Dambuster Film Pilot
WW2 Lancaster Pilot
who took part in classic film

WVS Salvage
January's Speaker, Carol Harris
discusses their role

The Deniz Brothers
by Jeff “Two-Tone Boogie”

Diary Events
And much more...
January 2014

I would like to start off by thanking you all for your continued support in 2014. If you’ve yet to renew your 2014 membership then you can still do this using the form on the back of this magazine or on-line from the Society Website. This will ensure you continue to receive each issue direct to your door.

It’s always interesting to read the feedback on your renewals and I’m certainly pleased that most of you are happy with the layout and content. It’s not always easy to cater to everyone but the aim is to cover a variety of different topics and have something for everyone. There are a few suggestions and comments which I will take on board and I hope this will lead to improvements over the coming issues.

The majority of the programme for 2014 has been set and I am delighted with the excellent speakers we have lined up. Where possible I do ask speakers to write a few words about their topic in the magazine so that other members don’t miss out but this doesn’t always happen. The hope is still to have edited versions of the talk available to watch on-line but this is still a work in progress.

If you do have comments or suggestions they are always welcome. We have a great variety of members with very different interests in the 1940s, many of whom are very knowledgeable. I would be delighted to hear from any members who would like to share their knowledge with items for the magazine.

Best wishes to you all for the year ahead

Ian
Stella Reading and the WVS

Presentation by Carol Harris

The Women’s Voluntary Service (WVS) were an essential wartime organisation that did so much in support of Britain’s war effort.

Organising millions of women, most of whom were ordinary housewives, the WVS worked tirelessly to feed, clothe and re-house civilians in need.

Stella Reading was the founder of the WVS and a force that spurred the organisation on in its essential role.

Author Carol Harris will be giving an illustrated presentation on the unique part it played in wartime Britain.

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
Dr John Ray
Authoritative Books

The Battle of Britain, New Perspectives

The Night Blitz, 1940 - 1941

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Harry & Edna on the Wireless

Harry & Edna provide a contemporary take on the current 1930’s ~ 50’s scene. Featuring the finest purveyors of vintage all set to a backdrop of ‘tip top’ gramophone music. Available via various internet radio stations. For broadcast times & ‘listen again’ visit www.homefrontfriends.org.uk/wireless

Advertise here for as little as £20
A life in the RAF

Edna talks to Pilot Eric Quinney about his experiences both during the Second World War and as a pilot on the classic film ‘The Dambusters’.

How did you come to join the RAF?
I got interested in flying at the age of 10 when I took a pleasure flight on a seaside strip and decided there and then that I wanted to fly. Unfortunately, the start of a major war gave me the opportunity and I volunteered and managed to get through a pilots course.
I went to a recruiting centre in Birmingham which was looking for aircrew, especially navigators and pilots. The selection process took 3 days during which we had tests and interviews. If you were lucky you managed to talk your way through it.

Did you need to have any flying experience?
The only thing they were really looking at was education. However, when I joined I think I must have been the only pilot in the air force who had left school at 14 with no qualifications.

Once you got into the RAF did you then have a lot of training?
Yes, the training was very intense. Initially it was all ground training on various subjects but eventually we started our flying course which I did in Canada. I had 80 odd hours on Tiger Moths and then something like 140 hours on Avro Anson’s. I managed to get my wings as a sergeant pilot in February 1944.

What aircraft were you flying at that point?
At that point it was the Avro Anson. When I came back to this country there was such a surplus of pilots that it took me from February 1944 to April 1945 to get to an operational squadron.
What were you doing in the meantime?
All sorts of things. There were such a surplus of pilots that they actually called for volunteers to stoke railway engines on the railway, this was 1944. I did roughly 4 months down in Cheltenham with a load of other volunteers. Anything was better than just kicking our heels.

Was this frustrating?
There was a terrible feeling of frustration. I had to work hard to get my wings and there I was working on trains. At the very end I got into a squadron 2 weeks before Germany packed it in but even then that was flying Lancaster’s as a flight engineer and not as a pilot. They decided to use some surplus pilots and train them as engineers.

Was it a relief to at least be flying again, it must have been a worry that you weren’t getting the hours in the air?
You certainly were worried. I was flying but was not happy with how I had been messed about. We had a parade where we were inspected by bomber command and a senior officer asked me if I was going to sign on. I told him in no uncertain terms that after how I had been treated there was no way I would stay on and after the war I did leave the service. I missed the service life though and re-joined in 1950. I did a refresher course and then did my proper job.

So you were flying aircraft more regularly then?
Yes, permanently. I did a refresher on Harvards, then the twin engine conversion on the Wellington Bomber, from there I went to the American B29 Super fortress for 6 months and then on to the Lincoln Bomber. The Lincoln was the successor to the Lancaster, it was slightly bigger. It was by virtue of flying those in the squadrons formation team that I got involved with the Dambuster film.

As you progressed through the different aircraft how did you find the change to these bigger aircraft?
You didn't really notice it. Its rather like learning to drive in a mini and then just moving through larger cars until you’re driving a limousine. It goes in stages and you don't notice it.

Do you have a favourite moment when you’re flying?
Yes, the nice thing about the filming was that we could officially fly at low level. Flying at high level can be quite boring. Its nice sometimes to come in to land and find the weather is bad. It makes it a bit more challenging and interesting.
The 1955 film ‘The Dambusters’ is something of a classic. How did you become involved in it?
I was flying the Lincoln in the formation team and the film company decided they wanted to use RAF Hemswell in Lincolnshire for filming. They naturally needed pilots who were flying a similar aircraft to the Lancaster and used us. I wasn’t involved from the beginning but one of the other pilots was posted and I took his place for the latter part of the filming.

How did you feel about taking part in the filming, were you excited to be part of it?
Every pilot on the station would have given his right arm for the chance of taking part. It was exciting and personally satisfying to actually do it.

How long did the filming last and where were you filming?
The filming started, I think, in April ’54 and finished in September ’54. We did the actual damn runs over Derwent because the towers were suitable and some flying over lake Windermere because of the similar terrain. A lot of the coastal shots for Holland were done at Anglesey with the low level Holland shots being done at New Holland in Lincolnshire because of the forty foot dykes. Most of the flying was done from RAF Hemswell where we were stationed but the officers mess and the ground shots were done at Scampton. Scampton was used at the weekend.

Were you excited to see it when it finally came out at the cinema?
Yes, though I actually missed out. They did a showing of the film actually at the Scampton station cinema for all those that took part in the film. My ticket was given to somebody else because I was at a Jet conversion course and nobody told me.

Was it life back to normal after the filming?
Yes we carried on with our station duties and in actual fact I moved on to Jets which I stayed on most of the time. I flew meteors, Canberras and then on to Comets.

How did you find the move to Jet Aircraft?
It was like moving to a sports car, everything happened so fast. You were used to something that lumbered down the runway, very very slowly picking up speed. The first time I flew in the Meteor I was up to a thousand feet plus and my mind was still on the runway. It took a while for me to catch up.

Did you have any close calls where you were relieved to have gotten home safely?
Yes, but actually in the Lincoln.
I came back one night, the weather was terrible, it was raining heavily and pitch black. The windscreen wiper on the Lincoln failed to work and I’m coming into land on the short runway with a crosswind. I thought I’d got it down nicely and tried to slow down but nothing happened. I looked out and I was airborne again. I eventually slid off the end of the runway and did a little bit of damage but not much. I expected to be in a lot of trouble but I wasn’t in trouble. The officer in charge of the night flying actually got in trouble for not recalling me earlier due to the weather. One other occasion which was a similar sort of thing when I was flying a Comet. We were on special assignment and diverted. We had already got rid of our surplus fuel when the weather changed and we had no alternatives to get to. There was heavy fog and half the equipment wasn’t working. I missed the runway completely the first time and got it the second time round, just. After landing I had to wait for a ‘follow me’ van as I couldn’t see a thing.

Did you continue in the RAF for your whole career?
Yes, I retired in 1968. I was still a non-commission even though I was a master air crew. They were grounding all the non-commissioned and I couldn’t stand staying on the ground so I took the chance to get out.

Did you fly after you got out?
No. I could have gone on to civil aviation but I couldn’t do that. It would be the most boring existence I can think of.

Are you glad you flew aircraft in the period you did?
Yes, my favourite aircraft were the Lancaster and the Canberra. I didn’t fly the Lancaster for long but if I had to choose I think it would have to be my absolute favourite.

Thanks to Eric Quinney for sharing his memories and to Edna who can be heard on her regular radio programme at: www.homefrontfriends.org.uk/wireless

Eric Quinney attends many shows and events throughout the year where he talks about his experiences and helps to raise money for various good causes.

Do you appreciate how lucky you’ve been over the years?
The old saying is very true ‘There are old pilots, and there are bold pilots, but no old bold pilots’.
Women’s Voluntary Service (WVS) - Salvage

This month’s speaker, Carol Harris, takes a look at the role the WVS played in salvage.

The first and best known wartime salvage campaign came out of Lord Beaverbrook’s idea of collecting aluminium so the bauxite ore could be extracted for aircraft manufacture.

Lady Reading, founder and chairman of the WVS broadcast an appeal and within hours, WVS centres and the pavements outside were flooded with colanders, saucepans, jelly moulds and kettles — every kind of kitchen utensil. One typical office, at Hythe in Kent, collected over a thousand tons of aluminium.

Later, it became clear that the metals salvaged were completely unsuitable for their intended purpose but this was glossed over by the authorities who took the view that the collection at least had the effect of maintaining morale.

The government ordered local authorities serving populations of more than 10,000 to organise salvage drives. Across the country, Women’s Voluntary Service, Townswomen’s Guilds and Women’s Institutes had developed systems for effective local recycling and salvage. The best ways to collect salvage and its value to the war effort were explained nationally and locally in leaflets, posters, meetings and talks, on the radio and, less formally, with neighbours.

In four months, ten million house-to-house visits, mainly by WVS members, spread the word. Each WVS centre appointed a Salvage Officer and bins labelled ‘bones’, ‘paper’, ‘pig food’ or ‘milk bottle tops’ appeared in small street depots. Salvaged materials were collected and, once the total reached a saleable amount, sold and the profits passed on to war charities.

The public response to salvage drives was initially enthusiastic; children were especially keen and frequently had to be discouraged from searching unsafe bombed buildings.

The German U-boat campaign to sink merchant shipping bringing imports to the UK became more and more effective. Shortages of raw materials and essential
foodstuffs took hold, and the battle was on to make salvage part of the daily routine.

Leaflets and canvassers were organised and WVS members briefed to explain to local people the importance of salvage and how it was used. Housewives were essential to the success of the campaign. Under the barrage of facts, advice, and propaganda, they responded, developing lifelong habits for collecting kitchen scraps, paper bags, scraps of material and pieces of string.

Local councils were essential to the success of the scheme, especially in dealing with the items collected in local depots -- but their responses varied.

Town councils were generally effective but in rural areas, where smaller populations were scattered across villages, local authorities were put off by the logistics of collection. As result, the WVS' official history says, 'the large majority of village dumps became refuse tips for the convenience of villagers and the accumulations reached such proportions as to constitute a real problem of transport and labour, as well as being the worst propaganda for salvage.' In some villages, 'the dumps of tins remained as eyesores for months and years, and seemed to disprove the Government's urgent need for salvaged materials.'

Overall, though, the scheme was a success. In 1943, the total salvage collected from households since the beginning of the war came to four and a half million tons --- an average of half a ton from each home. That year too, the value of the waste materials for industry proved such a popular theme with people visiting a WVS Thrift Exhibition in London, that 200 similar exhibitions were staged across Britain.

Drives for particular items were effective supplements to the daily activity. That same year, over 55 million books were collected in a book drive. The aim originally was to pulp all
the books, which did happen to the majority but five million of the total were distributed to the Forces and over a million selected to help restock public libraries.

No scrap was too small. As part of a special collection for rubber, WVS offices and depots had collecting boxes for small pieces, and members were seen fishing tyres out of ponds and streams.

Special collection depots opened. These proved very successful – they provided a focal point for collection and were invaluable in publicising particular drives. They needed little supervision beyond that provided by the Street Salvage Steward. These stewards were a newly created network of salvage volunteers; one was appointed for each road or group of houses.

The enthusiasm of children was harnessed in the Cog Scheme, so-called because, children were told, they were the cogs in the wheel of the war machine. The scheme began in London with talks by WVS members in schools and was quickly rolled out across the country. Children signed up and were highly effective working in small groups. They designed posters, sang the Cog Song and earned badges – more than 192,500 were issued in three years.

Usually an adult salvage worker from WVS or similar organisation worked with each Cog group, but not always. In Honor Oak in south-east London, the recorded members of a Cog group were aged three to fourteen years. When the 14-year-old organiser retired, the WVS record says, ‘he was succeeded by an 11-year-old who maintained strict discipline among the collectors and required a good reason for any falling off in returns. The contribution of many of these Cogs was no flash in the pan. They kept it up for years, and when the bookdrives were started were among the most extortionate collectors.’

Salvage played a vital role in the war effort at home. It provided millions of tons of reclaimed waste materials; its collection was effective in boosting morale, and demonstrated how communities could work together. Salvage collections did not carry over into peacetime recycling schemes, but the imitative succeeded in changing a significant part of the population into habitual recyclers, on a scale not considered since.

Carol Harris will be speaking on Stella Reading and the WVS at the January meeting of the 1940s Society.
Taking a pew in school

Ilfracombe, Devon, England (1941)

“Take a Pew” is a popular English school slang term for “Sit Down” but Dagenham High School pupils say it literally. They have been evacuated to this town as a result of the war, and they go to school in this church, where facilities have been provided for them by the Vicar of St. Peters. Here we see class in session.
The Deniz Brothers – Frank, Joe and Laurie
by Jeff ‘Two-Tone Boogie’

This first article of 2014 sees us changing our emphasis from the band leaders to some of the players and singers from the Dance Band and Swing era’s. We start with a look at three brothers, who although were all born in Cardiff, Wales made a reputation for themselves as excellent guitarist’s on the London Jazz scene eventually forming their own Band.

In the early 1900’s three young brothers were raised in Bute-Town (now known as Tiger Bay), Cardiff to parents both of whom had a musical background. Frank was the eldest (1912-2005), his younger brothers were José William (Joe) Deniz (1913–1994) and Laurence Richard (Laurie) Deniz (1924–1996). Their father Antoni Francisco Deniz (formerly Diniz) played violin, mandolin and guitar and had been born in Cape Verde, a tiny island just off the coast of Africa. He came to Cardiff at the beginning of the 1900’s where he met and married local girl Gertrude Blanch who was of English and African-American decent. She also had a musical background playing the piano.

The Merchant Houses of Tiger Bay were a highly multicultural society and had a reputation for prostitution, cafes and clubs where all sorts of illegal transactions would take place. A tough upbringing in a tough environment and the three brothers eventually made their way to London in search of better times.

The first of the brothers, Frank Deniz was born on 31st July 1912 in Cardiff. He was first christened in the Church of England while his father was at sea but on his father’s return was baptised as a Roman Catholic with the name Francisco Antonio. As a boy Frank would have heard African and Caribbean airs, sea shanties, and popular songs. He was also familiar with traditional Portuguese music. Frank left school aged fourteen and after a brief spell selling newspapers in the
streets decided to go off to sea and work alongside his father, travelling far and wide.

Tragedy struck when his father was taken ill in Odessa and Frank was forced to leave him in hospital where he died. He continued to travel and work on ships taking every opportunity to listen to and get involved with music where ever he stopped, on one occasion playing guitar and singing in a Gospel choir in Boston, America.

In 1934 Frank heard and met Louis Armstrong at the Empire. He also started to play music with his brother Joe, pianist Clara Wason (who he was to later marry) and another guitarist Victor Parker in their band The Blue Hawaiians. He also played with saxophonists Syd Clements Dance Band, playing saxophone as musical arrangements were still being written without the guitar.

Franks interest was mainly for the single string strong melodic lines played by Eddie Lang and Teddy Bunn, two of the pioneering American Jazz guitarists. Clara Wason and Frank got married on 8th August in Cardiff moving to London shortly afterwards where they soon got involved playing at the various bottle-parties that dominated London’s nightlife.

After a short time in London and joining forces with other British born coloured musicians they moved around (mainly Soho) taking whatever work they could get. They often relied on Clara’s income as the guitar was yet to come into its own as a dance band instrument. Clara was very important to the progress of Frank and his brothers as she was the first out of them all to join the up and coming band of Leslie Thompson which was fronted by singer/dancer Ken “Snakehips” Johnson. Clara joined the band to replace pianist Yorke de Souza in the all-black orchestra.

In 1937 Frank spent a short time with the orchestra as Johnson’s second guitarist, playing alongside his brother Joe. Johnson hired Frank to play rhythm guitar while his brother Joe was playing.
amplified Hawaiian guitar. With the blessing of Johnson, Frank left the band just after the birth of the Deniz’s first child and returned to the bottle-parties and Jam-sessions to earn a little more money and be available to care for the baby. During this time Frank met with many prominent American musicians two of them being Fats Waller and Art Tatum. He also played with Nigerian pianist Fela Sowande at the Florida Club in 1938 and accompanied the American singer Adelaide Hall, where he at last received the exposure warranted by his developing abilities.

May 1940 marked another change for Frank which would also affect his playing style. He joined the Merchant Navy and again travelled all over the world. While in San-Francisco he met again with Louis Armstrong and also one of his hero’s Teddy Bunn. Visiting Brazil Frank encountered the Afro-Portuguese rhythmic music that eventually changed his musical direction. The opportunity to play these new rhythms came when Frank played ‘Latin’ with Edmondo Ross and his Orchestra. It was another marked spot in his career when in November 1941 Frank played in the first public Jam-Session to be organised by Melody Maker Magazine.

Between his Maritime travels and work Frank continued to play Latin American music with various bands and continued to broadcast between voyages. He joined Eric Winston and his Quartet to entertain the troops as part of the ENSA group, as well as playing with Harry Roy and his Band. He went on to lead his own small band called The Spirits of Rhythm, where Clara also played, gaining accolades for himself and the band. Clara and Frank’s second daughter was born in 1945.

It was at the Caribbean Club that Frank preceded Laudric Caton in the house trio; Frank by this time was gaining the attentions of the music world’s modernists, as well as playing with the Jazz Violinist Stephane Grappelli. He decided that a change in presentation was needed and his fellow guitarist Ivor Mirants played a big part by introducing Frank to Stanly Black, who was already an admirer of the Deniz brothers. When Black became leader of the BBC Dance Orchestra in 1944 he gave Frank his entry into radio and introduced him to other band leaders, contractors, arrangers and producers which help set Frank up as a session musician.

In 1953, Frank and Clara Deniz were reunited with Fela Sowande when they
appeared in the BBC radio series Club Ebony, where Clare sang in Sowande’s choir. The same year, inspired by an encounter with Carmen Miranda’s musicians, Frank formed a Latin American band, Hermanos Deniz, which included his brother Joe, and later also their younger brother Laurie. For several years the band held prestigious residencies in London’s West End. As the guitar grew in popularity, Frank began writing and playing with his group for films. He created music for Orson Welles’s Three Cases of Murder (1953) and, with Laurie, co-wrote thirty original pieces for Carol Reed’s Our Man in Havana (1959). Regarded as one of the leading guitarists of his generation, Frank was a thoughtful and serious individual for whom respectability was crucial. The example of Ken ‘Snake Hips’ Johnson’s success with an ‘all-black’ orchestra inspired him to organize an equally businesslike band. He did this through excellent musicianship and a capacity to adapt. His uncredited session
work ranged from light music to rock ‘n’ roll but his favourite job came accompanying the American songwriter Hoagy Carmichael. His forte was reproducing the warmth, interplay, and percussive colour of African–Portuguese and African–Spanish rhythms. He continued to organize bands for private functions until 1980 when he and Clara moved to Spain. They worked occasionally in local bars and Frank studied Spanish guitar, but when Clara contracted Parkinson’s disease in the 1990’s they returned to England where he became her full-time career. She died in Whitford, Hertfordshire, on 7 December 2002. Frank Deniz died at home, at Stanstead Abbots, Hertfordshire, on 17 July 2005; like Clara he was cremated at Harlow crematorium.

The second of the brothers, Joe Deniz was born on 10th September 1913 in Cardiff. The Deniz’s home of 6 rooms had a piano which his half sister played helping to inspire Joe into a musical career. Joe first learned Ukulele from his father then moved onto guitar and joined the ‘Street-rounds’ playing for fun and tips. In an interview Joe recalled playing with Jamaican Sly Mongoose the popular calypso artist.

Joe bought cheep 78rpm records and liked Hawaiian music. It was hearing recordings by American guitarists George Van Eps, Carl Kress and Dick McDonough that started Joe’s interest in Jazz guitar.

On leaving school Joe (like his brother Frank) sold newspapers on the streets of Cardiff. He soon began to play guitar at local illegal parties, sometimes with Grange Town born Don Johnson. Joe and Don not only played together they also on one occasion played as a pantomime cow. As young musicians Joe and Don would also play for the sailors at the docks for loose change playing Calypsos.

Two Local musicians, Victor Parker and George Glossop worked in a trio, and called Deniz to London around 1934. After moving to London a nucleus of Welsh black musicians (Victor Parker, George Glossop and Don Johnson, in addition to Deniz) found work in Soho clubs.

After a holiday back in his hometown, Joe returned to London taking the position of Drummer at a London after hours club called The Nest. This was a well known place for visiting Afro-Caribbean musicians, which lead to Joe being introduced to Mills Brothers, Fats Waller, the Ink Spots and his Idol Django.
Reinhardt. Joe then worked at the Cuba Club in Gerrard Street, (later Ronnie Scott’s first club), and then the Shim-Sham Club before his skills as a guitarist led to employment in the all-black Jazz Band of Jamaican born Leslie Thompson, fronted by Ken “Snakehips” Johnson.

During the 1941 Cafe De Paris incident that killed Johnson Joe Deniz was left with a compound fracture to his foot which caused him problems for the rest of his life.

Joe went on to play with Leslie “Jiver” Hutchenson and many other bands and orchestras finding session work with many top band leaders, along with Jazz Violinist Stéphane Grappelli. Joe’s personal fame gradually rose, especially after playing a solo with Harry Parry’s Radio Rhythm Club Sextet.

Joe soon made his way from jazz joining his brothers in the Latin-styled Hermanos Deniz, before joining the West End run of Ipi Tombi, a South African musical which featured his duets with brother Frank. He retired from music in 1980, contenting himself with his memories, passion for DIY and running a successful business. He passed away in 1994.

The third of the brothers, Laurie Deniz was born on 17th August 1924 in Cardiff. Laurie first started playing piano at school then he acquired a Spanish guitar teaching himself to play in a classical manner until he heard the guitar work of Django Reinhardt.

From the age of twelve Laurie travelled on the variety circuit with a group of twelve black Cardiff boys who called themselves The Harlem Pages. Although he received educational tuition while on tour Laurie gave this up at the age of fourteen to commence full time work. He also learned to play calypsos and while working he teamed up with accordionist Tony Chadgidakis to play popular music at pubs and parties.

In 1942 Laurie travelled to London with Chadgidakis where they formed an act to play at bottle-parties and the many clip-joints that had sprung up during the early war years. They also played at a number of dances that were held at US Army and Air force camps in the surrounding areas.

Laurie returned to Wales to play a tour alongside Trinidadian pianist Clarie Wears, but on his return to London was drawn into the Latin-American scene working with trumpeter Denis Walton. Laurie also played Jazz in the

twelve black Cardiff boys who called themselves The Harlem Pages
band of Stephane Grappelli alongside his brother Joe and pianist George Shearing. He was soon called up for service and was based at Sheffield with The Royal Army Service Corps driving lorries though after nine months of not playing guitar he suffered a breakdown and was discharged.

On his return to London he recommenced working in the Latin-American scene joining Don Marino Barreto’s band alongside trumpeter Eddie Calvert. Deniz’s association with Barreto continued intermittently during the late 1940s, but by April 1945 he had also started to make an impact in progressive modern jazz circles. He worked with the young vibraphonist Victor Feldman, and then in the summer of 1946 replaced Lauderic Caton at the Caribbean Club in its trio.

The 7th August marked the marriage of Laurie Deniz and Lydia May Wilson, a London born dancer/singer who subsequently worked as a nurse and they had two sons.

In 1949 Laurie again replaced Lauderic Caton, this time in the Ray Ellington Quartet bringing melodic guitar lines to the quartet, a move that bought nationwide exposure but In 1950 the pressures of touring became too much leading Laurie to become unwell and after suffering two car accidents he became very depressed and gave up music for a while. He attempted to start a small garage business, which failed and this caused him to return to music.

In 1953 he was a featured jazz soloist at Manchester’s Club 43, and he continued to develop his considerable talent for improvisation while working with the band leaders Vic Ash, Johnny Franks, and Cab Quaye. He joined his two brothers in their Latin-American group Hermanos Deniz, and his musical arrangements contributed greatly to the band’s success. Apart from lengthy residencies, the brothers played for American servicemen’s dances and other functions. With Frank Deniz he composed background music for the film Our Man in Havana in 1959, and then in 1961 he formed his own trio.

Laurie was a progressive guitarist who in the early 1950’s experimented with lighter gauge strings, setting his amplification up carefully to avoid feedback. Laurie continued to freelance into the 1970s until the illness which had disabled him intermittently for several years prevented him from playing at all. He finally died in 1996.
View

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 £180.00.

For more details, contact:
The Tiger Club
Headcorn Aerodrome, Ashford, Kent. Tel: 01622-891017
www.tigerclub.co.uk
31st January 2014  
The 1940’s Society - Sevenoaks  
Stella Reading and the WVS  
Author Carol Harris will be giving an illustrated presentation on the formation of the WVS and the essential role it played in wartime Britain.  
8pm at Otford Memorial Hall near Sevenoaks, Kent.  
Further details from Ian on 01732 452505 Admission £3

2nd February 2014  
If your interest is purely military, ‘Militaria 2014’ is the place to be.  
One of the main shows for collectors around the country.  
Details: www.militariashows.com

8th February 2014  
The Coco Club  
Enjoy the style and glamour of the 1930s at the Stag Theatre Plaza Suite, Sevenoaks - 7.30 pm  
This vintage nightclub features period music from Empire Radio and live performances by renowned musicians ‘The New Arcadians’.  
This is an opportunity to wear your best classic clothing and enjoy an evening of fabulous music, social dancing and a unique atmosphere.  
Tickets £12.50  
Order Now from the Box Office on 01732 450175 or online at www.stagsevenoaks.co.uk

28th March 2014  
The 1940’s Society - Sevenoaks  
The Night Blitz  
Author and historian Dr John Ray will be giving a talk on the Night Blitz during WW2. Dr Ray is an excellent and fascinating speaker.  
8pm at Otford Memorial Hall near Sevenoaks, Kent.  
Further details from Ian on 01732 452505 Admission £3

12th April 2014  
Otford 1940s Swing Dance 7-30 till Midnight.  
Otford Village Memorial Hall, Otford, Kent TN14 5PQ  
Dress to Impress, 1940/1950s civilian or allied uniform  
Free tea, coffee & doughnuts, Please bring your own drinks  
Large dance floor and clothing stalls. Tickets £7 on the door  
Details: 07931 674 158 or www.preservers of sound.com

10th May 2014  
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 £7 on the door
Details: 07931 674 158 or www.preservers of sound.com

23rd May 2014
The 1940’s Society - Sevenoaks
Dunkirk
74 years ago this month the 'miracle of Dunkirk' took place. Sean Longdon author of a bestselling book about the evacuation of Dunkirk will be giving a presentation about this incredible event.

8pm at Otford Memorial Hall near Sevenoaks, Kent.
Further details from Ian on 01732 452505 Admission £3

24th May 2014
The Coco Club
Enjoy the style and glamour of the 1930s At the Stag Theatre Plaza Suite, Sevenoaks - 7.30 pm
This vintage nightclub features period music from Empire Radio and live performances by renowned musicians. This is an opportunity to wear your best classic clothing and enjoy an evening of fabulous music, social dancing and a unique atmosphere.
Tickets £12.50
Order Now from the Box Office on 01732 450175 or online at www.stagsevenoaks.co.uk

16th - 20th July 2014
The War & Peace Revival
RAF Westhanger, Folkestone Racecourse
After last years move to this new venue there is even more to see and do at this massive military vehicle event. Check the website for full details. Visit www.thewarandpeacerevival.co.uk for more details.

25th July 2014
The 1940's Society - Sevenoaks
Ireland During the Second World War - An illustrated lecture by Dr Bryce Evans
There is much rumour and speculation as to the role of Ireland during WW2, most of it unsubstantiated. Dr Bryce is the author of a new book on the subject which at last details the social and economic history of Ireland during the Second World War, He reveals the real story of the Irish emergency. Revealing just how precarious the Irish state’s economic position was at the time, he examines the consequences of Winston Churchill’s economic war against neutral Ireland and how the Irish government coped with the crisis and how ordinary Irish people reacted to emergency state control of the domestic marketplace. This will be a fascinating evening covering an area which is seldom considered.

Bryce Evans is Lecturer in Modern History at Liverpool Hope University and his book “Ireland during the Second World War - Farewell to Plato’s Cave” (ISBN 978-0-7190-8951-0) is published in January 2014.

8pm at Otford Memorial Hall near Sevenoaks, Kent.
Further details from Ian on 01732 452505 Admission £3

26th September 2014
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
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