942

Peter Gibby recalls some of his wartime experiences



air gunner and the aircraft he flew in were Whitleys, considered a large bomber, but soon found to be "way behind the times". My brother's crew did their "tour" and then dispersed to various establishments. The aircraft he was flying in was a Wellington, which was a better aircraft than a Whitley. My parents were very happy and relieved that he was not flying over enemy territory and it was not until I joined the RAF that I found how high the casualties were when training in (usually) worn out aircraft.

When the telegraph boy arrived one morning my Mother said "perhaps its Jack, coming home on leave" but it was the dreadful news that he had been killed. It was not until many years after the war that I went to the airfield and found out that one of the aircraft was waiting to take off and another landed on them. Goodness knows how this could have happened as there should

This year started sadly. My brother, who was three years older than me had joined the Royal Air Force as a Volunteer Reserve before the war had started and was called up just before war was declared. All us boys could think of nothing but to fly and were convinced we had the best aircraft and any war would be a pushover and would not take long. He went, as a wireless op/



Peters brother
Sgt. Jack Gibby

A Whitley bomber

have been someone controlling landings and take-offs.

When I eventually joined a bomber squadron I was put on a night duty and was told when I heard on the radio that one of our aircraft had returned to say "OK to land" then say, "You are in the funnel" which meant he was aligned with the runway and should be OK. Some funny things use to go on in wartime. At my brother's funeral one of the bearers looked me up and down and said " your brother was a tidy bit bigger than you" but I replied that he was not and he said "well, he was very heavy". Again, when I was in the RAF another airman told me he had been to collect some bodies from a crash site. I asked him how they sorted bodies out if they had been badly burned and he said "well all we want to do is to get out of it so we put something in all of the coffins and add a few sandbags". So that solved a mystery and looking back I think that I would have done the same.

A few weeks after my brother's death I was "called up" and my parents implored me not to go as aircrew. In a way I was relieved to be "Ground staff" as I never thought for a moment that my brother would come to harm. Later on I was glad, as the losses on the Squadron I was on were very high. It was an Australian Squadron and in the three years I was with them they lost just over a thousand men. This was just one airfield in Lincolnshire. An aircraft contained seven men and one night we lost five aircraft, thirty-five men, and we were surrounded by airfields with similar losses. The "public" still have no idea of our losses.

"...we put something in all of the coffins and add a few sandbags."

We ground staff worked "in the open", only for serious stuff, like an engine change, did we have the relief of going into a hangar and even then there was no heating. But we were young and had good Officers and knew we had the enemy reeling.

The Australians were a wonderful crowd to work with. They knew that they could rely on us to have the aircraft serviced and ready to go. Our CO was a VC and expected to have every Lancaster ready for going on "ops". By that time we realised what they were going through and I used to feel sad to see someone my own age coming along and wonder if he would be along tomorrow.

At the end of the European war we all expected to go and fight the Japs, but to our dismay we were sent to other Squadrons. I went to India and the first newspaper we saw gave us news of a big bomb being dropped and that the war was over. We wondered if we would go back on the boat that had brought us out but we had to wait two years for that to happen!

It was many years before I retired and could go on my first trip to Australia and attend a Reunion. It was great to see all our old mates again and it only cost me the airfare. I used to go every two years, the last time was to my old Flight Sergeants 90th birthday party.

If you have some wartime experiences you could share please get in touch - we would love to hear from you.



Places to Visit - Imperial War Museum – London Exhibition – ‘Outbreak 1939’

Examine how Britain's declaration of war in 1939 shaped the lives of ordinary men and women as well as those making the political decisions behind the scenes.

There are many museums, venues and other places of interest associated with the Second World War but one of my favourites is the Imperial War Museum in London. I don't get to visit as much as I would like but do try and make my way there a couple of times a year to catch up on the latest exhibitions and see what displays have been updated. There always seems to be something new or perhaps something I had missed on a previous visit. The 'Outbreak 1939' exhibition is one such display that I had managed to miss and only discovered when visiting with the family just after Christmas.

'Outbreak 1939' did not seem to be as well advertised as some of the exhibitions and has actually been open since August 2009 and will finish on 6 September 2011. It is tucked away in the basement. Unlike some, it is free (as is entrance to the museum itself) which is a welcome bonus especially when taking the family out for the day.

It was 11.15am on 3rd January 1939 when the British public heard Prime Minister Neville Chamberlain announce in his now familiar broadcast that we were at war with Germany. Seventy years on, this exhibition explores how



the lives of millions changed over the following weeks and not only explores the early months of the war but the events that led up to the start of the conflict.

Whilst the exhibition itself is not huge, there is a lot to see, read, listen to and watch, with some nice original artefacts. Items on display include the jacket belonging to King George VI

when he broadcast to the nation at 6pm on 3rd September, a wedding dress worn on the same day for a wedding that was hastily rearranged when the outbreak of war seemed imminent, and the medal awarded to Thomas Friday, the first British soldier to be killed in action during the war, leading a patrol in France.

There are many other items on display and you should allow yourself about an hour and a half if you plan to fully appreciate the whole exhibition.

Overall, the exhibition isn't huge but is well worth coming to see especially if you make the most of your time there and take the opportunity to look at the many other displays and exhibitions that take place at the museum. If you do plan to visit, don't leave it too long. The exhibition ends on 6th September 2011.

Basic Information

Imperial War Museum London
Lambeth Road
London SE1 6HZ
Tel: 020 7416 5000
Web: www.iwm.org.uk
Opening hours 10am – 6pm

Admission is FREE



Events Diary

Not a complete listing of everything that's going on but a few events that may be of interest to members.

More are listed on the website at www.1940.co.uk

28 January 2011
The 1940's Society - Sevenoaks
FILM EVENING - Digging (and Eating) For Victory
A fascinating evening of Ministry of Information films about gardens, gardening and food. 8pm at Otford Memorial Hall near Sevenoaks, Kent. Further details from Ian on 01732 452505 Admission £3

29 January 2011
Spitfire Bounce 7-30 till Midnight Swing, Jive & Boogie all night to music from the 1940s & early 1950s. Slade Green Community Center, Bridge Road, Erith (Dartford) DA8 2HS Dress to Impress, 40s or 50s Civilian or Allied uniform. Free tea, coffee & doughnuts, Please bring your own drinks. Tickets £6 or £7 on the door. Details: 07506 851862 or www.spitfirebounce.com

29 January 2011
War Dept/USO Blitz Ball. 7.30pm - 11.30 Dorothea Mitchell Hall, Station Road, Claverden, Coventry CV35 8PH DJ Memphis G, Vintage Cabaret, Saggie Bottom Boys, Swing dance band and surprise guests. 1940s civilian/Allied service dress encouraged. Bar & Food and drink available - Please do not bring your own! Tickets £12 in advance £15 on the door. For details Tel: 01233 860 564 or email wardepartment@btinternet.com

5 February 2011
Hedna's The Vintage Nightclub, The Stables, Milton Keynes MK17 8LU from 8.30 pm
A chance for you to wear your best classic clothing & immerse in an evening of pure, exclusive vintage entertainment. Dance to swing tunes, as they were meant to be heard with live singers & shellac gramophone records. Contact the Box office on 01908 280800 or visit www.homefrontfriends.org.uk/hednas

12 February 2011
Sittingbourne Home Front Living History Society 1940's Valentine Dance. Holy Trinity Hall, Cockle Shell Walk Sittingbourne Kent ME10 3EG Roger Luxton Big band playing Glen Miller, Artie Shaw and Count Basie and Tiger Terry providing the very best of 1930's and 40's Swing Music. Tickets are £10 in advance and £12 on the door, doors open at 1900 hours, booking early is advised. Details and tickets contact: Andy 07725404461 or Phil 07966114701

19th February 2011
1940's Themed Night. The Boat Yard Bolton Road, Riley Green, Preston PR5 0SP. 7.30pm. Includes 3 course meal and Entertainment with songs that steered Britain through WW2. Dress to Impress 1940's Style. Tickets are £17.95 or Tickets on the door £3.00 for those who would like to listen to the vocals of Jane Frances. Ring Emma to book a table for the evening meal 01254 209841

26 February 2010
Otford Swing Dance 7-30 till Midnight Otford Village Memorial Hall, Otford, Kent TN14 5PQ. Dress to Impress, 1940s preferred. Free tea, coffee & doughnuts, Please bring your own drinks. Tickets £6 or £7 on the door Details: 07506 851862 or www.spitfirebounce.com

5 March 2011
Hawkinge hanger Dance, at Hawkinge Community Centre, Heron Forstal Avenue, Hawkinge, Kent, CT18 7BP 7pm to 11pm. This should certainly be a dance worth going to with Kas the Forces Sweetheart entertaining supported by Gypsy John with music from the period. WW2 dress optional but welcomed. Plenty of parking, licensed bar and large dance floor. Tickets are £8.00. All proceeds to go to the London Taxi Benevolent Association for the War Disabled. Phone 01304 382153 or 07875 724461.

25 March 2011
The 1940's Society - Sevenoaks
Food In Wartime
Amanda Pickard will be presenting an evening on the problems of eating in Wartime Britain with shortages, rationing, and some very strange new meats that became available. Anyone for "Macon"? Come and find out more. Further details from Ian on 01732 452505 Admission £3

26 March 2011
Spitfire Bounce 7-30 till Midnight. Swing, Jive & Boogie all night to music from the 1940s & early 1950s. Slade Green Community Center, Bridge Road, Erith (Dartford) DA8 2HS. Dress to Impress, 40s or 50s Civilian or Allied uniform. Free tea, coffee & doughnuts, Please bring your own drinks. Tickets £6 or £7 on the door. Details: 07506 851862 or www.spitfirebounce.com

9th April 2011
Otford Swing Dance 7-30 till Midnight Otford Village Memorial Hall, Otford, Kent TN14 5PQ. Dress to Impress, 1940s preferred. Free tea, coffee & doughnuts, Please bring your own drinks. Tickets £6 or £7 on the door Details: 07506 851862 or www.spitfirebounce.com

30 April 2011
1940's Spring Dance at main school at Brackendale Gardens, Upminster, RM14 3UX. Live band (The Zoltans), and Maurice's Old Music Machine will be playing all the sounds of the 1940's. 1940's dress is strongly encouraged. For further information or to book your tickets please contact Diane 01708 508080

20 May 2011
The 1940's Society - Sevenoaks
Speaker to be confirmed. 8pm at Otford Memorial Hall near Sevenoaks, Kent. Further details from Ian on 01732 452505 Admission £3

11 June 2011
Terry Elliott's Original 1940s Dance. 7-30 to midnight. Horton Kirby & South Darenth Village Hall Horton Road, South Darenth, Dartford, Kent, DA4 9AX. Jump, jive and swing. Come along and enjoy the outstanding Terry Elliott's Sentimental Journey playing all the best jump, jive and swing dance numbers from the 1940s. Fantastic Dance Floor, Fantastic Venue, Music, Clothes & Collectables Stalls. Please Bring Your Own Drinks - FREE Tea & Coffee. 1940s Allied Uniform or Civilian Dress Please. Tickets £8 on the door. (reservations recommended) sentimentaljourney1944@yahoo.co.uk or Phone 020 7515 8981

25 - 26 June 2011
Sledmere House Nostalgia Weekend 10.00 to 5.00pm. Music, dancing, trade stands, pyrotechnic displays, farming machinery displays and much more. Sledmere House, Sledmere, Driffield, East Yorkshire, YO25 3XG. Details on 01377 236637 or lisa@sledmerehouse.com.

15 July 2011
The 1940's Society - Sevenoaks
Speaker to be confirmed. 8pm at Otford Memorial Hall near Sevenoaks, Kent. Further details from Ian on 01732 452505 Admission £3

23 September 2011
The 1940's Society - Sevenoaks
Speaker to be confirmed. 8pm at Otford Memorial Hall near Sevenoaks, Kent. Further details from Ian on 01732 452505 Admission £3

25 November 2011
The 1940's Society - Sevenoaks
Speaker to be confirmed. 8pm at Otford Memorial Hall near Sevenoaks, Kent. Further details from Ian on 01732 452505 Admission £3



The 1940's Society

Membership Application

Fill in your application to ensure you get future copies of the magazine throughout 2011 (or join online at www.1940.co.uk).

I hope you have found this issue both interesting and informative and would like to receive it on a regular basis.

Please use this form (or a copy) or join online at www.1940.co.uk if you would like to continue to receive the magazine throughout 2011.

Please ensure that your details are updated should you move or your details change.

Membership is £10 (£18 non UK) which goes towards the costs of printing & posting the 6 issues produced each year.

PLEASE WRITE CLEARLY IN CAPITALS

Name: _____

Address: _____

Tel No: _____

Email Address: _____

Particular Interest in the 1940s: _____

Please let me know what items or improvements you would like to see in the magazine _____

I enclose my membership fee of £10 (or £18 non UK)

(Please make cheques payable to "The 1940s Society")

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Sevenoaks, Kent TN13 2UX