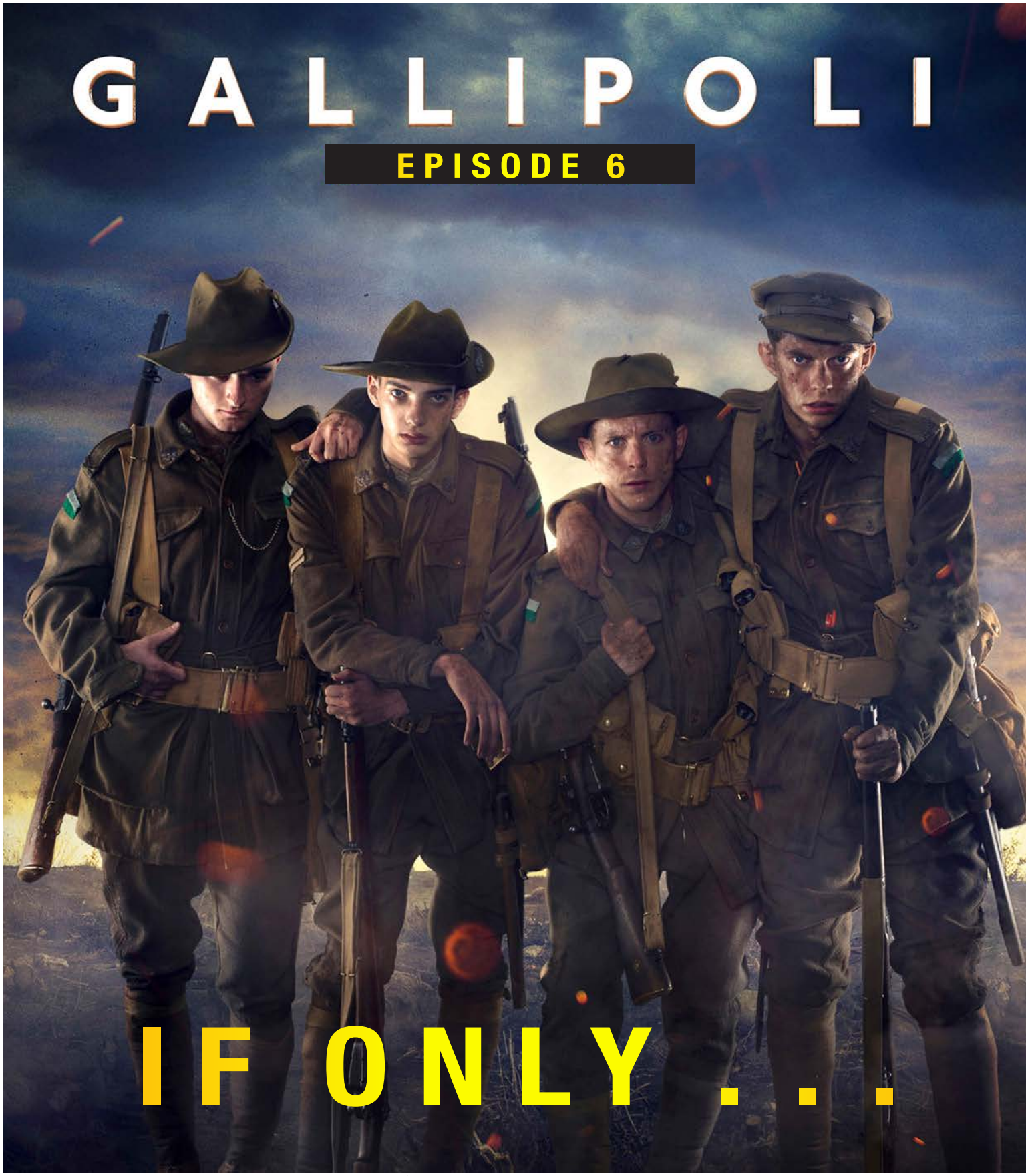
GALLIPOLI

EPISODE 6



IF ONLY . . .

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A **STUDY GUIDE** BY ROBERT LEWIS

AUSTRALIAN TEACHERS OF MEDIA

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1. Overview of the series

Gallipoli (Glendyn Ivin, 2015) is a seven-part mini-series about the Australian and New Zealand experience of the Gallipoli campaign in 1915 — the campaign that contributed so strongly to the national identity of the three nations.

As dawn breaks on April 25, 1915, Anzac troops go into battle on the beaches of the Gallipoli peninsula in Turkey. Although they fight heroically in a chaotic and confusing battle, the landing is ultimately a disaster. It will be the start of an eight-month stalemate where thousands will lose their lives.

Living in the trenches amongst the dysentery, flies and mud, Thomas "Tolly" Johnson, 17, learns what it means to be a young man in war. Having lied about his age to enlist with his brother Bevan, Tolly's fears mount that he will be killed on the peninsula when he is thrust into the brutal battles at Gallipoli.

General Sir Ian Hamilton, commander of the Gallipoli campaign, optimistically clings to the belief that he can break the stalemate at Anzac and Helles and take the peninsula. When his battles at Lone Pine, Chunuk Bair, Suvla Bay and The Nek result in catastrophic losses and further stalemates along the coastline, Hamilton,



refusing to acknowledge defeat, requests another 95,000 men.

The flamboyant and outspoken British journalist Ellis Ashmead-Bartlett becomes deeply concerned about Hamilton's campaign and the incompetence of the British command, and does his best to get the truth back to London.

When the military censor intercepts his letters and reports criticising the campaign, Ashmead-Bartlett becomes even more determined to alert the British Prime Minister to the catastrophe unfolding at Gallipoli. He finds an ally in Australian correspondent Keith Murdoch and together they carry out their plan to end the stalemate at Gallipoli.





The seven episodes are:

1 FIRST DAY: As dawn breaks on April 25, 1915, seventeen-year-old Thomas "Tolly" Johnson lands with the Anzac troops at Gallipoli and finds himself in a chaotic, brutal battle for the Turkish heights.

2 MY FRIEND THE ENEMY: When the Turks launch a massive attack, Tolly risks his life by charging a machine gun to protect his brother Bevan.

3 A MAN ALONE: In an attack on a Turkish position in the hills, Tolly is shot in the chest and evacuated to the beach.

4 THE DEEPER SCAR: Tolly recovers from his injuries and reluctantly returns to the front line at Gallipoli where he volunteers for sniper duty.

5 THE BREAKOUT: In August, General Hamilton coordinates a complicated series of feints and attacks in a final push to take the Gallipoli peninsula.

6 IF ONLY: After the failure of the August offensive, British journalist Ellis Ashmead-Bartlett breaks the military censorship agreement, forcing London to finally intervene in the Gallipoli campaign.

7 THE EARTH ABIDES: Tolly volunteers to stay behind and man the trenches as the British commanders begin the dangerous task of evacuating tens of thousands of troops from Gallipoli.

2. Curriculum applicability

Gallipoli is suitable as a classroom resource for middle and upper secondary students, especially for:

Australian History Year 9

- Depth Study: World War 1 — The places where Australians fought and the nature of warfare during World War I, including the Gallipoli campaign

English Year 9 and 10

- Analyse and evaluate how people, cultures, places, events, objects and concepts are represented in texts, including media texts, through language, structural and/or visual choices.

Media Arts Year 9 and 10

- Evaluate how genre and media conventions and technical and symbolic elements are manipulated to make representations and meaning.
- Evaluate how social, institutional and ethical issues influence the making and use of media artworks.

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3. Before watching the film

To understand the series you need to have some background information. If you have not see episode 1 *First Day* you should go to the Study Guide for that episode at **www.metromagazine.com.au/studyguide/study.asp** and read **Background Information 1** on pages 6-10 to help you answer these three questions:

1 Why were the Allies fighting the Ottomans (Turks) at Gallipoli?

2 Why were Australian troops involved?

3 What was the role which the Australians and New Zealanders had in the invasion on 25 April 1915?

You should also read **Background Information 2** on pages 11-12 to understand the basic military terms.

4. The story to date

At dawn on April 25, 1915, Anzac troops land at beaches along the Gallipoli peninsula. Among them are Thomas "Tolly" Johnson, 17, and his older brother Bevan. The brothers are close although Tolly harbours complicated feelings for Bevan's fiancée, Celia, that haunt him throughout the campaign.

Tolly and his mates have survived the first traumatic landing. The Australians and New Zealanders are now dug in along the hills that overlook Anzac. The conditions are poor, there are skirmishes with the enemy, but life has become routine though still dangerous. During one of these night attacks Tolly has been shot.

British journalist Ellis Ashmead-Bartlett is growing increasingly frustrated with the military censorship that is hiding the reality of the war from the public and the decision-makers in London, and continues to seek ways of telling the truth.

The final attempt at a breakout at Anzac in August has failed. The only element left that might work is the concurrent breakout at Suvla.







5. Exploring ideas and issues in Episode 6

SUMMARY OF EPISODE 6

Having suffered major casualties at Lone Pine and The Nek, General Hamilton clings to the hope the August offensive may still succeed with battles at Chunuk Bair and Suvla. The New Zealanders succeed at Chunuk Bair but the Suvla offensive collapses due to the dithering incompetence of General Stopford. And after the New Zealanders are replaced, Chunuk Bair is lost as well. The August offensive has failed.

Tolly, Bevan and the men in their section regroup after suffering heavy casualties at Lone Pine. Tolly is commended for bravery during the battle and again promoted, this time to Corporal. The men grow especially concerned about Dave, who has been ill for months and now refuses to eat.





Despite clear evidence of the campaign's failure, General Hamilton continues to be optimistic and upbeat, believing his troops can still succeed. When he requests another 95,000 men from London, officers in his HQ begin to question his ability to lead.

After the catastrophic failure of the August offensive, journalist Ashmead-Bartlett urges his fellow correspondents to finally break the censorship agreement and report on the situation at Gallipoli. He finds an ally in the newly arrived Australian correspondent Keith Murdoch, who agrees to hand a letter written by Ashmead-Bartlett to the British Prime Minister.

Major General Braithwaite learns of the plan, intercepts the letter and strips Ashmead-Bartlett of his press credentials. Meanwhile Hamilton sends an envoy to London to vouch for his leadership and convince the government the campaign can still succeed.

Hamilton's envoy turns on him, and through a letter from Murdoch, the British Prime Minister and Secretary of State for War become aware of the campaign's failures. Hamilton's fate is sealed.



KEY INFORMATION AND IDEAS TO DISCUSS

The previous episode of Gallipoli focused on the Anzac Breakout of 6-9 August, mainly focusing on Lone Pine and The Nek. You can see a map of this in the Study Guide for Episode 5 at **www.metromagazine.com.au/study-guide/study.asp**

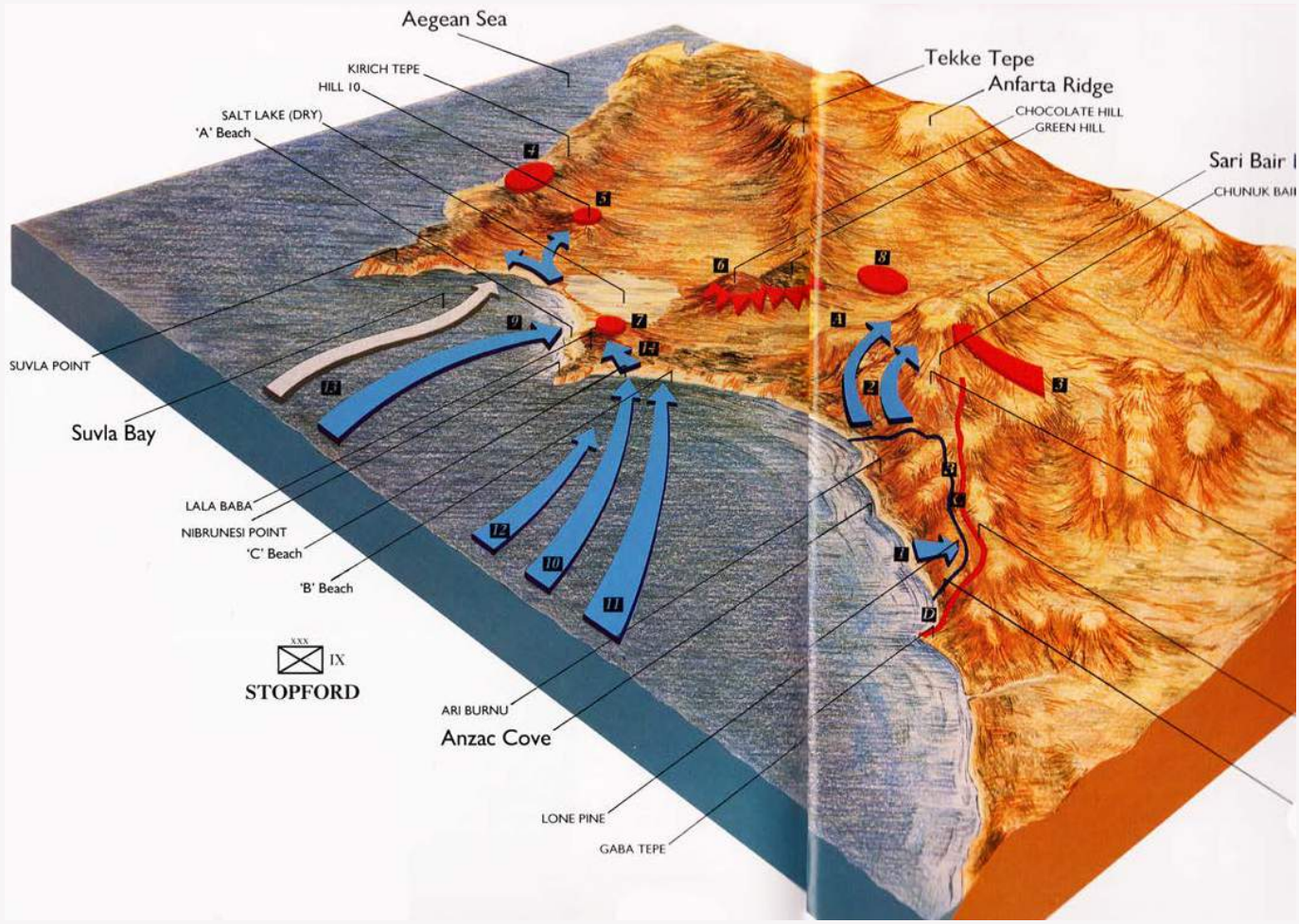
This episode focuses initially on the remaining elements of the August Offensive, the British landing at Suvla and, briefly, on the taking of Chunuk Bair by New Zealand troops.

1 Here is a summary of the Suvla component of the plan to achieve a 'breakout' in August 1915, and what happened. Print the map on ***page 7*** and mark these elements on it:

A: Three landings, at A, B and C would secure the beach.
B: The troops would then move into the hills as far as possible, hopefully even pushing past Chocolate Hill and W Hill and securing the Sari Bair Ridge, including Tekke Tepe and the Anafarta Ridge. Theoretically, with the taking of Chunuk Bair, this would give the Allies control of the highest ground.
C: The Ottoman defences of the landing area were not strong.
D: British troops landed at night on 6 August at B Beach. They could have pressed on further to Hill 10 closer to Chocolate Hill, but could not find it in the dark.
E: The 7 August landing missed A Beach, and some landed on a salt spit between Salt Lake and the sea, and others became mingled with the troops landing at C Beach. So there was uncertainty and confusion.
F: There was no senior officer to restore order — Hamilton was on Imbros, and Stopforth remained aboard the Jonquil.
G: Some British troops did move forward to take Chocolate Hill late on the 7th, but most of the British force remained stationary on the beach, giving the Ottomans time to rush reinforcements to the area. This took 36 hours.
H: Hamilton landed and ordered an advance on the 9th, but the Ottoman reinforcements were now well entrenched.
I: More attacks on the 9th, 12th, 15th and 21st were repulsed. The only successful attack was on the 29th, when Allied forces took Hill 60 which gave some extra security to the beach. But the Ottomans still held all the high ground.







1 *ANZAC diversionary attack upon Turkish lines at Lone Pine (1 Australian Brigade)*
2 *Attack in two columns from Anzac upon Sari Bair Ridge (Australian and New Zealand Division, 29 Indian Brigade plus elements of 13th Division)*

3 *Turkish counter to the attack on Sari Bair (19th Division)*

Dispositions of the Anfarta Detachment:
4 *Two companies Gallipoli Gendarmerie*
5 *Three companies Broussa Gendarmerie*
6 *Three companies 1/31st Regiment*

7 *One company 1/31st Regiment with sentry-post on Nibrunesi Point*
8 *Reserve of Anfarta Detachment (total strength 1,500 men)*

9 *Landing of 34 Brigade (11th Division), 6 August*
10 *Landing of 32 Brigade (11th Division), 6 August on 'B' Beach*

11 *Landing of 33 Brigade (11th Division), 6 August on 'B' Beach*
12 *Landing of second wave, 30 and 31 Brigades (10th Division), 7 August, on 'C' Beach*
13 *Intended landing of 34 Brigade (first wave) and 30 and 31 Brigades (second wave)*
14 *Advance of first wave from beach-head at 'B' and 'C' Beaches*

FIG 1 : PHILIP J HAYTHORNTHWAITE, *GALLIPOLI 1915. FRONTAL ASSAULT ON TURKEY*, OSPREY PUBLISHING, 2005

SCREEN EDUCATION © ATOM 2015



2 Why did the Breakout fail? Identify the elements of the explanation given in the episode.

3 Why is Tolly promoted?

4 Who is now left of the original group of four and and the three Light Horsemen who joined them?

5 Ashmead-Bartlett understands that the Breakout and the whole campaign have been a waste. Why has he not been able to report this?

6 How do officers supporting Hamilton now start to work against him?

7 What is the attitude of Kitchener in London to the campaign? Why?

8 Australian journalist Keith Murdoch arrives on Anzac. What does he discover about conditions there?

9 How is he influenced by Ashmead-Bartlett?

10 What does Ashmead-Bartlett do to get his criticisms heard in London?

11 Why does the plan fail?

12 What is Murdoch's response to the failure of the Ashmead-Bartlett letter?

13 What is its effect?

14 What happens to Ashmead-Bartlett?

15 By the end of the episode the Breakout has failed. How does Hamilton respond?

16 The episode continues to focus on Tolly. What have we learned about Tolly's relationship with Celia?

17 At the end he starts to see some hope that he will survive and return to Australia. He also has a pressed flower. What is the significance of that?







BRINGING IT TOGETHER

The nature of the war

18 What image of war is presented in this episode?

Attitudes of the solders

19 The soldiers continue to fight? Why? How are their attitudes towards the war changing? How is their group changing?

Leadership

20 Have the commanders' attitudes and behavior changed? Are they competent and informed? Why are the officers prepared to keep ordering the men to face almost certain death?

Truth/Duty/Whistleblowing

21 We see a clash of duties, between truth versus the need to keep morale at home high, and between loyalty to the truth and loyalty to the Army. Ashmead-Bartlett and Murdoch would today be called 'whistle-blowers' — insiders who expose the secrets of the group because they believe the need for truth is greater than loyalty to the group. Do you think they did the right thing? Do you have any sympathy for the generals who are trying to keep the whistleblowers silent?

The personal impact of war

22 The focus is on Tolly. What has the war done to him? How important, or unimportant, are mateship, the group, his brother to him? How does his relationship with Celia affect his relationship with Bevan?

The causes of the failure

23 Episodes 5 and 6 of Gallipoli provide several elements in explaining the failure of the Ausgust Breakout. Here is one summary of the contributing factors, by British historian Tim Travers. Look at this and decide which of these has also been included in Gallipoli.

The Suvla part of the August offensive called for the capture of Suvla Bay as a port, just to the north of the Anzac break out. Subsequently, a controversy arose over whether Hamilton and GHQ intended Suvla to be a much more aggressive operation than simply capturing Suvla Bay as a port. The officer in charge of the Suvla operation, Lt-Gen. Sir Frederick Stopford, commanding IX Corps, denied the offensive potential of Suvla, and was content to advance very cautiously, especially on 8 August. By 9 August Turkish reserves were sufficient to halt the British offensive at Suvla. Further operations never advanced the Allied beach head at Suvla more than one mile inland.

Landing problems at Suvla plagued 11 and 10 Division and created much confusion. Among the problems were lack of orders, poor maps, ineffective leadership, inadequate staff work, and, especially, water shortages. Lack of water in the intense heat of August was a critical problem, and the reasons for its absence require evaluation . . . On the other hand, heavily outnumbered, the Turkish defenders fought a masterly defensive battle, and Liman von Sanders reacted very quickly and delivered 7 and 12 Turkish Divisions to the Suvla area by the night of 7 August/8, earlier than historians have realized. By late August, the British attacks at Suvla petered out . . . Allied offensives on 15 and 21 August at Suvla did not succeed, although Hill 60 was partially taken in heavy fighting. Then stalemate set in.

Tim Travers, *Gallipoli 1915*, The History Press, 2009

Note that this is only one version of the outcome. Different historians have different explanations and emphases, including whether the blame should be given to Hamilton or Stopford.

FILM STUDY

The makers of the film want to create a work that informs, entertains, engages, educates, creates empathy with and gets certain messages across about Gallipoli. How does it do this?

23 Look at each of the following aspects of film-making and summarise in column B how the film uses each one. Read the Production notes as well, as these will help illustrate the intentions and the skills of the filmmakers in creating the episode.

A: ASPECT	B: THE EPISODE
How is the episode structured?	
What aspects of the story of Gallipoli are emphasised?	
How effective is the script and the dialogue between characters?	
Why does Tolly occasionally speak directly to us? Is this effective?	
How is music used to create mood, tension, emotions and transitions?	
How are images edited to create narrative, meaning and pace?	
How is lighting used?	
How is sound used (or in some cases suppressed) to help create mood and tension?	
Comment on the cinematography — the use of a variety of shots, framing and focus.	
How is computerised compositing used to create a sense of historical reality?	
How are the terrain and environment used to enhance the story?	
How are make up and special effects used to help create authenticity?	
Are there any other features that you notice	





PRODUCTION NOTES

Written by **Christopher Lee,** inspired by **Les Carlyon's** critically acclaimed best-selling history of the Gallipoli campaign and directed by **Glendyn Ivin** the mini-series chronicles the entire, bloody Gallipoli campaign, from the early hours of April 25, 1915, through to the withdrawal of the last Anzac troops eight long months later.

An epic story more than three years in the making, *Gallipoli* portrays one of the most heroic yet catastrophic chapters in Australian history, principally from the perspective of the emblematic young Anzacs in the trenches, but also from the officers in the field, from the British High Command, from the journalists struggling to report the truth, and from the Turkish forces fighting desperately to defend their homeland from invasion. *Gallipoli* also focuses on the experience of the New Zealand troops and their particular bravery at the Battle of Chunuk Bair.

Gallipoli opens with the landings at what was to become Anzac Cove and moves on to portray the critical battles of the conflict mainly from the young soldiers' point of view, including Baby 700, The Nek, Lone Pine and Chunuk Bair, as well as lesser known events such as the truce in May 1915 which allowed both sides to bury their mounting dead.

In research, writer **Christopher Lee** and director **Glendyn Ivin** drew heavily on **Les Carlyon's** meticulous scholarship and analysis of the Gallipoli campaign, as well as numerous other histories, records and first-hand accounts including letters and memoirs.

Gallipoli was filmed in Victoria over 16 weeks, with additional photography on location in Turkey. The mini- series was shot by **Germain McMicking** with production design by **Jo Ford,** makeup and hair by **Chiara Tripodi** and costumes by **Cappi Ireland. Stephen Rae** composed the score and **Deborah Peart** edited the series.

Production designer **Jo Ford** utilised thousands of photographs, sketches, charts and records to recreate the Gallipoli peninsula, from Anzac Cove up to the ridges and gullies and Turkish positions at Battleship Hill, encompassing command posts, warships, hospitals, tents, dugout shelters and trenches. An extensive system of frontline and support trenches was constructed west of Melbourne and formed the main set for the series.

While most of the set dressings and props were created especially for the production a few rare original items were used, including a Turkish field gun captured on April 25, 1915, in the vicinity of Lone Pine by the Australian 9th Battalion (the first one recruited for the war, in Queensland). The 9th Battalion was among the first ashore on Anzac Day and served at Gallipoli until the evacuation in December 1915.





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Emmy Award-winning makeup and hair designer **Chiara Tripodi** led a team of prosthetic and special effects artists to create the bloodied wounds and corpses seen throughout the series, which involved working with a cast of over 100, as well as numerous extras and prosthetic bodies. Costume Designer **Cappi Ireland** ensured that costumes, especially the uniforms, were not only historically accurate but also unique to each individual across the timeframe of the narrative, attending to such minute details as the sewing of an insignia badge, or the way a character wore his hat or laced his boots.

In addition to research, the creative team drew on the expertise of military adviser **Dayton McCarthy**, Ph.D., who brought his historical knowledge of military culture and in particular the First World War, together with his practical experience as an Australian Army Major to assist in the realisation of the story and ensure authenticity. In addition to working closely with the production crew on the historical details, Dayton also led the cast through military training prior to filming to help them understand the physical and psychological experience of a common soldier at Gallipoli from the heat of battle to their daily duties and pastimes.

To create landscapes and environments with precise historical and geographical accuracy, teams of CGI artists led by **Pat Sarrel** and **Scott Zero** have been at work since production began.

Producer **John Edwards** said, "The three years in both the planning and execution is necessary to realise both the ambitions and the responsibilities of a project like this. We wanted to tell the whole Gallipoli story and we aspired to come to grips with what the Gallipoli experience has meant to Australia. Making it has been both a daunting and exhilarating ride."

PRINCIPAL CAST

- Tolly Johnson
- Bevan Johnson
- Dave Klein
- Cliff Sutton
- Ellis Ashmead Bartlett
- Sir Ian Hamilton
- Walter Braithwaite
- Anthony Chandler
- Harry Perceval
- Charles Bean
- Celia Houghton
- Sir William Birdwood
- Captain Taylor
- Mrs Johnson
- Stewie Watson
- Two Bob King
- Chook Dutton
- Tessa Gordon
- Mustafa Kemal
- Lord Kitchener
- William Malone
- Keith Murdoch
- Captain Mehmet Ozkan
- Major Stephen Midgely
- Billy Sing
- Kodi Smit-McPhee
- Harry Greenwood
- Sam Parsonson
- Tom Budge
- James Callis
- John Bach
- Nicholas Hope
- Anthony Hayes
- Matt Nable
- Leon Ford
- Ashleigh Cummings
- Anthony Phelan
- Jeremy Lindsay Taylor
- Justine Clarke
- Travis Jeffery
- Dion Williams
- Lincoln Lewis
- Gracie Gilbert
- Yalin Ozucelik
- Lachy Hulme
- Grant Bowler
- Damon Gameau
- Alex Tsitsopoulos
- Dan Wyllie
- James Stewart







FIG 2: ION BROWN, *THE BATTLE OF CHUNUK BAIR, 8 AUGUST 1915* (1990

GALLIPOLI AS A REPRESENTATION OF HISTORY

Every account of history that you read or see is a representation of the event — that is, it is somebody's version of what happened. The person who created the account chose what to include, and what to exclude, what to emphasise, and what to play down. Every account is influenced by the creator's own knowledge, understanding, values, attitudes and the messages or meanings he or she wants to get across.

Gallipoli is a representation of history. This does not mean that it is wrong or biased, it just means that the creator has presented this version, which might be different from, but equally as valid as, somebody else's account or version.

But it does mean that to be a good and believable representation of history the version must be fair and reasonable in what it chooses to include, leave out and emphasise.

Applying or Testing the story

24 We do not see much of the New Zealand attack at Chunuk Bair. Above is a 1990 painting by an official New Zealand war artist. Discuss what it shows, and what messages it gives. Compare this to what we see and are told about the New Zealand actions in the episode.

25 The letter Murdoch was carrying for Ellis Ashmead-Bartlett was destroyed. However, there is a copy of it in the New South Wales State Library. Look at these extracts from that version ***(see pages 13-14)***. Divide it among the class by paragraphs, and report back to the class on what each paragraph is saying about what is happening with the Gallipoli campaign. Comment on whether the series Gallipoli has reflected these criticisms.

You can read the full version of the Murdoch Letter on the National Library of Australia website at http://nla.gov.au/nla.ms-ms2823-2-1

To:
The Rt. Hon. Prime Minister H.H. Asquith
10 Downing Street

I hope you will excuse the liberty I am taking in writing to you but I have the chance of sending this letter through by hand and I consider it absolutely necessary that you should know the true state of affairs out here. Our last great effort to achieve some definite success against the Turks was [a] most ghastly and costly fiasco . . . Personally I never thought the scheme decided on by Headquarters ever had the slightest chance of succeeding and all efforts now to make out that it only just failed . . . bear no relation to the real truth. The operations did for a time make headway in an absolutely impossible country more than any general had a right to expect owing to the superlative gallantry of the Colonial Troops and the self-sacrificing manner in which they threw away their lives against positions which should never have been attacked. . . The main attack with the best troops was delivered against the side of the Turkish position which is a series of impossible mountains and valleys covered with dense scrub. The Staff seem to have carefully searched for the most difficult points and then threw away thousands of lives in trying to take them by frontal attacks. . . The generals had but a vague idea of the nature of the ground in their front and no adequate steps were taken to keep the troops supplied with water. In consequence many of these unfortunate volunteers went three days in very hot weather on one bottle of water and were yet expected to advance carrying heavy loads and to storm strong positions. The Turks having been given ample time to bring up strong reinforcements . . . where they entrenched themselves in up to their necks, were . . . assaulted in a direct frontal attack on August 21st. The movement never had the slightest chance of succeeding and led to another bloody fiasco. . . As the result of all this fighting our casualties since August 6th now total nearly fifty thousand killed wounded and missing.

The army is in fact in a deplorable condition. Its morale as a fighting force has suffered greatly and the officers and men are thoroughly dispirited. The muddles and mismanagement beat anything that has ever occurred in our Military History. The fundamental evil at the present moment is the absolute lack of confidence in all ranks in the Headquarters staff. The confidence of the army will never be restored until a really strong man is placed at its head. . . Except for the fact that the traditions of discipline still hold the force together you would imagine that the units were in an open state of mutiny against Headquarters. The Commander in Chief and his Staff are openly spoken of, and in fact only mentioned at all with derision. One hates to write of such things but in the interests of the country at the present crisis I feel they ought to be made known to you. . .

At the present time the army is incapable of a further offensive. The splendid Colonial Corps has been almost wiped out. . . Neither do I think even with enormous reinforcements, that any fresh offensive from our present positions has the smallest chance of success. . . I am only writing to give you a true picture of the state of the army and the problems with which we are faced in the future if we are left to fight the Turks alone. Already the weather shows signs of breaking and by the end of this month we cannot rely on any continuous spell of calm for the landing of large bodies of troops at some other point on the coast. In fact the season will soon be too late for a fresh offensive if another is contemplated. We have therefore to prepare against the coming of the winter or to withdraw the army altogether. I am assuming it is considered desirable to avoid the latter contingency at all costs for political reasons owing to the confession of final failure it would entail and the moral effect it might have in India and Egypt. I am convinced the troops could be withdrawn under cover of the warships without much loss far less in fact then we suffer in any ordinary attack. . .

It is no use pretending that our prospects for the winter are bright. The Navy seems to think it will be able to keep the army supplied in spells of calm weather provided a sufficient reserve of food munitions and ammunition is concentrated while the weather holds at the various beaches. The outlook for the unfortunate troops is deplorable. We do not hold a single commanding position on the Peninsula . . . This means that throughout the winter all the beaches and lines of communication to the front trenches will be under constant shell fire. . . As soon as they are absolutely certain our offensive has shot its bolt, and that we are settling down in our positions for the winter, the Turks will be free to concentrate their artillery at certain points and also to bring up big guns from the forts and therefore we must expect a far more severe artillery fire on the beaches during the winter months than we are exposed to at present.

SCREEN EDUCATION © ATOM 2015

A great many of the trenches which we hold at present will have to be abandoned altogether during the winter as they will be underwater . . .

Our troops will have to face the greatest hardships from cold wet trenches and constant artillery fire. I believe that at the present time the sick rate for the army is roughly 1000 per day. During the winter it is bound to rise to an even higher figure. I know one general, whose judgement is usually sound who considers we shall lose during the winter in sickness alone the equivalent of the present strength of the army. This may be an exaggeration but in any case our loss is bound to be very heavy. The whole army dreads beyond all else the prospect of wintering on this dreary and inhospitable coast. Amongst other troubles the autumn rains will once more bring to view hundred of our dead who now lie under a light covering of soil. . .

I have laid before you some of the difficulties with which we are faced in order that they may be boldly met before it is too late. No one seems to know out here what we are going to do in the future and I am so afraid we shall drag on in a state of uncertainty until the season is too far advanced for us to make proper preparations to face the coming winter in a certain measure of comfort and security. At the present time some of our positions gained by the Colonial Corps high up on the spurs of the hills on which the Turks are perched cannot be considered secure. A sudden counter attack vigorously delivered would jeopardise the safety of our line and might lead to a serious disaster. There will have to be a general reshuffling of the whole line and some of our advanced posts will have to be abandoned during the winter months.

I have only dealt with our own troubles and difficulties. The enemy of course has his. But to maintain as I saw stated in an official report that his losses in the recent fighting were far heavier than ours is a childish falsehood which deceives no one out here. He was acting almost the whole time on the defensive and probably lost about one third of our grand total.

You may think I am too pessimistic but my views are shared by the large majority of the army. The confidence of the troops can only be restored by an immediate change in the supreme command. Even if sufficient drafts are sent out to make good our losses we shall never succeed operating from our present positions. . . If we are to stay here for the winter let orders be given for the army to start its preparations without delay. If possible have the Colonial troops taken off the Peninsula altogether because they are miserably depressed since the last failure and with their active minds, and positions they occupy in civil life, a dreary winter in the trenches will have a deplorable effect on what is left of this once magnificent body of men, the finest any Empire has ever produced. If we are obliged to keep this army locked up in Gallipoli this winter large reserves will be necessary to make good its losses in sickness. . .

In Gallipoli we are dissipating a large portion of our fortune and have not yet gained a single acre of ground of any strategical value . . . In the near future this futile expenditure may ruin our prospects of bringing the war to a successful conclusion by gradually wearing down Germany's colossal military power.

I have taken the liberty of writing very fully because I have no means of knowing how far the real truth of the situation is known in England and how much the Military Authorities disclose. I thought therefore that perhaps the opinions of an independent observer might be of value to you at the present juncture. I am of course breaking the censorship regulations by sending this letter through but I have not the slightest hesitation in doing so as I feel it is absolutely essential for you to know the truth. I have been requested over and over again by officers of all ranks to go home and personally disclose the truth but it is difficult for me to leave until the beginning of October.

Hoping you will therefore excuse the liberty I have taken.

Believe me
Yours very truly
Ellis Ashmead-Bartlett

SCREEN EDUCATION © ATOM 2015



6. Resources for further study of the Gallipoli campaign

The *Gallipoli* series has a dedicated website:
www.9jumpin.com.au/Gallipoli
You can explore more about the series and its making on that site.

Other films and websites

Gallipoli and the Anzacs
http://www.anzacsite.gov.au

Commemorating 100 Years of ANZAC
http://www.anzacportal.dva.gov.au

Gallipoli and the Anzacs secondary resource (2010)
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