Wartime Fashion
with Harry & Edna

Jack Hylton
The first in a 2 part series by
Jeff “Two-Tone Boogie”

A Passion for Policing
Re-enactors with an eye for detail

Diary Events
and much more...
Enjoy the Summer

Many thanks for all the positive feedback on the new website. All your comments and suggestions are very much appreciated and taken into consideration when adding to the site. I do apologise for not rolling out the members area as quickly as I had wanted but members should be receiving emails with their log-in details in the next week or so. If you haven’t had your log-in details by the 1st August then that probably means I don’t have a valid email address for you. Please email me with your details and I will get back to you.

Thank you to all those that have renewed their membership. Membership is from January to December and for those that are new to the Society you can now join for the July to December period at half the yearly rate. Join on-line at www.1940.co.uk or use the form on the back of this magazine.

Getting to some of the many 1940s events around the country it is wonderful to see the dedication and enthusiasm from the re-enactors. An example of this is Barry and Jackie Anscomb-moon (featured on page 18) who have put so much time and effort into their Police Station. I hope to speak to more enthusiasts at events this summer and feature them in later issues.

Enjoy the summer and if you have articles, reviews or information that you think fellow members would be interested in then do take the time to drop me a line and we can include it in future issues.

Kind Regards

Ian

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1941 - Hitlers Year of Madness

A Lecture by Dr John Ray

1941 was a pivotal year of the Second World War. The two great opposing leaders Hitler and Churchill vowed to fight on to the bitter end and the Citizens of Britain faced the continued hardship of life under the continued bombing raids.

It is often said that the two biggest mistakes that Hitler made were the war against Russia and the war against America. Both of these decisions took place in 1941.

Dr Ray will be discussing these and many other aspects of this important wartime year.

Dr John Ray is an author of numerous books and taught history for forty years until his retirement in 1988. He is an authority on the Second World War and in great demand as a speaker and lecturer. We are delighted to have him talk to us this evening.

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If you have any comments, articles or information of interest we would be pleased to consider it for future use. Please contact us at: The 1940's Society, 90, Lennard Road, Dunton Green, Sevenoaks, Kent, TN13 2UX or email us at: magazine@1940.co.uk.

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 Designed and produced by Ian Bayley. © Ian Bayley 2012
For music, books, and a variety of other wartime related items

www.1940.co.uk

New selection of posters now available

Wartime Fashion & Hair

Harry and Edna are about to launch their new travelling exhibition on wartime fashion and Make do and Mend with their ally in tow Sarah from Do Wop Dos demonstrating some interesting if slightly less well known wartime hair styles. Here is a little excerpt from their presentation.

Fashion during the war years underwent a huge change, as did the way women styled their hair and the make up they wore. Change was mostly brought about with the onset of war and the need to divert raw materials into the much needed war effort. Although Britain had Stockpiled essential goods before the war, after the fall of France imports of raw materials could not meet demand and the government was faced with finding a way of controlling and meeting supply needs.

Another reason for the shortages was that a large number of factories producing and manufacturing clothing had been requisitioned and the skilled labour workforce was now being used in essential war work and uniform making. Therefore the Board of Trade tackled the shortages and demands in 3 ways;

• Rationing – introduction of clothing rationing in June 1941
• Utility (design) CC41 (controlled commodity 1941)
• Austerity (control of manufacture, limiting adornments etc)

Shortages and rationing brought a new dawn of fashion and design and through this came a new casualness in dress. Fading fast was formal evening dress. It became acceptable for women to go without stockings in summer and for men to wear a cravat with an open neck rather than the formal tie and shirt collars.

Women were also taking on more masculine roles, for example joining the ATS meant the wearing of shirts, caps, ties and jackets. Clothes rationing was announced through the newspapers on a Sunday and used 26 existing margarine...
coupons (in the current food ration book) so as not to alert the public to the scheme and thus avoiding panic buying. However the black market was very quickly flooded with 100,000 coupons so the Board Of Trade issued regulations to shopkeepers not to accept loose coupons. When the new clothing coupon book was produced there were 66 coupons to last a year. By mid war (1942) coupons dropped to 48 then 36 by 1945.

Eight top designers including Hardy Amies and Norman Hartnell were each asked to submit 4 designs which conformed to austerity rules. Principally this meant a simple manufacturing process with limited cloth. For example skirts were limited to 3 buttons, 6 seams, 2 box pleats & 1 pocket. No elastic waist bands or belts and the focus was on line and cut allowing pronounced shoulders and a nipped in waist. VOGUE magazine welcomed the designs and felt that utility was steering away from drab & dreary. Vogue claimed that now all women could have equal chance to buy beautifully designed clothes suitable to their lives and incomes.

Mens clothing was also affected, for example they were no longer allowed turn ups, wide lapels or double breasted suits. Waistcoats could only have 3 buttons and pockets were kept to a minimum on all clothing. Pyjamas had no pockets at all and a less formal approach became far more acceptable such as open necks with no collars, pullovers and cord trousers.

Boys under 13 were not allowed to wear long trousers and infants clothing could no longer have embroidery, scalloping or trimming. There were some non rationed items which included clothing for children under 4 years, boiler suits, hats, sewing thread, hard haberdashery, laces, mending wool, lace, net, sanitary towels and black out dyed cloth.

Hair and how to style it became an issue for many women. A shortage of hair products bought about a need to cover up hair and the introduction of alternative hair styles became the norm.

Women were encouraged to keep their hair short as not only did it cut down on the amount of styling to be done but also the amount of product needed as well. There were many ingenious uses of hair pieces, one Pathe information film encouraged you to have your hair cut to provide hair for the making of wigs. Or perhaps a hair piece made from a cows tail madam?

As Hats were never rationed many women used them as a changeable accessory and changed the adornments on hats rather than have a plethora of dresses.

The advent of the Gas mask curl was a style which left a parting in middle of your head for your gas mask strap, making the wearing of it more comfortable. The Turban increased in popularity partly because it hid greasy hair and meant that women could pin and set their curls and leave them in until the following evening or until they were ready for going out. Snoods also helped to hide greasy or unkempt hair. Berets could hide a mass of hair and were very easy to make out of scraps of fabric.

"Austerity" dresses, conforming to Britain's Board of Trade regulations.
Due to the shortages there was a rise in home made hair products such as shampoo. Here is one such receipe;

**Flax Seed Hair Setting Lotion**

3/4 cup water
1 tablespoon whole flax seeds
Combine the water and flax seeds in a small pan, and bring to a boil. Simmer until the mixture is gelatinous (about 10-15 minutes). Strain out as many of the seeds as you can. Let cool. Keeps for about 2 weeks in the refrigerator.

Another recipe...

One ounce of Quince seeds steeped in a quart of water. Leave to cool & strain. Add 2 ounces of alcohol as a preservative

An easier suggestion was to use Sugar water to set your hair but the short supply of sugar made it less than ideal. Although women could still visit the hair salon, even then you needed to take your own hair pins.

Interestingly the hairspray can was invented in 1943 during World War II, when aerosol sprays were used to kill insects. After the war, the beauty industry recognized the “power” of the aerosol containers, which were pressurized by a fluorocarbon, or liquefied gas. In 1950, Helene Curtis became the first to use the generic term “hairspray” for its newly developed aerosol product called Spray Net. By 1955, the company was selling it across the world.

If you want to know more about the fashion and hairstyles of the period then a look through the magazines of the period gives a fascinating insight or you may also find ‘The 1940s Look’ by Mike Brown a very useful reference.

Despite all the shortages and hardships I do think that you see some amazing images from the war years of people determined to look as immaculate as possible and with some of the most fantastic hairstyles.

If stockings were unavailable there were other solutions!

Image from “The 1940s Look”.

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**Battle of Britain Countryside in a classic WWII Trainer**

Helmet, goggles and scarf at the ready, strap into a Tiger Moth and take to the skies over Kent for a birds-eye view, as seen by Battle of Britain Pilots. Prices from £149.00.

For more details, contact:

The Tiger Club
Headcorn Aerodrome, Ashford, Kent. Tel: 01622-891017
www.tigerclub.co.uk
This month 1940s DJ Jeff “Two-Tone Boogie” continues his series of articles on important and influential musicians with the first of a two part feature on Jack Hylton.

Jack Hylton was born on July 2nd, 1892 at 75 Boundary Street in the village of Great Lever, on the outskirts of Bolton, Lancashire. He was christened John Greenhalgh Hilton by his cotton yarn twister father, George Hilton, originally from Stalybridge and his mother, Mary (formerly Mary Greenhalgh), a schoolteacher. It is said that while Jack was being delivered his mother was knitting a pair of socks to earn a shilling. Jack’s father was involved in the setting up of a local socialist club called ‘The Clarion Club’ giving music lessons to local youngsters, and was an amateur singer. This was Jack’s introduction to music. From these lessons Jack gained enough experience to accompany his father on piano and later while still in Bolton Jack would sing and serve at the public house Round Croft (Owned by his father). He could be heard singing popular songs of the day, such as ‘A Miner’s Dream of Home’, ‘Thora’ and many others. It is said that the customers would bang their beer mugs on the tables as recognition of Jack’s singing and it is this that set Jack’s mind to a career in show business. In 1905 (aged 13 years) Jack began his first professional show business job in Rhyl. Jack would sweep the floor and help his father for 5 shillings a week plus a share of the collection made at the end of each show. It is about this time that he changed his name from John Greenhalgh to Jack Hylton, and that he was involved in the singing and playing of piano with the ‘Seaside concert parties’. Between seasons Jack toured Devon and the North of England playing at various music halls. While touring in the North West he would don the traditional mill workers clothes and call himself ‘The Singing Mill Boy’ By the age of 17 Jack was an experienced performer and
was offered the job of musical director for a pantomime company touring England, Scotland and Wales. This gave him his break in using the baton. Jack stayed with this job for three seasons. In 1913 Jack was conducting a pit orchestra when he was offered the job as organist at the old Alexandra Theatre, London. He moved to London and also met Ennis, who was to become his wife in the early 1920s. Jack and Ennis split up in the 1930s but remained married until the death of Ennis in 1957. It is recorded that Jack said “the job as organist was not very rewarding except for now I am now working in London with more chance to better my career”. In 1914 a new club called The 400 (later The Embassy Club) was opened in Bond Street with the backing of a diamond mine owner called Dunkles. An orchestra led by violinist S Haxton, would play for the dancers every night. Haxton gave Jack his break into dance music. Jack was relief pianist in the Orchestra. Although this new job was cut short by the outbreak of war in 1914 Jack would soon devote his time to dance music. Joining the Army he became musical director of the Army entertainment division known as N.A.C.A. This is the equivalent to WWII’s E.N.S.A. Shortly after demob Jack was back to concert party work and was working in Bangor, North Wales and it was here that he became conductor of the touring version of the Drury Lane show Shanghai. It was also at this time that he teamed up with ITMA’s Tommy Handley. When the show came to an end the two started a double act, ‘Two Comedians and A Piano’ with Jack at the piano. In 1918 they came to London and started to work as ‘Handley and Hylton’ at the Strand Corner House, The Bedford Music Hall in Camden and the Lyons Popular Cafe in Piccadilly. In 1919 Jack went to Blackpool working as a publisher of music. He would write songs, have them printed and sell them at sixpence a copy; he found that this was not a good business move. It is thought that at this time Jack wrote the music for a burlesque show called ‘Seasoned to Taste’, playing at the Metropolitan, Edgware Road. Jack then took a job with a prominent London based music publishing firm as a song-promoter, earning £2.00 a week. Claude Ivy, a respected and gifted pianist was working for the Queen’s Dance Orchestra, the band that played on the Roof Garden at the Queen’s Hall, in Langham Place. Jack would eventually be relief pianist here playing mainly waltz duets with violinist Dickie de Pauw. For Jack this was another step towards his aim of moving into the world of Jazz and Dance Band music. While there, the Dance Hall owner’s wife returned from a trip to America with Paul Whiteman’s first recording. On hearing this Jack (as well as the others present) realised that the club band was far inferior to Whiteman’s and so decided to change their playing. Whiteman and his band were playing from memory and this had to change. Jack was heard to say to the club owner that if he had a gramophone at home he could write the music down. Jack was so enthused by the recording that they hired a gramophone for him and sent him home to write the music. After writing down the music Jack had to adapt it to the instruments in the band. With the addition of trumpet to the band and various rehearsal’s they succeeded in playing a reasonable version of the Whiteman recording. This tune was called ‘ilo’. Jack then began to rework various other tunes by Whiteman and others. The band went on to record four sides (2 78rpm records) for HMV at its studio in Hayes, Middlesex on May 28th 1921. The band got paid £35 for the session giving each member £5 each. The band continued to record for HMV but Jack was unhappy that he was being paid the same as the other band members when he was doing all the transcriptions and arrangements. With his name now being printed on each record label (‘directed by Jack Hylton’) Jack was happy as he saw this as greater importance than a few extra pounds. The band was also releasing tunes on the Zonophone label as Jack Hylton’s Jazz Band. With his name on the label of the HMV records it was Jack who kept the HMV contract and not the band. After being ousted by the band Jack went on to bigger things gaining a job (with the wage of £120 a week) for an...
eight-piece band at the Grafton Galleries. Within a few weeks Monsieur Henri (the owner of The Queen’s) was asking Jack to return to Queen’s with his new band, which he did securing pay of £135 per week.

On January 10th 1923 the first HMV sessions were recorded under the new banner of Jack Hylton and his Orchestra.

In 1925 Jack started to run a booking agency. He left the Queen’s only when a much better offer came from The Piccadilly Hotel. The band, increased in size was offered an eight week contract which was extended. Jack then decided to take the band to the variety stage as well as recording. This became a shrewd move as the band became more than a necessity for dancing, also becoming hugely popular on the concert stage. After a few venue changes (The Kit-Kat Club, The Bedford Theatre and others) receiving the sum of £50 from each venue for a nights playing things became a little tight, but Jack could sense that eventually it would pay off, and pay off it did. A couple of weeks later the band played for the high sum of £120 at the Holborn Empire and then the Alhambra for £175, where they opened on March 5th 1925.

The first few weeks of January 1927 included an event that has become part of Hylton folklore, known as the ‘3,000 miles a second hit New York to London hit’. Ennis Hylton, their manager George Samson and composer Horatio Nicholls set sail for America onboard the S.S. Majestic, while Jack stayed at home on tour with the band. Nicholls had promised an arrangement for Jack and apparently, this came from America, from the offices of Edgar Leshes on Broadway, via the Transatlantic Telephone Service. This new tune cost a reported £150, the piece Shepherd of the Hills, was arranged and played that night, becoming an ‘instant hit’. The name of the tune was reported as to have come from a horse name in a local newspaper. Soon after this, Jack was involved in a severe car crash on his way to the HMV studios in Middlesex and was hospitalised for four weeks. His band carried on their engagements with Noel D’Amato (the alto saxophone and guitar player, as well as deputy leader at the time) in charge. For the rest of his life Jack sported a long scar on his left cheek.

The next stage of Jack’s career was his most successful but much less documented. He would continue to expand his empire of bands and acts and his new outfit also was then to perform at The Royal Albert Hall on December 19th 1926. On New Year’s Eve 1926 Jack Hylton and his Orchestra were featured on a BBC Radio broadcast. The other bands on the show were The Kit-Kat Club Band, The Metro-Gnomes and The Piccadilly Revels Band all under the Jack Hylton banner.

The end of 1927 saw the band embark on their first continental tour, beginning on New Year’s Eve, at the Empire Theatre in Paris. It made sense for the band to tour Europe during the Christmas season, as most British theatres were tied up with a pantomime run, so each year at this time Hylton would look elsewhere for the best theatres in the biggest cities round Europe. The first tour was hugely successful, and stayed for twelve nights before moving to the Scala Theatre in Berlin, where they remained for a month. In just three years the band had become the biggest attraction in Britain and quickly equalled that status all over Europe. 1928 would be equally busy. On their return from the first continental tour, they embarked on a busy tour of the provinces. On March 1st, the band again played for a Royal Command Performance, this time at the London Casino. Following this success they began their second continental tour, playing...
at The Palace Theatre, Paris for two weeks, in Marseilles for ten days, then returning to Paris, to the Empire Theatre for another three weeks. An anonymous critic suggests that the Paris audience were being treated to something very special.

Jack Hylton and his boys were now a recognised band in Paris, where the standard of good dance orchestras was fairly low. He had shown them quite a lot of things they did not know before, both in style, accuracy, and last, but not least, stagecraft. The band was kept on stage for nearly an hour, which tells its own story. This tour took the band to April 21st, and they then began a nine-day tour of the provinces back in Britain, before embarking on April 30th on two, week long shows, first at the Holborn Empire, and then the Finsbury Empire.

It is documented that in July 1928 Hylton was now so successful that he could afford to turn down the offer of £40,000 for the exclusive services of his band at London’s Leicester Square Empire.

By October, the band were embarking on their third continental tour, beginning in Cologne, on to Frankfurt, then onto Berlin for a four week run back at the Scala Theatre. By December 13th, the band, including their first featured vocalist, Sam Browne, had worked their way round Europe into Brussels. During this period several band members had left to pursue other careers, but Hylton continued to add new talent and seemed able to spot musicians who would later become household names in their own right. Clem Lawton took over on bass (both brass and string bass), Hugo Rignold joined the violin section, Leo Vauchant became trombonist and arranger (and would later write for MGM), and Peter Yorke started as pianist (and would later work as a film composer). Other musicians would come and go, but the standard of the band never dropped.

Yet again, the band was working on New Year’s Eve, this time at the invitation of the head of Citroen cars for the Citroen New Year Ball. Naturally, Jack was given a new car for his troubles, as well as being paid in the region of £1,700 for this one performance. The following day, with engagements elsewhere, Hylton hired two planes to take the band the necessary six hundred miles to the next venue. They were back to Paris the following day, and eventually returned home to London on January 6th, 1929. 1928 had been a landmark year for the band, and 1929 would prove to be equally important and even more successful.

With even more success to come join me in the next issue for the second instalment of The Jack Hylton Story.

Blitz & Bananas!

Member Anna Littler gives an update on the success of the film.

Due to the great feedback we’ve received from adults and children alike we screened the film again, on 8th July and were delighted to have vintage cars, WW2 pilots, guests in 1940’s costume, wartime props and memorabilia, music and entertainment and a chance to play ‘shove ha’penny’! If anyone is interested in organising their own screening in the future at clubs, schools or theatres etc. please contact Anna for details and a booking form. Reviews and photos can be seen at www.blitzandbananas.com.

The DVD for personal use is due out later in the summer but can be pre-ordered from: B&B, 28 Gumping Rd, Orpington, BR5 1RX with a cheque payable to Anna Littler. DVDs are £12 and CDs (of the amazing musical score) are £10. Postage is £2 per item.

A big thank you to Ian and members of the 1940’s Society for their interest in Blitz & Bananas, a WW2 feature-length film, made over the last 2 years in the Bromley and Orpington area in SE London / NW Kent. 150 people locally got involved in all aspects of film production, including fabulous TV actors, Brian Murphy and Linda Regan - but the star of the film is the little girl who plays 4-year old Bessie Smiley! It is a heart-warming adventure about a courageous little girl, a grumpy old man, a Prisoner of War from Biggin Hill and a banana!

Our Premiere at the Churchill Theatre in Bromley attracted 1500 people to 2 packed out performances, who were greeted on their arrival by 3 vintage cars and their RAF drivers, as well as Gypsy John and his 1940’s dancers. Inside the theatre were various wartime displays, one of which was kindly arranged by Carol Harris and Mike Brown. The atmosphere was buzzing as people left the auditorium - moved and entertained by the inspiring story.

Photographs by Simon Earwicker/Ced Verdon.
A Passion for Policing

Husband and Wife Barry and Jackie Anscomb-moon have a very particular interest in the 1940s. Barry is a gas engineer whose main hobby used to be fishing and Jackie works in the finance department of the local council. Fishing has now taken a back seat for Barry as their lives are now transformed by an interest in the wartime police force. Having constructed a complete mobile police station they take it to events all over the country where they talk about the police force at war and educate visitors about some of the difficulties of wartime policing.

The police station that Barry and Jackie have created really is a masterpiece of ingenuity. It’s a static, walk in police station in which the public can come in and see all the various artefacts to get an idea of how a wartime police station would have looked and operated. The cell door that you can look through and demonstrations of how fingerprints were taken are particularly popular with the children.

Their police activities are not always so tranquil. Many 1940s events also include far more active roles. At the sound of the Air Raid siren the couple can be seen on their bicycles urging the public to retire to the closest air raid shelter and they are often needed to bring ‘Spivs’ and other unscrupulous characters back to the Police Station for questioning. Re-enactment often includes some ‘tongue in cheek’ scenarios but these have a serious purpose. They serve to highlight the very important role of the wartime police force and also give the public the opportunity to step forward and chat with Barry & Jackie.

“Our interest started when we went to Goodwood Revival” says Barry. “Everyone was dressed in period costume. My family have naval connections so I went as a Naval Officer and Jackie went in WAF uniform as her mother was in the WAF. That was how it all started. We were later asked to do a police display at the Watercress Line 40s weekend which we did in one of the waiting rooms. It was very successful and we were asked to display at the event at Detling. We were delighted to be asked as its one of the biggest shows in the country but were a little shocked when we were told that there were no buildings and we had to build the whole thing. We weren’t put off and this is the result.”

Jackie and Barry have built up an impressive collection...
The fingerprint cabinet that was saved from destruction.

of police equipment, furniture and related ephemera in the few years they have been re-enacting. Most items are original but sometimes replicas have to be bought or made. Items come from junk shops, the internet and are sometimes even given to the couple. “The fingerprint cabinet is something that was given to us” says Jackie. “It was given to us by a police officer from the Avon and Somerset force. If we hadn’t had it, it was going to go in the skip. It’s complete with the block on the top where you roll the ink and the bar on the right holds the paper. All the inks, forms and rollers are kept inside. I wonder how many criminals had their fingerprints taken on that.”

When asked what advice they would give to new re-enactors Barry says “you must do your homework and pay attention to detail. It’s no good just turning up in something from a fancy dress shop. You need to know that you’ve got everything right as the public will catch you out if you’re not absolutely sure of your facts.”

The couple find the best thing about their hobby is meeting people and exchanging knowledge. “We can tell others about the difficult role the police had in wartime Britain” Says Jackie. “But we also meet many ex-police officers who can tell us some of the everyday details that you can’t find in a book or on the internet. I’ve also got a great interest in the Women’s Auxiliary Police Corp which is less well known about and it’s great to raise the profile of them and the police generally.”

Jackie and Barry both agreed that the worst thing about re-enactment is the weather and in particular the rain. It takes the couple a good two and a half hours to set up the police station and wet weather doesn’t make it any easier. They are planning on constructing a larger Police Station in the future and have already had to buy a long wheelbase transit van to transport what they have. A 7 ½ ton truck could be next!

You can find out more and see what events they will be attending by visiting Jackie and Barry’s website at: www.thelawatwar.co.uk

The Reminiscence Box Project

We all get a great deal of enjoyment from our interest in the 1940s, whether it be from re-enactment, collecting, dancing or some other aspect. Getting involved with projects such as the ‘Red Reading and Reminiscence Box Project’ is not only doing a great service and making a difference to some of the elderly in our communities but can also be a very rewarding experience.

Laura Piper is Project Manager at the charity ‘CSV Red Reading and Reminiscence Box Project’; “the Project exists to recruit, train and support volunteers who will run fortnightly or monthly reading and/or reminiscence sessions in care homes and day centres across the county. These organisations receive red boxes (hence the name) from Kent Libraries but they are often left unopened due to lack of staff time. Volunteers spend time looking through these themed boxes with older people, listening to them sharing their memories and hearing some wonderful stories into the bargain.”

Reminiscence is particularly beneficial to people with dementia, as the long term memory is stronger than the short term.

As well as being project manager Laura runs the sessions at Dartford Age UK day centre, “Our themes over the last couple of months were ‘At Home’ and funnily enough, the Second World War. Activities included looking at old packaging, vintage First Aid Kits, photographs of Homefront Dartford and we rounded off with ‘Blackmarket Britain’ and guess who showed up... see the accompanying photograph.

If you would like to get involved or find out more please contact Laura on 01622 230722/ 07902 358898, email lpiper@csv.org.uk or visit www.csv.org.uk
Events Diary

13 July 2012
The 1940’s Society - Sevenoaks
Dr John Ray
1941 – Hitler’s Year of Madness
A lecture by Dr John Ray
1941 was a pivotal year of the Second World War. The two great opposing leaders, Hitler and Churchill vowed to fight on to the bitter end and the Citizens of Britain faced the continued hardship of life under the continued bombing raids. It is often said that the two biggest mistakes that Hitler made were the war against Russia and the war against America. Both of these decisions took place in 1941. Dr Ray will be discussing these and many other aspects of this important wartime year.
8pm at Otford Memorial Hall near Sevenoaks, Kent. Further details from Ian on 01732 452505 Admission £3

13th - 15th July 2012
Vintage Festival 2012
PLEASE NOTE THAT THIS EVENT WILL NO LONGER TAKE PLACE
Visit: www.vintagefestival.com for further details.

14th July 2012
Victory Dance - Jump for Joy 44
Yalding Village Hall, Lyngs Close, Yalding, nr, Maidstone, Kent ME18 6JT
DJ Gypsy John with Memphis Belle, the Cinque Port Lindy Hoppers, the Charleston Dolls and table magic with Greg Kirby.
Large dance floor, free parking, Bring your own drinks & nibbles, Free tea & coffee.
Dress Code: 1940s civilian, allied uniform or smart. Tickets £10 in advance or £12 on the night. For further details: 01233 758792, or www.cinqueportswinglive.com

18 - 22 July 2012
The War & Peace Show - The Hop Farm, Paddock Wood, Kent, TN12 6PY
The largest Military Vehicle show in the world. Visit: www.thewarandpeaceshow.com

21st - 22nd July 2012
Kettleham Island Museum 1940s Vintage Summer Fayre
Kettleham Island Museum, Alma Street, Sheffield, S3 8RY
A weekend of live music and dance, re-enactments, vintage stalls, living history home front family fun, 1940's kitchen and much more set in the ambient setting of Kettleham Island Museum. Highlights include: o UK’s number one George Formby lookalike entertainer P.C.E Esquire o 1940s DJ Major Swing o Military Vehicles & Weaponry o Vintage Bus o Monty o ‘Music of the 1940’s’ Singer Pete Jones, entertaining with the popular sounds of Glenn Miller, Frank Sinatra, Benny Goodman, Cole Porter, Irvin Berlin and more. With support from UK Home Front and Virtue to Victory, we encourage you to come along dressed in your 1940s best! Admission Adults £4.50 / Children FREE.
If you would like to get involved or require more information please contact Nikki Gemma on 0114 2010610 or events@simt.co.uk

28th - 29th July 2012
Thanet at War - 1940s Weekend
At Government Acre, Royal Esplanade, Ramsgate.
Military and civilian vehicles and living history displays including 212 Squadron, stalls etc. Admission by programme, £1 per adult.
Evening dance (off-site) with Gypsy John playing the music.
Further info, including initial contact for dance bookings, phone Mike 01843 594562 / 07797 943562 or Angela 07782 222790

11th August 2012
FREE Charitable 1940’s event
THE GUILDHALL, SANDWICH, KENT, 10:30am - 4:30pm
40’s Sweet heart Kas, Fiona Harrison, Cinque Port Lindi Hoppers, Entertainment, Vintage Vehicles, Trade stands, Food Stalls, Charity bazaar stalls.
For more information: Phone: 07825 214377 or E-mail: jenny@wilkie3282.freeserve.co.uk

11th - 12th August 2012
Crich Tramway Village 1940s weekend
Crich Tramway Village, nr Matlock, Derbyshire, DE4 5DP
Always a wonderful and relaxed 1940s family fun weekend has something for everyone. Fairground and Punch and Judy for the children.
Over 150 trade stalls, dance lessons & workshops, food and bars, museums, living history, classic vehicles, camping and more.
With over 50 bands and ten venues within the festival site, there is always plenty of choice to suit all musical tastes.
Lots going on so visit www.twinwoodfestival.com for more details or call 01773 854321

28th September 2012
The 1940’s Society - Sevenoaks
An Evening with Fergus Ancorn.
In 1937, Fergus Ancorn, at 18, became the youngest ever member of the Magic Circle. When war came in 1939, he gave service not only as a gunner in the Royal Artillery but also as a conjurer entertaining fellow troops. After being captured in the Far East he was ultimately to use his skills to distract the Japanese guards from their brutal slave driving in prisoner of war camps and on the building of the infamous Burma-Siam Railway line. His conjuring both saved his life and very nearly lost him his life. A true survivor, he is today the oldest member of the Magic Circle.
We are delighted that Fergus will be with us to talk about his wartime experiences and allow us this unique opportunity to hear the very moving details of his life as a Japanese Prisoner of War.
8pm at Otford Memorial Hall near Sevenoaks, Kent.
Further details from Ian on 01732 452505 Admission £3

6th October 2012
Stage Door Canteen authentic 1940s night
Pratts Bottom, Kent
Authentic 1930s hall and Resident DJ “Swing Shift” Chris Reynolds re-creating that fantastic atmosphere of a wartime night out for all guests to enjoy!
Dress code is strictly 1940s Allied military uniform or authentic 1940s fashion for the ladies, with matching hairstyle of course (Stage Door Canteen staff reserves the right to refuse entry on the night if not appropriately dressed). Tickets are £8 each and can only be booked in advance via 07944 105146 or tickets@stagedoorcanteen.co.uk.
Your ticket will include a voucher for one free beverage.

30th November 2012
The 1940’s Society - Sevenoaks
Neil Barber - Parachute Doctor.
Captain David Tibbs RAMC MC as a member of 225 (Parachute) Field Ambulance and the 13th Parachute Battalion served with the 5th Parachute Brigade of the famous 8th Airborne Division. His fascinating story includes jumping into Normandy on D-Day and fighting alongside the Japanese on the island of Java. His fascinating story and experiences are available in a new book “Parachute Doctor” from Neil Barber. This evening Neil Barber will be giving an illustrated talk about the extraordinary experiences of David Tibbs both during and after D-Day. Neil has written a number of detailed books on the events of D-Day and is an expert on the role of the Parachute Battalion’s activities.
We are delighted to have him come and talk to us. 8pm at Otford Memorial Hall near Sevenoaks, Kent.
Further details from Ian on 01732 452505 Admission £3
Fill in your application to ensure you get future copies of the magazine for the rest of 2012 (or join online at www.1940.co.uk) and have access to the member website area.

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 for the rest of 2012.

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

Membership is normally £15 per year (£28 non UK) but why not take advantage of our special half year offer and join now for just £7.50.

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

I enclose my half year membership fee of £7.50 (or £18.00 non UK) for 2012
(Please make cheques payable to “The 1940s Society”)

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