

# THE GALLIPOLI GAZETTE

OFFICIAL ORGAN OF THE GALLIPOLI MEMORIAL CLUB LTD

## Gallipoli Art Prize 2021

*The sixteenth annual Gallipoli Art Prize has been finalized with the 2012 winner, Geoff Harvey, becoming the first artist to win the Gallipoli Art Prize twice.*



*Geoff Harvey's painting 'Forgotten Heroes' acknowledges the noble 'Waler' horse and gives them the recognition they so justly deserve for their role in helping Australian soldiers at war.*

The Sydney based artist said his winning work was created to honour the vital roles the Australian 'Waler' horses performed during WW1. Army veterinary records show 161,821 horses were exported to assist in the many campaigns of this war.

"These trusty steeds did everything expected of them and more. Their bravery on the battlefields was legendary and their loyalty unsurpassed. Because of these qualities they earn a worldwide reputation as the 'horse without an equal'," Geoff said in his entrant's statement that accompanied the painting.

"So special and deep was the bond between rider and horse that many of the soldiers were traumatized by the realization that their faithful 'mate' was not coming home with them. By the end of the war in 1918 those horses that survived the battlefields and the cull stayed in Egypt, France and India where they faced an uncertain future. No official records were kept of these brave horses. Lest we forget – the original Australian stock horse – the Waler."

The term 'waler' dates back to the 1830s when Australian bred horses were exported from New South Wales to the British

Army in India. In the Boer War and WW1 they were used exclusively by the Australian Light Horse, proving superior to camels for moving troops across desert sands.

Among the 33 finalists is 'Weeping Soldier' by artist Guy Warren, a previous Archibald winner (1985) who celebrated his 100<sup>th</sup> birthday two days after the Gallipoli Art Prize results were announced. As well as being an esteemed artist and educator, Guy Warren is a WWII veteran who served in Papua New Guinea and Australia from 1941-46.



Finalist Nyulla Safi submitted an entry, *'F4-Sang Froid'*. She also served in the Australian Army, joining in the late 1980s when very few women enlisted. In 1993 she was medically discharged because of severe post-traumatic stress disorder (PTSD) and a bad

back injury. She took up painting in 2019 and has painted every day since.

"There was a significant increase in entries this year and more than half the entries are from artists who haven't entered the Prize before," according to John

Robertson, the President of the Gallipoli Memorial Club and one of the judges of the prize.

"I am always impressed by the diversity of the works and how individual artists choose to respond to the Gallipoli Memorial Club's Creed."

The Creed states: *"We believe that within the community there exists an obligation for all to preserve the special qualities of loyalty, respect, love of country, courage and comradeship which were personified by the heroes of the Gallipoli Campaign and bequeathed to all humanity as a foundation for perpetual peace and universal freedom"*.

*Continued page 6.*



*The work by finalist Nyulla Safi called 'F4-Sang Froid'*

## *Editorial..*

As you have read, the Gallipoli Art Prize for 2021 was another success, overcoming both the lack of premises and COVID-19 limitations. Congratulations to the winner and finalists, the Club Committee and involved staff and members, the Judging Panel and all at the Merrylands RSL who were our kind and generous hosts. In this edition we show you a range of entries and photos of people attending both the Club and Museum Annual General

Meetings and the Art Prize announcement that followed.

This edition follows up on the 'Ghost' Armies of World War Two that were mentioned in the story about the D-Day landing ports of the previous edition. We read about the German General Rommel being away on Germany at the start of the second El Alamein offensive and seeing no need to return because the British 'Ghost' Army fooled him into thinking the Allies were not prepared yet for battle, and that

their target area was well away from the actual spot.

We also read about the Federal Government widening its search for indigenous Anzacs to ensure there are complete and detailed rolls to honour all who fought.

We end with a photographic display of what our new Club building will look like. The wrapping is off and the keys are to be exchanged for the fit out to begin. Our return to Loftus Street is creeping closer!

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## Presidents Report Winter 2021

As I hinted in the Autumn Gazette I was hoping to have some good news on the building front. Unfortunately, I haven't. The Museum Space has not been transferred and we do not have an Occupation Certificate for 14 Loftus Street, which is the part of our premises that will house it. Depending on the reparation of defects this could be another two months away. The Building Committee is now able to meet with the AMP and the Builder face to face, but progress is slow.

On a positive note there was a good turnout for the AGM of the Club, Museum Fund and an Extraordinary General meeting on April 14. Following the formal part of the meetings we had a PowerPoint presentation of the progress of the restoration works on our Historic Building. This was well received by the members present.

The announcement of 2021 winner of the Art Competition and Official opening of the Exhibition following the meetings at the Merrylands RSL was again very well attended. Artists, their families and supporters, members and dignitaries all enjoyed the opportunity celebrating some very good art.

The "virtual exhibition" of the Art Competition finalists should be available at <https://www.gallipoliartprize.org.au/>.

Due to the continuing concerns over the COVID Pandemic, the Gallipoli Scholarship Committee has decided to hold the 2021 GSF Scholarship Presentation via Zoom, on Thursday April 22, 2021. There is a much-expanded scholarship criteria and therefore more recipients and sponsors will have the opportunity to participate.

I represented the Club at the launch of the Mustafa Kemal Atatürk Bursary, under the auspices of the Gallipoli Scholarship, at the War Memorial in Canberra on March 18.

Preparations are well under way for various community commemorations for Anzac Day. While numbers are restricted, I am sure that ceremonies will again be special.

Keep safe and keep well.

*John Robertson*  
President



*Junior Vice President, Ted Codd, President John Robertson, Treasurer John Brogan and Committee Member Greg Hanchard presiding over the Annual General Meeting of both the Gallipoli Memorial Club and the Museum Fund at the Merrylands RSL Club*

## Gallipoli Club Annual General Meeting

The 2021 Annual General Meetings of both the Gallipoli Memorial Club and the Club's Museum Fund were held at the Merrylands RSL Club on Wednesday, April 14.

Club President, John Robertson, welcomed 15 members to the meetings and thanked the Merrylands RSL Club for their on-going, generous assistance during our time of renovation. The meeting accepted the audited financial statements.

The main discussion was on the rebuilding of the Loftus Street premises. Mr Robertson said the hand-over of the keys by the AMP Group to the Club, set down for the previous Friday, was postponed as the Occupation Certificate was not signed off by the relevant authorities. No hand-over date had been set, but it would happen as soon as possible.

Mr Robertson then took the meeting through a slide show of the external and internal images of the club house, amid a quiet chorus of approving gasps and words; especially at the image of the cleaned and refurbished front and back of the building. He explained that wherever possible the original fabric of the building was retained and renovated while deteriorating sandstone and hardwood crossbeams were replaced as needed. To meet government earthquake standards, steel had been installed as required while ceilings had been removed to expose the upgraded classic stone and woodwork of the original structure.

He noted that the new premises would have one door onto Loftus Street as the northern doorway had been replaced by a large window. Three lifts would allow rapid movement of members and outside patron to the leased restaurant space. A new steel staircase was installed with timber treads and glass balustrades.

After the presentation, Life Member Bob Lawrence, praised the Board Members past and present for their untiring work and persistence over many years in dealing with three different developers. He noted that 30 years ago, when he stepped down from the Board to become the Magazine Editor, he had despaired at the building's holey, sagging roof and cheaply patched up renovations.

"You have all done an outstanding job to give us a club house to be proud of," he said.





Continued from page 2.



*The 'Highly Commended' works were Philip Meatchem's 'A Different Dawn' (above) showing Anzac Day 2020 when mass gatherings were replaced by people standing in their drive-ways to show their support, while still meeting social distance rules, and 'The Guns Fell Silent.' Andrew Tomkin's D-Day tribute to his mother.*





Mr Robertson said the Gallipoli Memorial Club was very grateful to the Merrylands RSL for hosting the exhibition in 2021.

"Next year we will be back in our old home at The Gallipoli Club in Circular Quay in Sydney. The historic sandstone building has had extensive renovation works done to preserve its heritage and will include a permanent gallery for the Gallipoli Art Prize. Being an acquisitive prize,

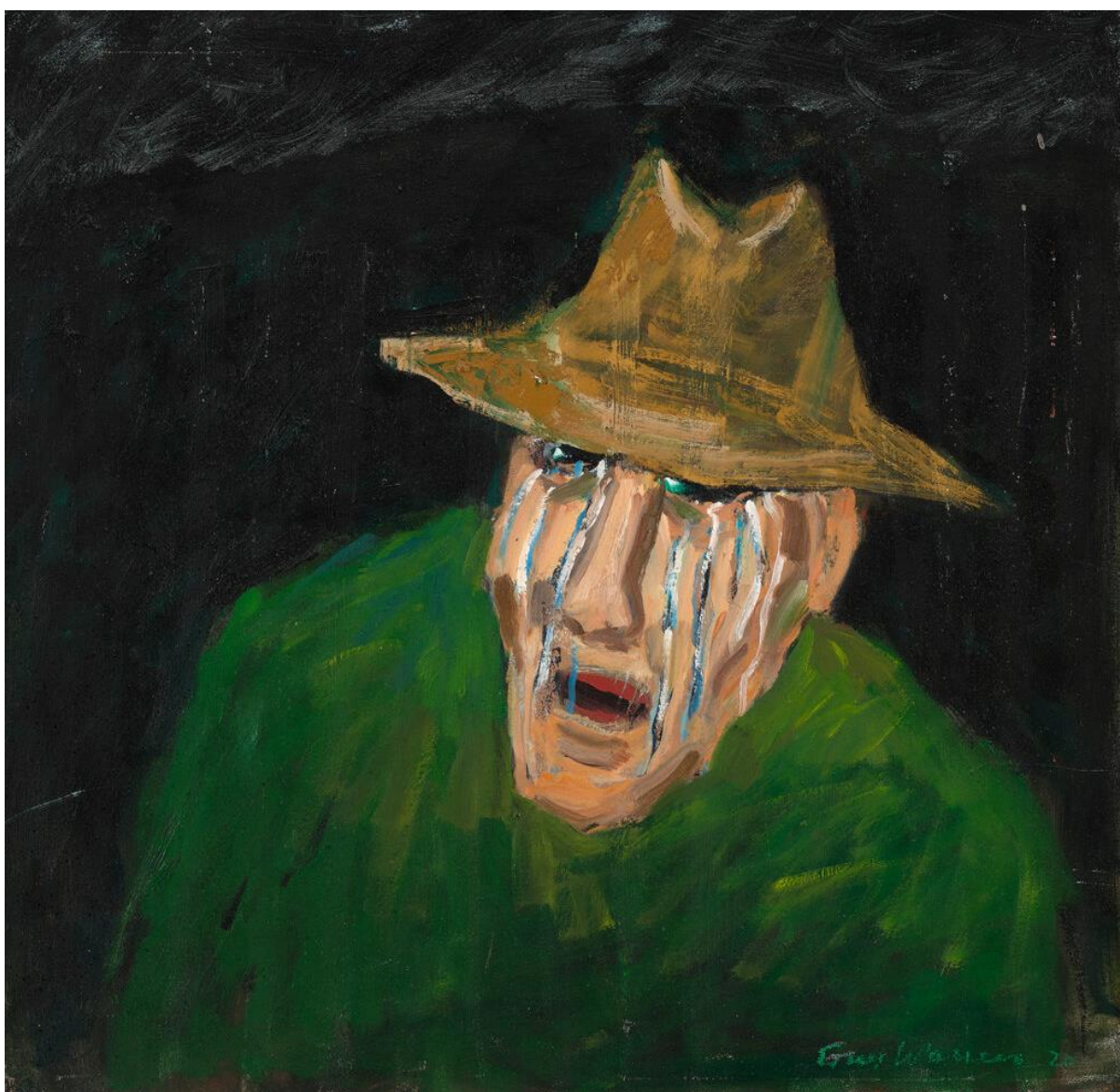
the Gallipoli Memorial Club has acquired a significant collection of works over the last 16 years which we are very much looking forward to being able to exhibit."

Judging for this year's Prize was conducted by Jane Watters, the Director at S.H. Ervin Gallery, Barry Pearce, and Mr Robertson.

Previous winners of the Gallipoli Art Prize include renowned artists Euan Macleod (2009), Idris Murphy (2014) and Jiawei Shen (2016).

Alison Mackay won the Gallipoli Art Prize in 2020 with 'Breathe', depicting nine different gas masks, referencing her own experience of the New South Wales black summer bushfires as well as the bravery of the Rural Fire Service.

The works will be on exhibition at Merrylands RSL, Sydney from 15 April to 17 May and a virtual exhibition will be available via [www.gallipoliartprize.org.au](http://www.gallipoliartprize.org.au).



*Guy Warren, who won the 1985 Archibald Prize, this year submitted 'Weeping Soldier' for the Gallipoli Art Prize which coincided with the week of his 100<sup>th</sup> birthday.*

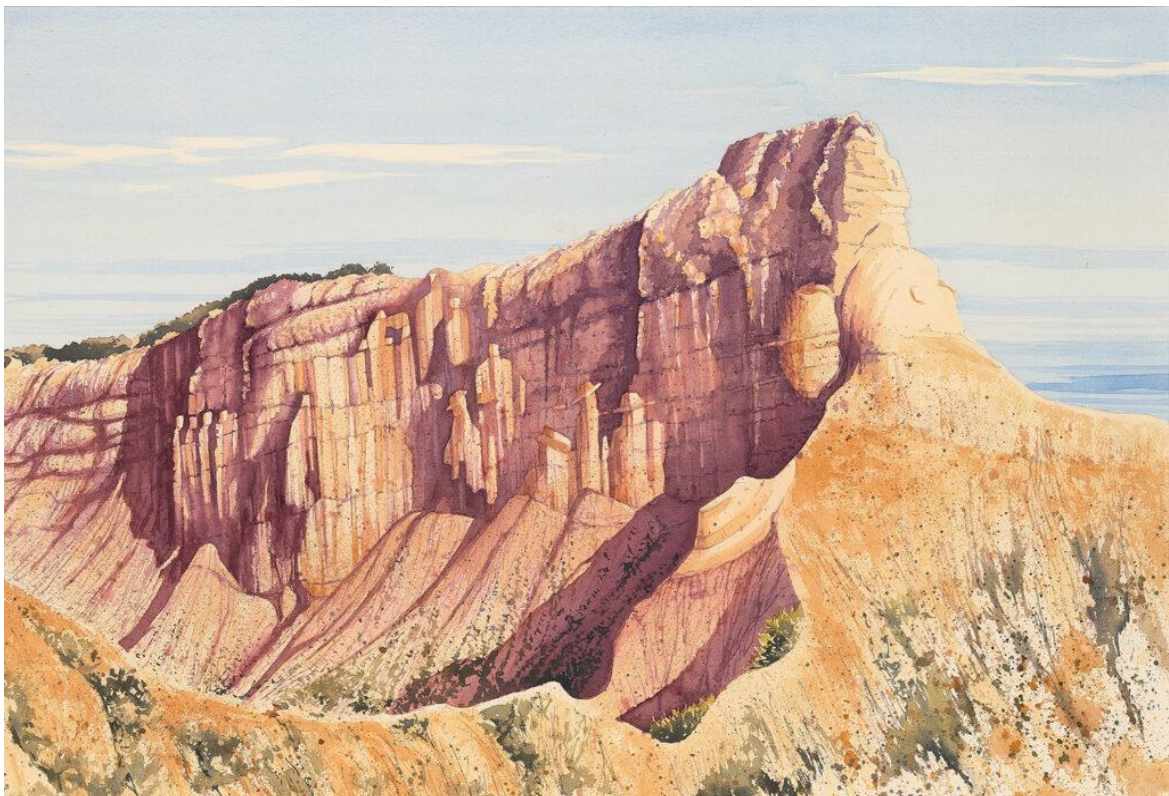




Lara Balog's "Sisters of War" was inspired by her reading the war diary of Sister Catherine (Kitty) McNaughton, a WW1 nurse from the town of Little River in Victoria



"Duty done" by Margaret Hadfield who won the inaugural Gallipoli Art Prize in 2006 and has been a finalist many times since



Rick Bardley-Smith's work "Ingrained" shows the Sphinx rock formation above Anzac Cove





*Dierdre Bean's watercolour, '... And you'll know him by the feathers in his hat.' takes its title from the last line of Banjo Paterson's poem 'Queensland Mounted Infantry' (1900) which described the quintessential Australian soldier as tough, athletic and irrepressible; an expert horseman and loyal soldier. Dierdre's entrants statement said "The last line refers to emu feathers tucked into the folded brim of slouch hats, a tradition the Queenslanders began in 1897. It was a proud display of their riding skills. Since that time, the slouch hat decorated with emu feathers has become a national emblem. "*



*Darren Mitchell of the Anzac Day Dawn Service Trust and Elizabeth Whittle discuss Robert Hammil's work, 'Remembering the Kuttapul' which was used as Royal Australian Navy sleeping quarters in Sydney Harbour. It was sunk in the Japanese midget submarine raid with the loss of 21 lives.*



*The winner, Geoff Harvey, receiving his award and cheque from Club President, John Robertson*

### Previous winners

**Winner 2020: "Breathe" Alison Mackay**

**Winner 2019: "War Pigeon Diaries" Martin King**

**Winner 2018: "Mont St Quentin" Steve Lopes**

**Winner 2017: "The Sphinx, Perpetual Peace" Amanda Penrose Hart**

**Winner 2016: "Yeah, Mate" Jiawei Shen with his painting**

**Winner 2015: "Boy Soldiers" by Sally Robinson.**

**Winner 2014: "Gallipoli evening 2013" by Idris Murphy.**

**Winner 2013: "Dog in a Gas Mask" by Peter Wegner.**

**Winner 2012: "Trench Interment" by Geoff Harvey.**

**Winner 2011: "Sacrifice" by Hadyn Wilson.**

**Winner 2010: "The dead march here today" by Raymond Arnold.**

**Winner 2009: "Smoke/PinkLandscape/Shovel" by Euan Macleod.**

**Winner 2008: "Max Carment, War Veteran (The last portrait)" by Tom Carment.**

**Winner 2007: "Glorus Fallen" by Lianne Gough.**

**Winner 2006: "Ataturk's Legacy" by Margaret Hadfield.**





Dale Burke, in his painting "Found Photograph" wanted to highlight the use in WW1 of photography and notably the amazing discovery of 3,000 photographic plates in a farmhouse attic at Vignacourt near Amiens, Somme Valley taken by the husband and wife duo, Louis and Antoinette Thuillier. They were mementos for Australian, British, Canadian, Nepalese, and Sikh soldiers to keep or send to their families. They were photographed onto plate glass negatives coated in silver emulsion that allowed for high quality reproduction, as seen in the folio book "The Lost Diggers" by Ross Coulthart. This portrait is of Lt. Cecil Chapman who served at Pozieres and as a Major in WW2. He died at the age of 69 in 1965. Dale was taken by the decomposition of the emulsion on the glass plate and how it created a layer of metaphor for the decomposition of man.

# Government Widens Search for Indigenous Anzacs

By Bruce McEwan

The Commonwealth Defense Act of 1903 banned Indigenous Australians from entering military service but not all recruiters applied this rule and more than a thousand “coloured” men with aboriginal or Torres Strait heritage are now known to have served in World War One. The actual number of indigenous Australians confirmed to have volunteered has reached 1,127 – it is important to note that not all volunteers were accepted into the AIF.

Early in the conflict, recruiting officers allowed indigenous men to sign up if their skin was considered “white enough” but as the war went on the recruiters were not as selective.

Unfortunately, few records remain of the aboriginal participation in the war but analysis by the Department of Veteran’s Affairs has unearthed the names of hundreds of aborigines and part aborigines who actually participated in various theatres of the War with the First AIF including the Gallipoli Campaign. It was not until 1949 that all restrictions were lifted.

Unfortunately, information remains incomplete today and the department’s researchers have appealed to descendants of those identified so far and others not known, to provide more details from stories told within families and among friends by those who claimed to have served.

The researchers have had to assume that these men joined up to earn money (about six shillings a day or three times the wage of an English serviceman), to travel

to other lands overseas or to do their duty for their homeland, Australia. They were treated as equals in the trenches but when they returned home they were not offered Soldiers’ Settler Blocks, any official recognition or financial assistance.

They were even denied membership of the Returned Soldiers’ Sailors’ and Airmen’s Imperial League of Australia – later called the RSL. This was the main reason why my father (a Sixth Light Horse veteran and a Mounted Policeman from NSW) who served in Gallipoli and in other battles in the Middle East refused to join this organization until towards the end of his life.

One aboriginal private was Private Harry Murray, a stock and station hand from Taroom, Queensland. Along with other indigenous recruits, Harry was assigned to the 11<sup>th</sup> Light Horse Regiment and participated in the victorious Battle of Samakh in 1918. He returned home a decorated veteran the following year.

Another to be decorated was Leslie John Locke who was awarded the Military Medal and who was one of 21 members of the Lock (or Locke) family who volunteered for service in World War One. These men all were descendants of Maria Lock, a remarkable daughter of Yarramundi a chief of the Boorooberongal tribe of the Darig people.

Members of the Locke, family fought at Gallipoli, on the western front at the Somme and Flanders and in Egypt and Palestine, as infantrymen,

tunnellers, light horse and veterinary horse and camel support. Some of the aborigines were named Anolock, Barber, Bolton, Castles, Everingham, Morley, Punton, Sims, Reayand and White.

The highest rank achieved by those of aboriginal blood was Second Lieutenant but there were plenty of Sergeants, Corporals and Lance Corporals. The officer was Alfred John Hearps who was promoted to Second Lieutenant on 5 August 1916 and who served in the 12<sup>th</sup> Battalion at Gallipoli and died in the Somme at Mouquet Farm on 19-22 August 1916.

The first aboriginal to claim commissioned officer status in World War Two was Lieutenant Reginald Saunders.

Another prominent indigenous Australian was Alfred Stafford, who was a chauffeur to eleven Australian Prime Ministers including Sir Robert Menzies for whom he became a trusted friend. He played Sheffield Shield cricket on the same side as Don Bradman. Three of Alf’s older brothers enlisted in the First World War – John Harold Stafford, Charles Fitzroy Stafford and Gilford Ortle Stafford.

Alf was too young to serve in WW1 but did join Australia’s Militia prior to WW2. He was connected to the Gamilaroi/Blackman, Cain, Griffin, Talbot, Budsworth, Hamilton, Irwin, Allan and Chatfield aboriginal families – many of whom lost their lives on the Western Front or were seriously wounded or gassed.



Some former aboriginal servicemen, like Alfred White of Redfern, complained bitterly that several years after The Great War ended that they were still owed money from their service. Many, like other veterans, suffered for many years physically and emotionally from their participation in the War.

It was not unusual for aboriginal men attempting to join up in WW1 to claim Maori heritage in order to gain acceptance. Making accurate identification of former indigenous servicemen is made even more difficult by the

use of aliases, false places of birth and other important details.

Researchers have even eliminated some alleged WW1 aboriginal servicemen from the records by uncovering spurious claims of enlistment and service made by them or perhaps, in a few cases, that they were not entitled to claim indigenous ethnicity. These are some of the reasons that the Department of Veterans Affairs wants to gather more sources of documentary information from families and friends for cross referencing with existing records.

Today efforts are being made to increase Aboriginal recruitment in the Australian Defence Force (ADF). There is now a Canberra-based Air Force unit led by Group Captain Lisa Jackson who played a prominent part in the recent Centenary Commemorations of the RAAF.

The Department of Veterans' Affairs Community Engagement Team would like to hear about other stories about military service by aboriginal men and women by phone: 1800 VETERAN or by Email: [education@dva.gov.au](mailto:education@dva.gov.au)

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*Club Life Members Fred Gulson and Allan Humphries discuss the painting 'Remembrance' by Ronelle Reid depicting a camel and a pigeon. Ronelle's watercolour pencil on mounted paper work commemorates the role of animals in war; a sentiment expressed by the winning entry as well.*

## British and U.S. Ghost Armies

*The story about Mulberry Harbours in the last Gallipoli Gazette noted that an imitation harbour was created by the American "Ghost Army" off the French coast. The presence of this unmanned phantom facility drew a lot of German gun fire resulting in a lot of wasted German ammunition and time. The Americans were in fact copying the successful British deception against German General Rommel in Africa. We now meet these 'Ghost Armies'.*

### Operation Bertram

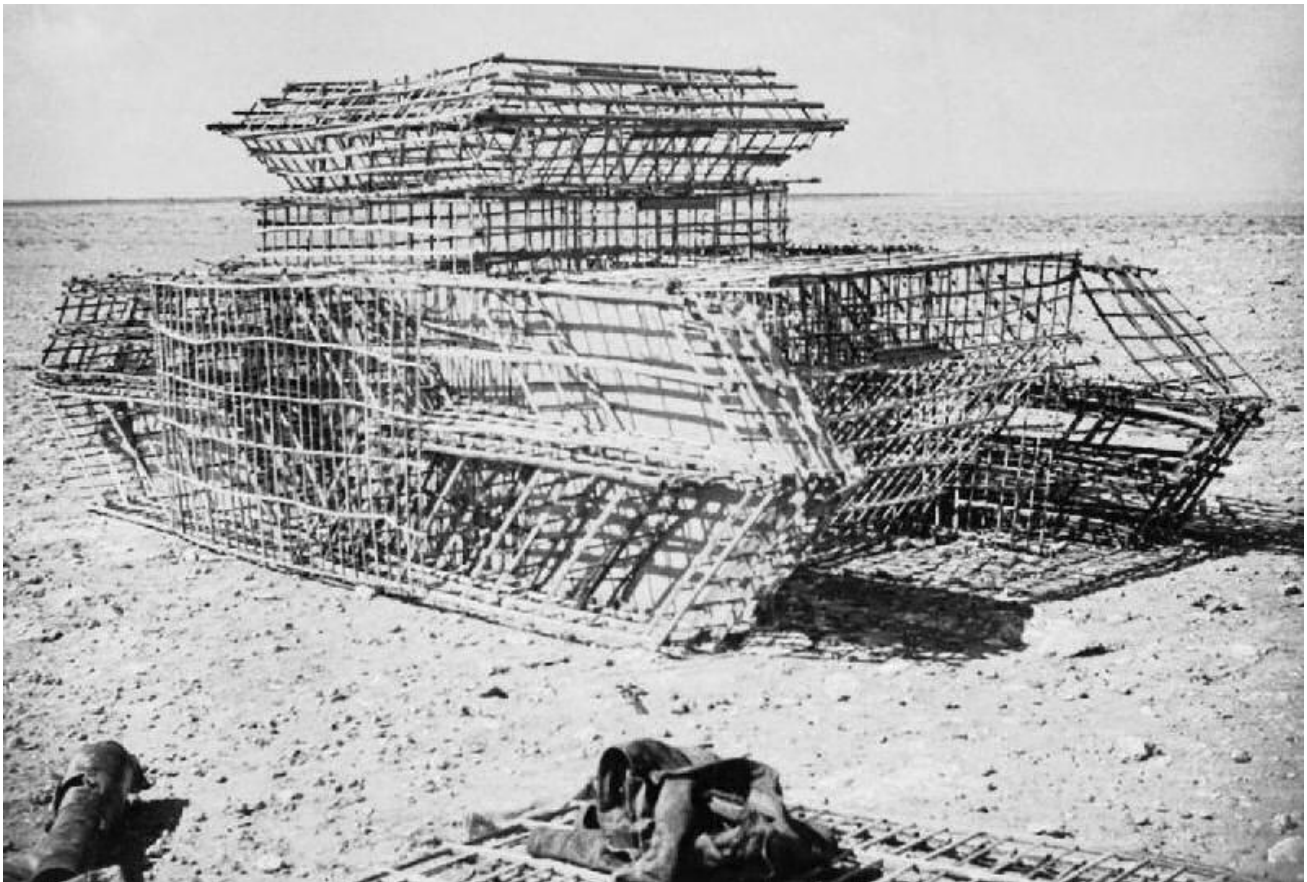
This was a World War Two deception practised by the Allied forces in Africa led by Bernard Montgomery prior to the second Battle of El Alamein in 1942. Bertram was devised by Lt. Colonel (later Brigadier) Dudley Clarke to deceive General Rommel about the timing and location of the Allied attack. The operation consisted of physical deceptions using dummies and camouflage designed and made by the British Middle East Command Camouflage Directorate.

The Directorate was led by former film maker turned camouflage expert, Lt. Colonel Geoffrey Barkas.

One of Barkas' first deceptions was to build a convincing dummy railway at Misheifa to divert enemy attention from the real railhead at Capuzzo where defence materiel for the relief of the siege of Tobruk was passing through.

This complex piece of deception involved six miles of dummy railway, a dummy train, dummy sidings, and a selection of

inflatable rubber dummy tanks to look as if they had been delivered by the railway. More than 100 bombs were dropped on the Misheifa railhead, at least halving the attacks on the real thing at Capuzzo. Barkas noted that "camouflage men must be among the few otherwise sane beings who yearn to be bombed." The pioneering effort's success was achieved in a few weeks, amidst severe shortages of men and raw materials.



*The British wooden frame of an artificial tank near Cairo 1942*



These were accompanied by electromagnetic deceptions codenamed Operation Canwell, an electronic deception operation of false radio traffic, to help conceal the movement of Lieutenant General Herbert Lumsden's X Corps into its staging area before the 'Lightfoot' first stage of the Second El Alamein battle.

Lasting four weeks, 'Canwell' simulated the radio net of Major General Alexander Gatehouse's 10th<sup>h</sup> Armoured Division to suggest that this formation, a major element of the X Corps, had not moved.

Barkas persuaded the Germans that the main Allied attack would not be ready until early December and be a sweeping outflanking move through Jarabub, an oasis on the edge of the Great Sand Sea, more than 241 km to the south of the real point of attack. Such was its success that Rommel, refusing to

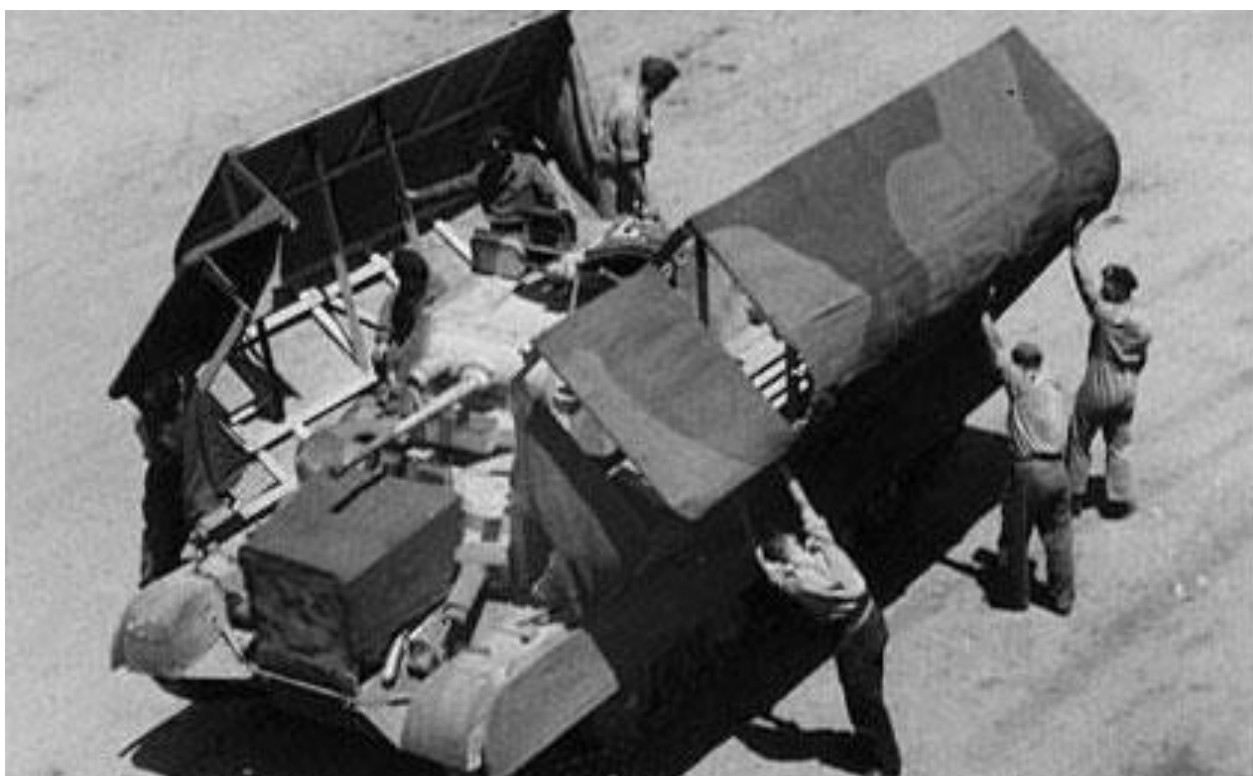
believe that an attack was imminent, was not even in Africa when it happened.

All of these initiatives were planned to make the Axis believe, not only, that the attack would take place to the south, far from the coast road and railway, but about two days later than the real attack.

Operation Bertram consisted of the creation of the appearance of army units where none existed and in concealing armour, artillery and material. Dummy tanks and guns were made mainly of local materials including calico and palm-frond hurdles. Real tanks were disguised as trucks, using light "Sunshield" canopies. Field guns and their limbers were also disguised as trucks, their real wheels visible, under a simple box-shaped "Cannibal" canopy to give the shape of a truck. Petrol cans were stacked along the sides of existing masonry lined

trenches, hidden in the shadows. Food was stacked in piles of boxes and draped with camouflage nets to resemble trucks.

Trucks were parked openly in the tank assembly area for some weeks. Real tanks were similarly parked openly, far behind the front. Two nights before the attack, the tanks replaced the trucks, being covered with "Sunshields" before dawn. The tanks were replaced that same night with dummies in their original positions, so the armour remained seemingly two or more days' journey behind the front line. To reinforce the impression that the attack was not ready, a dummy water pipeline was constructed, at an apparent rate of 5 mi (8.0 km) per day. Some days' worth remained to be built at the time of the attack; dummy tanks, guns and supplies were constructed to the south.



*A tank disguised as a truck using light-weight sun-shields*

After the battle, the captured German Tank Commander, General Wilhelm Ritter von Thoma told Montgomery that he had believed the Allies had at least one more armoured division than they did and that the attack would be in the south. Rommel's stand-in, General Georg Stumme reportedly thought the attack would not begin for several weeks. This could not be verified with him as he died of a heart attack during the fighting. So, Operation Bertram definitely succeeded; when announcing the victory at El Alamein in the House of Commons, Winston Churchill praised the camouflage operation.

### **Americans**

The United States Ghost Army, officially the 23rd Headquarters Special Troops, based in Tennessee and later New York, was a highly secret tactical deception unit during World War Two that impersonated other Allied Army units to deceive the enemy. Following the D-Day landings they landed in France and using fake radio broadcasts, inflatable tanks, trucks with loud powerful sound equipment aided by scriptwriters staged more than 20 battlefield deceptions, often operating very close to the front lines.

The full report of the work of these 82 officers and 1,023 men. was only declassified in 1996.

They arrived in England in early May 1944 and were based near Stratford-on-Avon and troops participated in Operation Fortitude, the British-designed and led D-Day deceptions to mislead the German High Command as to the location of the invasion.

Many people were involved in the creation of the U.S. Ghost Army, but Ralph Ingersoll, a former Managing Editor of *The New Yorker* and *Time-Life* publications along with his superior, Colonel Billy Harris. Ingersoll was later quoted as saying *"The con-artist's job is to hoodwink the enemy instead of slugging it out with him."*

Ingersoll and Harris had totally opposite temperaments. Harris was a professional soldier with a military outlook, but he knew how to handle men under his command and encouraged Ingersoll's creativity.

Among staff were Bill Blass, who later became a leading American fashion designer, painter Ellsworth Kelly whose work hangs in major American galleries, Art Kane who later was a leading fashion and pop-music photographer and wildlife artist Arthur Singer who primarily specialized in bird illustration, but

also designed record album covers for his friend Duke Ellington.

Some troops went to Normandy two weeks after D-Day on the Mulberry Harbour simulation project and later the entire unit assisted in tying up the German defenders of Brest by simulating a larger force than was actually encircling them.

As the Allied armies moved east, so did the 23rd, eventually being based in Luxembourg and from there engaged in deceptions of crossings of the Ruhr River, at positions along the Maginot Line and Hurtgen Forest, and finally a major crossing of the Rhine to draw German troops away from the real crossing site.



*Ralph Ingersoll*



*The truck on the left is real, the other is inflatable*



## Recruiting

Many in the Ghost Army were recruited from art schools, journalism, advertising agencies, architecture, engineering and the theatre notably actors and set designers, as well as other occupations that encouraged creative thinking. Although the 23rd Headquarters Special Troops consisted of only 1,100 soldiers, the contingent used equipment pioneered by British forces such as dummy tanks and artillery, fake aircraft, and giant speakers broadcasting the sounds of men and artillery to make the Germans think it was upwards of a two-division 30,000-man force. The unit's elaborate ruses helped deflect German units from the locations of larger allied combat units. The unit consisted of the 406th Combat Engineers (which handled security), the 603rd Camouflage Engineers, the 3132 Signal Service Company Special, and the Signal Company Special.

## Visual Deception

The visual deception arm of the Ghost Army was the 603rd Camouflage Engineers. It was also equipped with inflatable tanks,

cannons, jeeps, trucks, and airplanes that the men would inflate with air compressors, and then camouflage imperfectly so that enemy aerial reconnaissance could see them. They could create dummy airfields, troop bivouacs, complete with fake laundry hanging on clotheslines, motor pools, artillery batteries, and tank formations in a few hours.

Their unit became an incubator for young artists who sketched and painted their way through Europe while travelling or in their spare time. Several of these soldier-artists went on to have a major impact on art in the post-war USA.

## Sonic Deception

The 3132 Signal Service Company Special handled sonic deception. The unit coalesced under the direction of the colourful Colonel Hilton Railey, who about a decade earlier introduced the aviatrix, Amelia Earhart, to her sponsor, and later husband, the publisher George Palmer Putnam, thereby enabling her to fund her historic flights.

Aided by engineers from Bell Laboratories, a team from the



*Colonel Hilton Railey*

3132 went to Fort Knox to record sounds of armoured and infantry units onto a series of sound effects records that they brought to Europe. For each deception, sounds could be "mixed" to match the scenario they wanted the enemy to believe. This program was recorded on state-of-the-art wire recorders, that later were superseded by tape recorders, and then played back with powerful amplifiers and speakers mounted on halftrack vehicles. These sounds were audible 24 km away.



*The powerful speakers used to transmit sounds of military equipment and action to deceive the Axis forces*

"Spoof radio", as it was called, was handled by the Signal Company. Special Operators created phony traffic nets, impersonating the radio operators from real units. As all Morse Code operators have their own individual style of sending; the Signal Company operators mimicked a departed operator's style so that the enemy would not detect that the real unit and its radio operator were long gone.

To complement existing techniques, the unit often supplemented action by theatrical effects to create atmosphere, including simulating actual units deployed elsewhere by the application of their divisional insignia, painting

appropriate unit insignia on vehicles and having the individual companies deployed as if they were regimental headquarters units. The same few covered trucks, with just two troops in the visible seats near the rear, appeared to be full of motorized infantry on the move. They would be driven in a loop to appear as long convoys. Military Police would be stationed at intersections wearing appropriate divisional insignia. Others would dress as divisional generals and staff officers visiting towns where enemy agents or scouts were likely to see them. A few actual tanks and artillery pieces were occasionally assigned to the unit to make the "dummies" in the distance appear more realistic.

Armed with nothing heavier than .50 calibre machine guns, the 23rd took part in 22 large-scale deceptions in Europe from Normandy to the Rhine River.

As the Ghost Army's operations were top secret and not de-classified for decades after the war ended, it is believed the units and their staff have been under-rewarded. A Bill is now before the US Congress to direct the Speaker of the House of Representatives and the President of the Senate to award a Congressional Gold Medal to the 23rd Headquarters Special Troops in recognition of their service during World War II.



*A real tank and an inflatable one*



*Internationally renowned artist Deirdre Bean discusses the painstakingly fine artistry of her entry, 'And you'll know him by the feathers in his hat' with President John Robertson*



*Lara Balog with her painting 'Sisters of War'*

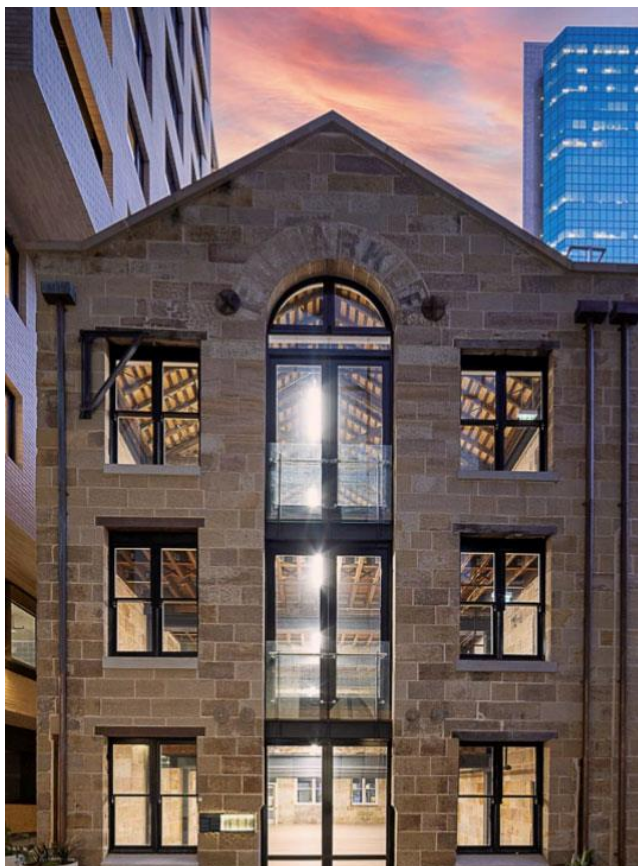
*Andrew Tompkins with his Highly Commended painting 'The 'Guns Fell Silent''*





## The Gallipoli Club House

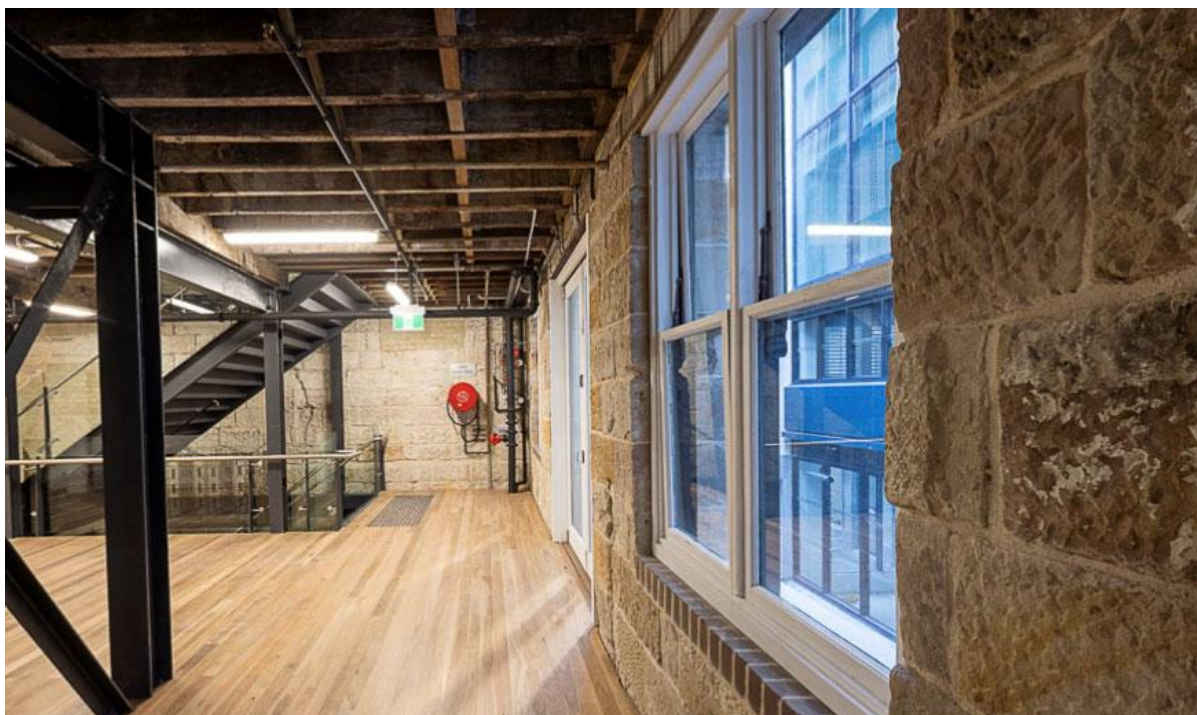
*Here are photographs of the restoration at our Club House in Loftus Street, Sydney.*



*The rear view from Loftus Lane*



*The existing sandstone has been renovated to restore the colour and preserve detail of craftsman ship*



*New windows have been installed*



## *"Pride In Our Heritage"*



*"The Landing" 25th April, 1915*

### **THE GALLIPOLI CAMPAIGN THE BEGINNING – "THE LANDING"**

Men of the 1st Australian Division A.I.F. (Australian Imperial Force) landing under heavy Turkish fire at ARI BURNU, 4.30am on 25th April, 1915. The beach was later named ANZAC COVE.

The name "ANZAC" originated in Egypt early in 1915 where the Australian and New Zealand Army Corps were training. The Corps Commander, Lieut. Gen. William Birdwood, used the abbreviated title of the Corps, A.N.Z.A.C., as the code word for the Corps in preparation for the Gallipoli Campaign – a word that was to make history and be revered by Australians and New Zealanders for all time. An "ANZAC" was an Australian or New Zealand soldier who served in the Gallipoli Campaign. The term "an Original ANZAC" identified those men who participated in the initial landing on the 25th April, 1915 – the 1st Australian Division, A.I.F.

The Campaign ended on the 18th December, 1915, following the evacuation of all Allied troops from the Peninsula.

In the 8 months period of the Campaign, Australian casualties were:

Killed in action and died of wounds	8,079
Wounded in action and missing	<u>17,924</u>
Total	<u>26,003</u>

Our Club was originally "The Gallipoli Legion Club" until November, 1967 when it became "The Gallipoli Memorial Club" – a memorial where the legend of GALLIPOLI would be firmly entrenched as an inspiration to future generations of Australians.

It was founded and developed by the GALLIPOLI LEGIONS OF ANZACS, those "ANZACS" who survived the Gallipoli Campaign and following that, the Campaigns of France and Belgium until the Armistice on the 11th hour of the 11th day of the 11th month of 1918.