

## Report on the Contents of Videos MCLS 995 – 1000

### **Origins (slides 1-27)**

The University of South Carolina (USC) provided the Intro to MIAP class with 5 videos titled MCLS 995 - 1000. Furthermore, upon request, USC included several pieces of metadata about the origins of the videos: a letter from USC to J.B. Doty, a Deed of Gift, a shot list, and photos of the U-matic tape boxes.

In the letter dated March 27, 1992, Andrew Murdoch from Newsfilm Library at USC confirmed interest in a collection of 16mm, Black and White films from J.B. Doty, and USC would transfer the films to video but only upon donation of the collection to their library. The 1993 “Deed of Gift to the Newsfilm Library of the University of South Carolina” confirms the transfer of the films and all rights therewith to USC. The Library proceeded to transfer the films via telecine to U-matic tapes (a VHS copy was also presumably given to Doty, according to the letters). Once on video, the tapes were given the catalogue numbers MCLS 995-1000, and according to photos of the U-matic tape boxes, the videos were also given the tape numbers: MC 0298 and MC 0299. Oddly enough, however, there was no actual catalogue record for either of these numbers.

Recently, USC rediscovered the U-matic tapes and made a digital transfer of the video copies of the films. However, staff was unable to locate the original films, although they still believe that they have them. This could potentially provide more information like film edge codes or other papers and metadata that might have been overlooked in 1993.

The video quality of the clips is fairly good considering their age, but the letter from Mr. Murdoch to J.B. Doty notes the condition of the original films as having “moderate shrinkage on the base, and moderate emulsion deterioration on each reel.” Another important note from USC staff is that the film was not edited when it was transferred from film to video. The editing that remains is rather chaotic and does not indicate any particular order. Splices can be seen between some shots, while other cuts are overexposed, indicating that they were simply unedited stops between recordings and maybe in-camera edits. It is difficult to say with certainty that the film was shot in the order that it appears in the videos, nor is it possible to say if this is all of the complete footage.

Regarding the donor J.B. Doty, there is not much information about this donor. The shot list identifies many locations and airplanes in the film footage (further research on the content of the films is discussed below). Current USC staff said that “there was a note in the files about J.B. Doty calling the film library about finding films in his attic,” which indicates that they may not have originally been J.B. Doty’s films. The address from the Murdoch Letter (i.e., the March 27, 1992 letter) indicates J.B. Doty’s address as 321 Old Camden Road, Winnsboro, SC 29180. Unfortunately, a basic Google maps search shows that there is not a house at that location in Winnsboro, SC (if there ever was?). Interestingly, there is a Doty Road in Winnsboro.

However, searching familysearch.org (similar to Ancestry.com), there was much to be learned about J.B. Doty. There are US Census records for a Jesse B Doty (b. 1884) who had a son named

Jesse B. Doty Jr. (b. 1914/1915 depending on the date of the Census record)<sup>1</sup> making him approximately 30 years old by 1945, the end of WWII. According to Saint Johns Episcopal Cemetery in Winnsboro, SC, Jesse B Doty Jr. was a 1<sup>st</sup> Lt. in the U.S. Army and passed away in 1983.<sup>2</sup> J.B. Doty Jr. is not the donor of the films, but he might be more directly linked to the time period.

J.B. Doty Jr.'s headstone states his wife being Elizabeth Kent Glover Doty Johnson. Searching for her on familysearch.com, there is a record with her son named JB or Tad Doty<sup>3</sup>, which could be a nickname for Jesse B Doty, III. Other records show that another J.B. Doty was born July 16, 1942 and died May 25, 2007.<sup>4</sup> Further evidence to confirm this possible connection is the obituary for Mrs. Kent Doty Wolfe, in which says: "Born August 27, 1947, in Honolulu, Hawaii [...] She was predeceased by her parents, Jesse Barkley Doty [Jr.] and Elizabeth Kent Glover Doty Johnson, her stepfather, John T. Johnson, and her brother, Jesse Barkley Doty III."<sup>5</sup> This indicates there was a J.B. Doty III, sometimes called Tad. Sadly, according to the above obituary, both J.B. Doty Jr. and Tad have passed away. However, the timeline of when Junior and Tad passed away indicate that it was probably Tad who donated the films.

What's left for speculation is how these films came to be in the possession of Junior. According to the website of the headstone of Junior<sup>6</sup>, he was in the U.S. Army during WWII. So the question is: how did he acquire them? Did J.B. Doty III get the films from his father's (J.B. Doty, Jr.) attic?

## **The Content of the Films: Airplanes and the Army (slides 28-43)**

Though the metadata provided by USC was scarce, the content of the films provided fruitful, although there was a lot of work ahead. Upon watching all of the videos, certain questions arose from the footage about the "Who? What? When? Where? Why?" of the films.

Our group proceeded to take screenshots of any visual signs or symbols that may help us identify anything notable. In the first video, MCLS 995, the "what" of the video in particular stood out. The airplanes became the first focus, noticing the planes had 4 propeller engines and what appeared to be a glass noses. We quickly found out that there are websites upon websites

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<sup>1</sup> "Person Details for Jessie B Doty Jr. in Household of Jessie B Doty, 'United States Census, 1920' — FamilySearch.org." Accessed October 18, 2016. <https://familysearch.org/ark:/61903/1:1:M6ZX-3WG>.

<sup>2</sup> "Jesse Barkley Doty, Jr (1914 - 1983) - Find A Grave Memorial." Accessed October 18, 2016. <http://www.findagrave.com/cgi-bin/fg.cgi?page=gr&GSln=doty&GSiman=1&GScid=2301233&GRid=53531592&>.

<sup>3</sup> "Person Details for J B Or Tad Doty in Entry for Elizabeth Kent Glover Doty Johnson, 'United States, GenealogyBank Obituaries, 1980-2014' — FamilySearch.org." Accessed October 18, 2016. <https://familysearch.org/ark:/61903/1:1:QK47-S2K1>.

<sup>4</sup> "Person Details for Jesse B Doty, 'United States Social Security Death Index' — FamilySearch.org." Accessed October 18, 2016. <https://familysearch.org/ark:/61903/1:1:JGL8-YMS>.

<sup>5</sup> "Elizabeth Kent GLOVER B. D. BEF 15 JUN 2011 : Singleton and Related Families." Accessed October 18, 2016. <http://singletonfamily.org/getperson.php?personID=I267997&tree=1>.

<sup>6</sup> "Jesse Barkley Doty (1883 - 1940) - Find A Grave Memorial." Accessed October 18, 2016. <http://www.findagrave.com/cgi-bin/fg.cgi?page=gr&GSln=doty&GSiman=1&GScid=1974034&GRid=47680414&>.

dedicated to the history of aviation in World War II. Referring to [militaryfactory.com](http://militaryfactory.com), we were able to match images of planes from the footage to a planes on the website, where they have an extensive photo gallery and history of each plane from World War II. One prominent plane from the footage was a Boeing B-17 “Flying Fortress”, a heavy bomber plane that was used extensively during the war. Once noting this, focus moved to the tail codes of the B-17s from the footage. They all had the letter “Y” with different shapes around them, and under that, different letters and numbers. We researched what these tail codes meant and came across a page that explained that the “Y” designated the 5th Bomb Wing and the groups (2nd, 97th, 99th, 301st) within that wing. That eventually led to identify the location Foggia Airfield in Italy. There is a website dedicated to the 15th Air Force ([http://www.15thaf.org/5th\\_BW/](http://www.15thaf.org/5th_BW/)), which shows their designated shoulder patches that match some of those found in the footage.

These Air Force patches of the 12th and 15<sup>th</sup> Air Force sparked further questions about how the US Army Air Forces operated during World War II. Long story short, it was complicated. There was a lot movement, redesignation, renaming, and reallocating.

Military proposals such as the “Combined Bomber Offensive” caused this to happen. At the time of the footage, the 8th Air Force had the most war experience. They had been stationed in Great Britain since 1942. Commanders were being switched and promoted often. As the war progressed, the US Army put the 12th and 15th Air Force under the command of the 8th Air Force. The US Army wanted to use their forces from Northern Africa to help in the bombing of Italy in what came to be known as the Italian Campaign. The Allied Forces in the Mediterranean Theater steadily worked their way north through Italy to eventually conquer Rome. The bomb groups throughout the footage played a huge role in the Italian Campaign, taking out Italian transportation, resource and industrial facilities, and any Italian Army bases they could see from the sky.

The rank patches found on the sleeves of the airmen and the medals from the medal ceremonies pointed to the 324th Service Group, who are in a large amount of the footage. This group of airmen was responsible for preparing damaged aircraft and providing aid to forces on the ground and civilians in war torn areas. Unfortunately, the only pertinent evidence on this group is a repair document from the 324th, 50th Service Squadron repairing the plane “Sirocco” that we see in MCLS 998. In MCLS 995, there is a sign that says Red Cross Military Service Club. We identified the club and the building it was in, the Comune di Foggia in Foggia, Italy (more on this building below).

## **The Content of the Films: Identifiable Locations (slides 44-70)**

Based on the visual evidence in MCLS 995-999, we can make a tentative map of locations that the shooter(s) of the footage (presumably the 1<sup>st</sup> Combat Camera Unit visited; more below). The geography of the locations in the film vary drastically, and there are many recognizable signs, monuments, and other clues.

The evidence in the film provide enough concrete clues in order to identify many of the locations. One of the first places to appear on the film is the Port Town of Marina Grande on the coast of the Italian Isle of Capri. Much of the footage is seen from the point of view of a boat

which shows a stone promenade, fisherman houses, and a distinctive mountain which towers behind the town. This section of film is showing us the soldier's activities around Marina Grande, including views of the Piazzetta at the town center, scenic viewpoints, and footage of the funicular (or tram) system which had been active in the town since 1907. Many of these indicators can be seen in both MCLS 995 and 997.

The footage shows a sign reading "324 Service Headquarters," which is discovered to have been in Foggia, Italy. Two distinctive landmarks help us identify that this is where the "324 Service Headquarters" base encampment is located. There is a distinctive rectangular tower near another building with a rounded spire, which are both often seen in the skyline behind the camp from where the films was shot in many scenes. We were able to identify these two buildings as the Cathedral of Foggia and the Comune of Foggia. Shots of Foggia are interspersed throughout the footage, and much of MCLS 996 can be recognized as Foggia.

MCLS 998 is travel-heavy, full of bustling towns and historic ruins. The first identifiable place in 998 is the ruins of Pompeii; this is clearly identified by footage of a sign and by the following images of the rubble, stone walls, arches, and remaining forum columns. There is also an image of sailors in their white uniforms near ruins with what appears to be Mount Vesuvius in the background. In two quick shots, we see the exterior dome of the Galleria Umberto I in Milan, Italy, and then cut to a warning sign which is labeled "Cassino". Cassino, Italy, was where the Battle of Monte Cassino took place (there is some seemingly unrelated footage of this in the USC database), a fight which the Allies hoped would lead them to break the Winter Line in Italy and allow them to take Rome. The sign seen in Cassino warns of mines and booby traps.

However, the most significant amount of footage revolves around the unit's visit to Rome. We see the Trevi Fountain, the Fontana del Pantheon (Fountain of the Pantheon) in Rome's Piazza della Rotonda, the statue of Garibaldi, the Coliseum, and Vatican City, all of which are well-known Roman landmarks. The capricious nature of the film makes the order of the locations difficult to say, but the movement seems to suggest a general northward path towards Rome, which aligns with the mission of the U.S. Army's Italian military campaign at the time.

The locations appear in the films do not necessarily signify the order in which the footage was shot. As mentioned above, the editing of the film, which can be seen in the video, suggests that it was lopped together, possibly incongruently. So it is difficult to make a definitive claim of whether the order scenes in the videos is the same order in which the locations were visited.

## **The U.S. Military Campaign and the Film (slides 85 - 92)**

The 1st Combat Camera Group were assigned to the 15th Air Force from January 1944 until September 9th 1945. A document from James Byron Newton, a member of the 1st Combat Camera Unit, lists the units he worked with: 450th, 451st Bombardment groups and the 325th Fighter Group. Although there is evidence that the 1st Combat Camera unit also worked with other bombardment and fighter groups, such as the 52nd fighter group and the 455th Bombardment group, Newton does not claim to have been assigned to them. Newton did not join a mission in flight until March of 1944 and his final mission with 450th was in April, 1944, although he continued filming the 450th Bombardment group on the ground before being

assigned to the 451st Bombardment Group. The P-51s (Mustangs) that come up were likely with the 325th Fighter group. Newton mentions that Albert Saldarini (more on him below) was in the 1st CCU that replaced his own, likely referring to the fact that the 1st Combat Camera Unit was originally called the 7th Combat Camera Unit when Newton was initially assigned.

The Foggia Air Complex was not only in the city of Foggia itself, but it actually spanned 30 air bases around Northern Apulia (region in Italy). Newton also claims that the 1st Combat Camera Unit worked out of the 15th Army Air Corps headquarters, actually stationed in Bari, Italy, which, although technically outside the Province of Foggia, was part of the Foggia Air Complex. So, some of the footage is likely at the Bari Air Base. Foggia and Bari are approximately 135km from each other (about 85 miles), but the town in the first few reels is much more likely to be Foggia, based on the information above. They were also in Naples from January 16th until January 22nd 1944, but the 15th air force, and the 1st CCU were officially stationed at Bari after January 22nd, until they were deactivated. Because the 1st Camera Combat Unit was known to be loaned out to many different groups throughout the 15th Air Force, it is likely that many different airfields within the Foggia Air Complex show up in this footage. For example, Manduria Airfield was the 450th Bombardment Group and 325th Fighter Group headquarters.

Even though there is not much information on the 324th Air Service Group, we do know that they were stationed in Foggia from Dec 1943 to May 1944. Also, Sgt. Cleveland Nelson mentions in a journal entry that he went to Foggia on furlough, heading to the 324th service group headquarters for a drink (It apparently had a bar). You can see how big the HQ was at around 12:45 in MCLS 996, making this not only plausible but further validating that we are indeed in the city of Foggia for these scenes. The Allies officially captured Rome on June 4th, 1944. The section below explains how the 1st CCU being present on this day to film and photograph this important date.

In February, the 1st CCU was also stationed with the 450th Bombardment group in Manduria, Italy, where the 450th's group headquarters was stationed. They also seem to have a history in Manduria of photographing the 301st Bombardment Group. Some of the airbase scenes may also be of Manduria, where the 450th Bombardment Group was stationed:



Manduria, Italy Air Base for 15th Air Force and 1st CCU (likely the base in MCLS 999)



450th "Cottontails" Bombardment Group Club House near the Manduria air base.

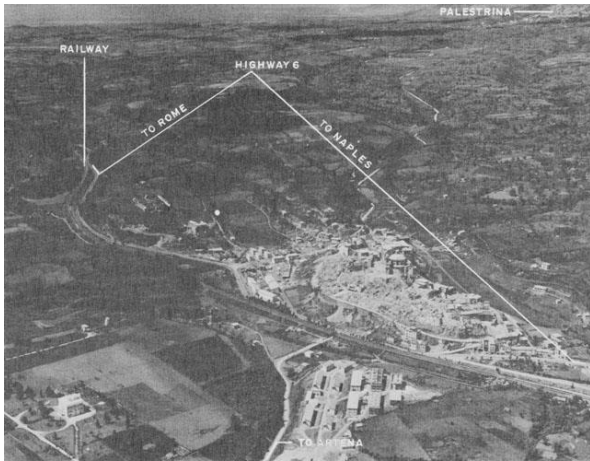


Above is a photo of Port of Naples which could be referred to as "Naples-Capri" since the Island of Capri is most often accessed through Naples. This photo shows how close Mt. Vesuvius (in the background) and Pompeii (at the foot of the volcano) are to Naples (25km or about 15 miles).

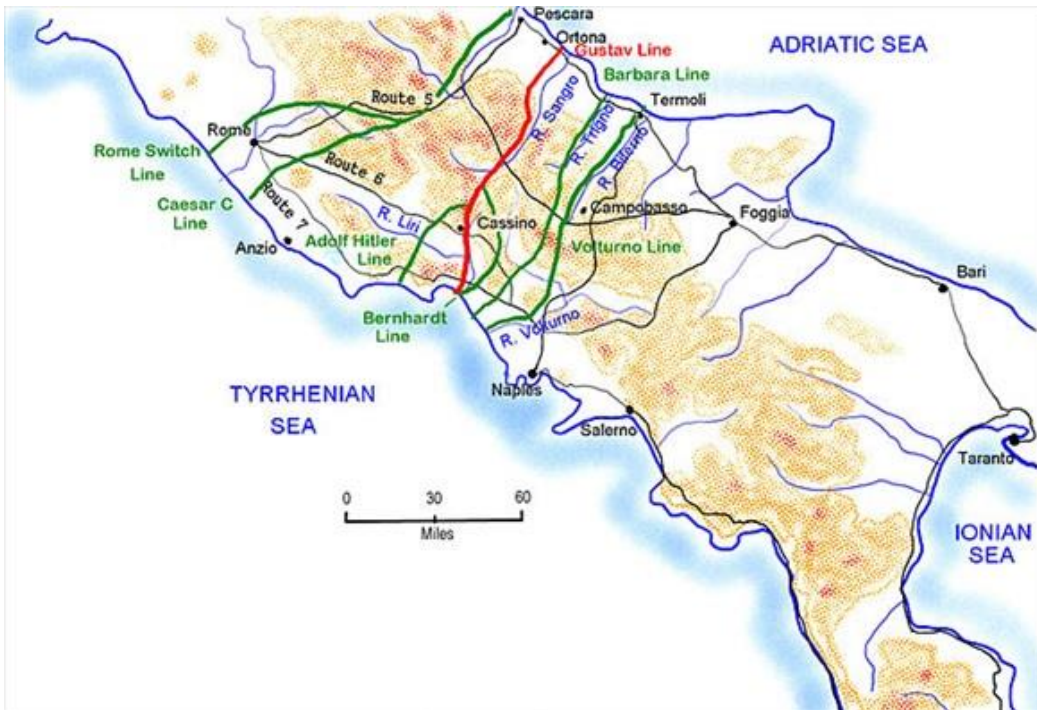
"The main Allied effort in the west initially centered on the port of [Naples](#): that city was selected because it was the northernmost port that could receive Allied air support by fighter aircraft operating from Sicily."



P-51 out the window of a B-24, taken by 1st CCU out of Bari, Italy.



This photograph illustrates highway 6, which was the path our team took from Naples, to Rome, passing through Monte Cassino, above the town of Cassino, in June of 1944.



This map illustrates the Gustav Line, which Germany controlled, going through Cassino and Rome.

## **Specifics: The 1st Combat Camera Unit (slides 71-83, 93)**

Unfortunately, there is no definitive way to say who shot this footage, especially not knowing the provenance of the footage; however, evidence points to the shooter being a member of the Army Air Forces 1st Combat Camera Unit. There are many geographic clues (see above) that line up with the movements of the 1st CCU and individual members of the 1st CCU (below). And at the most basic level, the combat cameramen would likely have been the only ones on the base with access to the equipment and film stock needed to create this footage.

The 1st CCU was assigned to the 15th Air Force, and during the year 1944 they seemed to be primarily attached to the 99th, 450th, 451st and 455th bomb squads (see above). Members of the unit also seem to have been frequently sent off on special missions in other locations (which may explain why our footage jumps all over the place). The Combat Camera units were responsible for creating all still and moving images for the Air Force. This included surveillance photos, footage to create training films, photos of men for personnel records, and footage to be edited into films for American audiences back home.

A collection of photos posted to a website dedicated to the 450th Bomb Group<sup>7</sup> proved to be an invaluable resource for identifying members of the 1st CCU. The site is administered by Mark Worthington who received digital files of the stills from 1st CCU member Albert V. Saldarini. The website does not contain captions for the photos, however Worthington sent us the file names as Saldarini named them - a variety of personnel names, locations, and camera types. Unfortunately Saldarini passed away just this past July.

Through the photos on the 450th Bomb Group site we were able to identify by name 3 members of the 1st CCU seen in our film, as well as to visually confirm the appearance of others seen in a 1st CCU group photo.

Below, Albert Saldarini is seen on the left in a photo from his collection, and on the right in clip MCLS-996.

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<sup>7</sup> Official Home of the 450th Bomb Group Memorial Association. <http://www.450thbg.com/real/1stccu/>





John Demory, who can be seen below on the left with a Mitchell camera (from Saldarini's collection) that they used when they were shooting sound. And on the right doing camera maintenance on a 16mm Filmo in the clip MCLS 999.



As mentioned above, James Byron Newton was also in the 1st CCU. Here he is in a photo from Saldarini's collection. He can be seen briefly in MCLS 996 in the photo on the right.



Saldarini was also useful for providing a writeup about the types of cameras the 1st CCU used:

Both 16 and 35 millimeter units were used. Sixteen millimeter Auricon and Filmo cameras were frequently used, but 35 mm was the standard. For sound movies, Mitchell studio cameras were used, but the most ubiquitous machine was the 35 mm Eyemo.<sup>8</sup>

We know that our film was 16mm, so presumably it was shot on either an Auricon or Filmo. We see Demory at one point with a 16mm Filmo so we know that type of camera was in use by the unit at this time.

One of the most confusing things in the footage is the below slate.

SHIP NO	28
DATE	8-16-44
TO-	9:35
PILOTS	LAFLEX
MISSION	741-FTR-
CAMERA SETTINGS	D-644
WEATHER	H77K

We thought it was going to be the key to unlocking the mystery of this material, but in truth it wound up leading us down only inconclusive paths. We found that the 15th Air Force sent up 89 B-24s to bomb a chemical plant in Friedrichshafen, Germany on August 16, 1944, but we were

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<sup>8</sup> Short history of the 1st CCU as written by Saldarini and posted to the 450th Group website.

not able to determine if the gunner footage in our reel came from this mission. We also found a B-24 in the 15th Air Force with a number "28" on the side, that we know was covered by the 1st CCU on August 17, 1944, but we can't say if this is what "Ship No. 28" was referring to on the slate.

## APPENDIX

### **Roster of 1st Combat Camera Unit members per mentions in Unit Histories (not necessarily complete roster)<sup>9</sup>**

- Ralph A. Pender - Captain- commanding officer
- Arthur G. Smallwood
- Eugene H. Van Bebber (not sure he sticks around - only see his name once)
- Daniel V. Nero
- John Demory
- Arthur J. Nicol
- Raymond L. Cooper
- William J. Skeahan
- Charles R. Nash
- David A. Thomas
- Celestine M. Wyrick
- Robert L. Mooney
- David M. Mason
- Albert C. Saldarini
- Sherwood A. Mark (Woody)
- Felix E. Czaja
- Charles S. Gekler
- James B. Newton
- Edward W. Puska
- James E. Monhart
- Anthony A. Russo
- George G. Kouklis Jr.
- Max M. Finkelstein
- John J. Maluda
- John P. Whalen - transferred out
- Walter Resce - replaced Whalen
- Fred R. Hays
- Sol Rubin/Rabin?
- Carl F. Smock
- Charles W. Barney

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<sup>9</sup> First Combat Camera Unit History. Air Force Historical Research Agency, Maxwell AFB AL.

- Albert Muse
- George W. Marshall
- Milton S. Klein - joined August 14, 1944
- George W. Potts - tech sergeant
- Chester A. Congdon - joined Oct 12, 1944
- John J. Kaluda/Maluda?
- John C. Gregory
- Raymond L. Cooper
- Theodore B. Miller
- Charles R. (Buck) Nash