

## **Interview of JM Heslop.**

(Miscellaneous talking.)

JM Heslop: My name is J. Malem Heslop. J is spelled "J," Malem is my Italian name, Heslop is my English name.

Crew Member: Okay, thanks you guys.

Interviewer: Okay. All right, J. Just really quickly, where are you from, originally?

JM Heslop: I was a little farm boy. Grew up in West Weber, Utah. That's eight miles west of Ogden. My father was a farmer. And when I was in about the eighth grade, he had an obsession with photography. He bought a camera in 1912, but he was farming for a living. But he took me into the kitchen, and there was a drop cord with one bulb in it. He put a red bulb in that and showed me how to print a picture and developed it. And I was so thrilled to see that picture come up in that little tray that I was hooked on photography, and have been ever since.

Interviewer: So, how did you -- when World War II broke out --

Crew Member: We are getting a little bit of noise on his mic.

Interviewer: Hold on, technical difficulties.

Crew Member: We are good to go.

Interviewer: Okay, so how did you end up a photographer -- getting to be a photographer in the Army?

JM Heslop: I went to Los Angeles City College to study photography. I went to Weber College and went there, and while I was in those photography classes, I was informed that a photo company was being organized for the Army for the Signal Corps. My draft number was very, very high. And I wanted very much to be in it, so I went to work to get in that unit, and I had an interview. There were three of us, and I was the one picked and I'm pleased about that because it turned out to be a nice experience in the military.

Interviewer: You did some training at Paramount Studios?

JM Heslop: Yes, did you say what?

Interviewer: Paramount Studios.

JM Heslop: Oh, yes.

Interviewer: Tell us about that.

JM Heslop: After we -- our National Guard Units what I enlisted in because they chose the company from that, but they sent us to Paramount Studio for training, and in the evenings, we'd go to their labs and we'd take pictures on their sets. We had quite a time and then we'd process the pictures. I really didn't learn anything, but it was nice exercises. I knew all about how to print a picture and work my camera and so on, but that was a nice experience.

Interviewer: Must have been fun while you were there.

JM Heslop: It was nice watching them shoot their scenes.

Interviewer: So, when did you get overseas?

JM Heslop: I went overseas in July, 1944. Sailed over on an Ocean Liner Mauritania and that was a quick trip because the submarines were bothering the shipping and usually they go on convoy, but this ship just went zig-zagging across and we got there in record time. Stayed in England for a few weeks, and then we crossed there from Dover to (inaudible)

and actually landed at Omaha Beach is where we took off. By then, the war had gone through -- Paris had just been liberated. And we went from Omaha Beach to Versailles, just outside of Paris. That was interesting place. Had a big palace there and there was the center of government.

Interviewer: What was it like when you stepped on French soil and you saw the wreckage of Omaha Beach?

JM Heslop: It was quite clean, as a matter of fact. We were about 30 days after the initial program. For a period of time, I was in the 167th Signal Photo Unit before the 165th; I was in the 165th Photo Unit before the 167th became my final. It was the 165th that went in on D Day, and many of their photographers were killed in that process. Always grateful I didn't go the first time. So we followed --

JM Heslop: And you got to Paris, and then what happened?

Interviewer: They assigned us to Verdun, France, as a company headquarters and from there we'd take expeditions to cover whatever the situation was. At first, we were just operating out of headquarters. The order would come in and we'd go take a picture. Then later, we were organized into units and I was the 123rd Combat Photo Unit, and I have a little map of where we went. We went to Remagen and then zig-zagged. Got to (inaudible) which was destroyed. It was -- those bombings were very effective in bringing the war to an end there.

Interviewer: Do you remember your first photo assignment once you got to Paris?

JM Heslop: I don't. I don't.

Interviewer: Does any assignment stand out in your mind at that time?

JM Heslop: A lot of assignments, I think the most pleasing assignment, perhaps, happened without being an assignment. I was in Paris for other reasons, and I did a little sightseeing. Went up to the Arc de Triomphe just to see it, and when I was there, Winston Churchill and Charles de Gaulle drove up in a car, got out, put a wreath on that Grave of the Unknown Soldier, didn't make any speeches, got back in their car and drove back down the Champs-Élysées with people lining both sides of the streets. They didn't -- I don't know where they got the crowd from, because they didn't make any announcements that they were going to be there. That was kind of a war time way of doing things, but that was kind of thrilling to photograph those two men who were so prominent in the war.

Interviewer: And you had your camera with you, right?

JM Heslop: I just took the pictures, and I didn't know what to do because I didn't have -- but someone contacted me. Someone found me on the street and said, "We're from the Public Relations, and we'd like to have your pictures." So, I gave them the pictures and they sent them through the Associated Press and others across the world.

Interviewer: Any other assignments at that time that come to mind?

JM Heslop: Well, I had continual assignments. Sometimes, they were really exciting. Sometimes they were rather mundane. I remember, they put mud cleats on tanks because the winter weather was muddy, and I went to cover that and it turned out to be a really muddy assignment. But those extra cleats on the side of the tread of the tanks pulled the track and they did that. That was nice. I spent a lot of time with the psychological warfare where they would print information and put it in shells and then the shells would be fired over Germany or would be dropped from planes and float the propaganda messages down to the people. That was interesting. I did an assignment for the CIA, and I didn't know what I was doing. And they

didn't tell me. They'd say, "Take this and do that." But they didn't tell me what or why it was for. It was a little frustrating, but apparently I did what they needed.

Interviewer: Do you remember the first time you really came within danger range of the Germans?

JM Heslop: Yeah, we pulled up into a little farm community one day to take pictures of that infantry division that was there, and while we were there, the mortars started coming in. And I remember, I was in that barn and I squeezed between two haystacks thinking if anything was to go, the hay would buff it and I would -- but it didn't hit the barn and I was glad about that and it only ended up a few came in. Buzz bombs were the thing that were worry some because they would be fired, and they didn't have any guidance system. They just pointed them at England, and when they run out of fuel, they came down. And one morning, I was fixing the breakfast, and a big explosion came and I grabbed my camera and went out and a buzz bomb had dropped just a block away from the house they were in, and of course, they'd wipe out several homes. And when I got there, there was a young boy maybe 15 or 14 sitting on a pile of rubble. He was in tears. And I suppose his family had been wiped out and he was there alone. It was kind of touching. But that's as close as a buzz bomb came to us was a block away and was glad about it. I said I was cooking breakfast -- we traveled in units of two still photographers, two motion picture photographers, a driver for our truck, and a lieutenant to see whatever we did. And so, we often times had to find our own billets, our own place to stay, and often we'd stay in a German home. Our lieutenant could speak German, and he would make arrangements with those families. We had some nice occasions. We would furnish the food because they were short of food and they'd furnish the beds and so, we were comfortable in that way. Other times, we'd stay in a bombed out factory or any place to get some shelter, but we would cook our own

meals basically and provided our own bed. We didn't have that support system like most units had.

Interviewer: So, how old were you at this time?

JM Heslop: Well, I was 20.

Interviewer: And how was this changing you?

JM Heslop: Well, it convinced me that photography was a good avenue, and so I continued it completely. I don't like war, I never have liked war, and so I don't know that that changed me, but I gained a lot of good photo experience and I met a lot of interesting people and still communicate with some of them.

Interviewer: So, you mentioned to me then you got on assignment to go further into Europe, further into Germany?

JM Heslop: Yes.

Interviewer: You mentioned Remagen. Tell us the things leading up to that.

JM Heslop: Well, when we were assigned to our photo unit combat photography unit, we started off, and our first event was Remagen Bridge, and they had just saved that bridge, and gone across it. However, they built pontoon bridges like you can't believe. And they built a pontoon bridge right next to Remagen and there was a lot of traffic going over. We worried about it. It was spring time. We were sleeping in our pup tents at that time in an orchard, and the word came out that Hitler may be using gas. So far, they hadn't used any gas in the war. So we slept with our gas masks right next to us. Fortunately, there was no gas and our troops got across that bridge without getting captured. And once they crossed the Rhine, the movement really started going.

Interviewer: So, how long were you at Remagen?

JM Heslop: Oh, maybe two days.

Interviewer: And you kept moving on with the troops?

JM Heslop: Yeah, we'd move on or we'd go where ever some action would be. I remember in the winter, um, we were in Luxembourg, and I was just shooting a routine story of the people moving and helping, and they involved some Boy Scouts in their help and I shot a story about that. And then the Bulge came, and we were put on those Jeeps and drove like mad to reach the Bulge area, and it was winter. And it was cold, but we got there -- it was almost over, and I got a few pictures. But I wasn't there during the heat of it, which is nice, in a way.

Interviewer: So, did you -- did everyone have a sense that the war was going to end sometime soon?

JM Heslop: We felt, once we crossed the Rhine, we just kept moving. And the nice thing about that war was we knew what was going on. The press made it available. We knew everywhere we were moving, and we knew where the enemy was and we knew where they were, and it was a decent war as wars go without so much uncertainty. We knew where the Armies were and what was happening. And so we followed very closely.

Interviewer: You know, people -- we're many decades away from World War II now. I wonder if you can describe for the audience, this television audience we're going to have. It's going to be big. A lot of people have no idea, especially people under the age of 50, 40.

JM Heslop: Mm-hmm.

Interviewer: What was the American effort like? The size of it? The scope? You saw everything, so tell us --

JM Heslop: Well, Pearl Harbor bombing brought us to attention, and we moved quickly and soon knew we had to be in Europe, too. And we sent massive troops. Up through South Africa and up through Italy and from England through France and so on, and there was just a tremendous number of soldiers. I can remember watching in the daytime the bombers flying over France and they'd leave the vapor trails. There were to be hundreds, thousands really, of airplanes going. And they'd annihilate a city.

Interviewer: Could you hear the droning of those bombers overhead?

JM Heslop: Oh, yeah. You could hear them, and of course, they had some support, too. But they were so many and so big and they'd leave the city, a lot of the bombs are incendiary, and you'd go into a city, and every house was burned just standing there, a brick skeleton. And the German people, we would see them and talk with them. They wanted the war to be over, too. They had all that they wanted. But it took awhile for them, the military to come to that conclusion. But that was a nice thing because when that war ended, there was an unconditional surrender. We had won the war. And, that was some satisfaction that we haven't always enjoyed that with the wars we've been involved in recently. But there was no question.

Interviewer: Did you have a particular close shave, your safety? Where there any occasions where you really came close?

JM Heslop: Yeah, one of the closest things was -- we were driving, I was driving the Jeep with a lieutenant, and we were going along pretty nice, and all of a sudden, here comes tanks from every direction. And we were going to be run over. I shoved that Jeep into a lower gear and gunned it and we just barely got out of the way. But, I learned that those tanks -- they have the right-of-way. And, other than that, one time I climbed a tower to get a picture of the landscape, and when I got back, another soldier scolded me. He said, "You showed our

position when you got up there. They knew where we were." And, nothing became of it, but he said, "You put us in danger." I didn't try to ever do that even then, I did it innocently. Nobody shot at me when I was up there. But if they had been watching, they would have seen that there was someone there. And that's what they were concerned about.

Interviewer: Um, how did the GI's feel with you? Did they more or less ignore you in the field?

JM Heslop: No, just about like everybody. "Take my picture," some of them would say. And we'd look for interesting things. If I could find someone from Utah, I'd take a picture of them doing something. And I had several, found several of those.

Interviewer: Did you run across anybody you knew?

JM Heslop: Not really, other than the people in my own company. Oh, maybe so, because sometimes on Sunday, we'd -- there'd be church meetings, LDS church meetings. And we'd go to see -- I was the only LDS person in my unit, but I'd go to see who was there, if I knew anybody. And I think I saw a couple of people. I don't remember for sure, though. You don't -- I didn't cross paths with many. David, I saw, but that was in Paris. And he was obvious.

Interviewer: Tell, tell us about David. You heard about him before the war?

JM Heslop: We met each other at Weber College I guess in about 1943, '42 maybe. He was a fine artist, and I knew that. And so, and I think he actually lived in our neighborhood for a period. I can't remember if it was before or after the war, but he was a fine artist.

Interviewer: What was it like to meet him in Paris? Tell us about that moment.

JM Heslop: It was good to see somebody that you did know, and we chatted for some time. I can't remember if we went on an activity or not. Your time isn't yours when you're in the Army. You go where you're supposed to go when you're supposed to go, so we didn't have a big celebration, but we did enjoy each other.

Interviewer: All right, let's to the death camps what you finally encountered.

JM Heslop: That is the most troubling pictures. I had two troubling occasions that really bothered me, and I'll talk about the first one. It wasn't a death camp, but we came into Leipzig, Germany. And we walked into the city hall and went to the mayor's office, and there was the mayor at his desk, his wife sitting across from him, his daughter on a little couch nearby, all committed suicide. And the chief of police was laying in a door way. They -- all four, had committed suicide. And I thought, "Why would you do that?" They didn't want to fall into American hands, and that thing. And that distressed me a lot to think they would do that. And yet, there were casualties every day along the way. But, the war camps -- or the concentration camps, I saw a couple. The worst was called Ebenzy, and it was in Austria. And, the war ended on the 7th, the 7th of May, wasn't it? And the 8th of May, we got word that that camp was there and the help was on the way, too. The 80th infantry division was going to bring them help. And we rushed up there, and it was a huge camp. 60,000 people. And 300 a day were dying, and they would just pack them up and put them on the side of the street, and a truck would come along or a wagon often pulled by a horse, and they just load those bodies on, and there was a huge stack of clothing from soldiers. They'd tell them that they are going to have a shower, and you go into the shower room, and there were lots of shower heads there. It was a big base. But their clothes are left, and it turned out that they would be gassed. So they would haul those bodies away and the clothes were stacked in a huge pile, and the men were on the verge of

starvation, and they were starving. That was how they died, mostly. That was distressing, too. But as I remember, I photographed it rather matter-of-factly. "I'm just here doing a job." But it wasn't till sometime later that I really felt the impact of those people.

I was into a barracks, and I was the first one that they'd seen, and I'm sorry I didn't have the milk and sugar that the infantry people were bringing for food, but they were so pleased to be liberated, and when that nourishment would come to them, they were very prayerful. They were so thankful, and one barracks there was -- the men would sleep three in a bunk without mattresses. It was just really crude living. And there were four men sitting on the floor, and their arms and legs were just like this. They were just bones. They had no flesh hardly at all. And I took a picture of those four men. About three years ago, I got a call. A man says, "My name's George Havos. Were you a photographer in the war?" And I said, "Yes." He said, "Did you go to Ebenzy?" I said, "Yes." He said, "You took my picture." And he described it, and I had a copy of the picture. I said, "I'll send you a copy." He said, "I already got one." He'd been going to the Library of Congress and searching the files. He'd recovered from that, come to America, got a job in Washington, D.C. and had searched those files until he found that picture. And I didn't ever meet him, but I thought that was interesting. "You took my picture." And he described, "I was the one with the gash on my head," he said. "All four of us." And I remembered that.

But, when the aid would come to those people, they couldn't take them a beefsteak for lunch. But they had milk and sugar and started very slowly, but I was pleased that he recovered, which means that many others did, too. But that was just a horrible thing.

Interviewer: So, how long were you there doing this?

JM Heslop: This particular assignment?

Interviewer: Yes.

JM Heslop: About a day, just one day. But they were -- some of them had no clothes, but they were skin and bones. I think some of them took their clothes off, so we'd see how skinny, how run-down their bodies were. They'd have their clothes in their hands, and they'd be standing there to show us their bodies. I think that's why they did that, some of them.

Interviewer: We never asked anybody this, but we had some people that were involved with the liberation of camps. What were the GI's saying about it? What were the Americans saying about?

JM Heslop: I guess they would say the same thing. I didn't interview any of the Americans, but I think they all went in with good feelings. I think they really were pleased that they could help those people. The ordinary GI's would go in with this nourishment for them, and they knew -- they just took a prayerful position, often times. I couldn't communicate, but they would just say, "Thank you," in the best way they could.

Interviewer: So, what happened to you after that?

JM Heslop: Well, a nice thing happened after that. The war was over, we were in Austria. There was a place called the Traunsee, a nice vacation spot. We went there, and found a big home and stayed for about a week and went swimming in the lake and went fishing and just had a week off. We didn't have any assignments. There wasn't -- no orders came to take pictures after we'd taken those at the death camp.

Interviewer: And so, you were sent home, were you sent back to the states?

JM Heslop: Yes, we came back rather quickly. We were slated for Japan, but we had a furlough. So I was pleased about that. And, then our unit was to re-organize and go down to the pacific conflict.

Interviewer: Did you take a ship back to the states?

JM Heslop: Yes, we came back in a victory ship, is that what they called those? Yeah, I'd forgotten the name of it. But I don't travel in ships very well, and I -- instead of going down there where those bunks and hammocks were, just filled the room. Hundreds of men. I went into a little fan room. Opened the door and went in, and the fans were ventilating the ships, so it was nice and fresh and I just laid down on that steel floor and went to sleep. I didn't care for that crowded down below area, but we had some really rough weather coming over there, and that was nice to be in the middle of a ship, and so I weathered that. But it was nice to be home.

Interviewer: Did you come to New York?

JM Heslop: No, we came into, I can't remember. Got it written here.

Interviewer: Well, tell me, you were slated for Japan and you were aware -- telling us about hearing about the bomb. Walk us through it.

JM Heslop: They gave us a furlough, and the last days of the furlough, the first bomb dropped, and then the next day or two, the second one dropped and I was due back in camp. So I got on the train not knowing what was happening, and the train had a layover in a place called Meridian, Mississippi. I had to change trains to go down to Atlanta. And, there was an overnight wait. I got a room in a little modest hotel right on the main street of the town, and I just got settled down, and the biggest commotion was going on outside, and they were celebrating the war had ended. And, that's how I found out. And I celebrated, too. I went to

sleep and knew I could sleep okay. But, and I continued to Fort Benning. There was still talk of us being an Army of occupation in Japan, then the points system came along and 60 points, you would be discharged. And I had 61. And I had married in the meantime, and I really did want to get home. War was always a lonely thing for me to be away from my family and from my wife. Eventually, dwindled down to where they disbanded the company, and I was free to come home. And went home and went to Utah State University, graduated with a degree, of all things, in agriculture. I had been a farm boy, and I was going to do agricultural photography. In the meantime, I freelanced with the Deseret News, and just before I graduated, they asked me if I would come and work for them. And I said, "Yeah, I'll come for a few months." Well, I set up this other plan for agricultural pictures, but it was so intriguing that I stayed for 40 years.

Interviewer: Is there anything we've gone over that I missed that you wanted to talk about World War II. Is there anything here I should have asked about?

JM Heslop: No, I think that the public and the soldiers themselves had a greater spirit than we've been experiencing lately. There wasn't any question in any of their minds about what we were doing and why we were doing it. And they were a dedicated group of men, thousands and thousands of them who felt that way. And I think that made a big difference.

Interviewer: Sally, you had a question?

Sally: I have a few. Should I just sit here?

Interviewer: Yeah, just sit here.

Sally: I'm going to ask these questions.

(Sally interviews interviewee).

Interviewer: And I'm going to trade with you. Now, you get her.

Sally: David when we interviewed him, was it a few months? That long ago. And he brought his camera and he was showing us how laborious and cumbersome it was.

JM Heslop: Yes.

Interviewer: Can you just describe, looking at me? You can use your hands if you want to. You can only take two pictures?

David W. Meyer: Can I cue him in a little bit?

Interviewer: Sure.

David W. Meyer: I forgot to tell them that it was a view camera, because we had a rise in the front slides, and we could take care of parallax so you actually had a view camera that would fold up.

JM Heslop: Well, the camera that I used was a speed graphic.

David W. Meyer: That's the baby, right there.

JM Heslop: And it was four by five inch film, and you had a holder and it was a film on each side of that holder. So you put the holder in the camera, and then pull the slide, take the picture, put the slide back, turn the fold over to take the next one. And we'd go out on assignment with a little suitcase carrying 12 or so folders, holders which meant that we had 24 pictures that we could take. And so, we were very careful what we took, and of course, the cameras then, you had to learn the focus. You had to do the exposure; you had to do all the mechanical operations yourself. Nothing was automatic. And so, that's the official camera for the war. And the pictures were taken, we'd send them each night however they got -- courier -- to England, and they'd be processed and whatever they use, they made throughout the world

would happen. But they also gave us a Leica camera, which was a fine 35 millimeter camera. But, they didn't want any pictures from that. They were four by five pictures. But I shot a lot of pictures, and I have a folder full of those with the 45 millimeter that they weren't interested in. And, it was a standard press camera.

Interviewer: Heavy?

JM Heslop: They were a lot heavier than they are now. We didn't regard it -- it was bulky.

Interviewer: So, because you only had 24 pictures, did you have to -- you sort of mention this, but you had to make sure you use those for an assignment? So you weren't at liberty, "There's this magical moment over here," if you knew you only had a --

JM Heslop: Well, I always carried a film pack, which they didn't like because it was a pack the size of a holder and you pull the paper out and each time it would slide a new film. But the film was very flimsy. It wasn't as easy to work with. But I had one of those in cases I misjudged on the others.

Interviewer: Can you describe, you met Meyer in France before you were in Ebzeny. Yes?

JM Heslop: Yes.

Interviewer: So, what were the circumstances that put you guys together? Why were you --

JM Heslop: We had a couple assignments to Paris. I appreciated those. I think sometimes they were just there to give us relief. We'd see the show or do something, and I think that's the reason I was in Paris when I met him.

Interviewer: Can you say that again and say, "When I met David?"

JM Heslop: Yes, when I met David.

Interviewer: All right. A couple more questions, Elizabeth Serles and I, and Jeff were always searching for footage and photos. That is hard to find that needle in a haystack sometimes, that one photo that you need. Are you aware of your huge contribution to history and preserving these images?

JM Heslop: Yes.

Interviewer: Can you talk about that?

JM Heslop: Well, I was pleased that sometimes after they had printed the picture and used it, they'd sent the negatives back to us. Other times, they didn't. But I ended up with a lot of war pictures on four by five film, and I'm getting old, and I knew my children wouldn't enjoy figuring out what to do with them, so I gave a large amount to the Brigham Young University Photo Library, and the Holocaust Museum in Washington, D.C. was in the process, and I sent many pictures to them.

Interviewer: Those are on line, too. You can see all your photos on line.

JM Heslop: Yes, BYU put them on line, and so did the Holocaust Museum. I suppose that the Holocaust Museum did it -- there seems to be somebody that's always saying that it never happened. But it did happen.

Interviewer: Are there, think of two photos that you took that really captured that moment in time that you were really proud of, what would they be?

JM Heslop: Well, I think one of them in particular was at the camp at Ebzeny.

Interviewer: Of the four men? Or what, a moment whether it was the suicide family or --

JM Heslop: It was a man just destitute and it just showed all over him, a pitiful feeling, and I thought that was a very powerful picture. But there were so many others that were close to that, and I enjoyed very much the Winston Churchill and De Gaulle pictures. I liked the pictures of the GI's, you know, there they were, soldiers, but yet when Christmas time came, they were at the orphanages and at the hospitals and they were doing so many things for those, especially the children. And I covered several of those, and that -- even now, a touching experience for me.

Interviewer: Are those photos online at BYU as well?

JM Heslop: Yes, I think so. I can't -- I don't remember. We didn't get them all back, by any means, but I got hundreds back. And I can't remember whether BYU had one of those or not. I think so.

Interviewer: There's a soldier in a town that I think has been bombed, and he is washing his feet. Did you take that?

JM Heslop: Yes.

Interviewer: Now, describe that photo to someone -- I haven't seen that photo, and you're describing that photo to me.

JM Heslop: Well, the battle was -- the hard day of fighting was over, and this soldier came back, and there was a puddle of water in the street. It had been raining. And his feet were killing him and he just took his shoes off and washed his feet and got some comfort and I just came along and happened to see it, snapped his picture. Asked him who he was. We had to identify all the pictures we took. They didn't want any pictures that weren't identifiable. That was used a lot. One of the pictures that got a lot of use, I took on maneuvers while we were training, and it was a contrived picture. They were sending off these little explosions so that

there would be some feeling about the war, and so I said to a couple soldiers, "You stand as close as you can comfortably to that explosion, and when it goes off, you just start running towards me." And I snapped the picture, and here are these two men running as hard as they can and the explosion in the background. It was used all over the newspapers. I got a whole lot of response from that. But that was in US and it was a fake picture.

Interviewer: And last question, was there camaraderie between combat photographers, or was it kind of a lonely job?

JM Heslop: Like I described, we had just five or six of us in our unit, and we got quite close, and in fact, I still communicate with some of them. And, but we didn't see such of each other. Seldom at all, our company would be together. We would be all over the place. There were a dozen or more units, and we were each doing our thing. We were just about like a newspaper assignment. Go do this and come back.

Interviewer: Very last question; we're doing a segment on the spiritual sequence. Reaction to fear, prayer, where you go in your mind, where you go in your heart when you're afraid. Can you comment on that? What did you do when you were in moments of uncertainty?

JM Heslop: Well, the first thing comes to my mind is when the war ended, and I came across a group of men who were gathered with a chaplain. It was a Catholic chaplain, and he was doing Mass for those men who were so glad the war was over. And, I think there is a spirituality that goes with what they were doing in that war. They felt they had a cause, and I mean, they weren't there because they enjoyed the war. They were there because it was important, and I think that's what made the difference in that victory.

Jeff: I have one question. Did you lose anybody in your unit? Did anyone get wounded?

JM Heslop: Well, we had several men wounded, and we had quite a number of purple hearts, but the Purple Heart was if you stumbled, like I did recently, and fall. You went to the doctor, you got a purple heart. But there were some actual injuries, but none really serious in my company. The company before ours was very, very severe. I kind of in my own mind, I used to say to myself, "Now, remember J. There's no picture worth getting killed for." And so, you use good judgment. And impressions, you follow what you feel because you don't have control what the enemy's doing and what's going to come at you. But I never had to shoot anybody. I had a pistol; I carried it in a shoulder holster. I never aimed it at anybody, and I don't know anybody that aimed a gun at me specifically. The big shells would come in and the mortars would come in and the buzz bombs, but they weren't aimed at me. They just were aimed at everybody they could do. So, we didn't have a lot of casualties and I was happy about that. Of course, most of the time we were there, the enemy was on the run. The Bulge was the only time they fought back, and the rest of the time, we were moving them along clear into Austria.

Sally: So at the end of the war, you were really seeing troops -- you were seeing service men being a little more happy, I guess. Right, hopeful?

JM Heslop: Oh, yes. I think there was a pretty good spirit with the people in that war. Like I mentioned before, they knew why they were there, and they knew what they were doing, and they were informed about what was happening. Some of our other wars, the soldiers didn't know what was going on and neither did the civilians. But this war, it was documented. And I think we played a part in that documentation.

Sally: Great. Well, I think we're going to get now David and you sitting next to each other and maybe looking through some photos and talking about them.

JM Heslop: Okay.

Crew Member: I'm rolling, and I hear the microphone.

Crew Member: I hear it up here.

Jeff: Now you guys can talk about it. It's okay.

JM Heslop: All right, well, David. That picture looks familiar, and it indicates that the men that were healthy enough were assigned to carry out the men who would starve to death.

David W. Myer: The interesting thing I found, J, in all of these, their expressions are very stony.

JM Heslop: Oh, well, yeah.

David W. Meyer: Frozen.

JM Heslop: They had no hopes. They were there until they died.

David W. Meyer: Was there any (inaudible) about these ones on the cart. Are they -- was the temperature such that they were not decomposing? What's the story on that?

JM Heslop: No, no. They carried with them a scent.

David W. Meyer: You mean, it would permeate the barracks, that sort of thing?

JM Heslop: Would they what?

David W. Meyer: What the aroma permeate the barracks?

JM Heslop: Well, the Germans made the prisoners do all the work, and so whatever happened, happened because they did it. Their food was limited and rationed. And they did their best to take care of each other. I saw indications of that.

David W. Meyer: Do these look familiar to you? Are any of these yours?

JM Heslop: This one isn't, this one could have been. But, that's --

David W. Meyer: That's a grotesque thing.

JM Heslop: Absolutely, and it wasn't alone. This had happened hundreds of times. It just was unfortunate.

David W. Meyer: But they stacked them in corners before they (inaudible) -- the Nazis.

JM Heslop: Those concentration camps were death camps, and that's just terrible.

David W. Meyer: Now this one here. As far as I'm concerned, that's the best picture that came out of the war.

JM Heslop: (Laughter) well.

David W. Meyer: Look at the half track backed in. Here's a couple of your medics. This guy is going -- the battle has stopped, to a certain extent, but this guy is sitting on damp earth. He's going to get his britches all wet, but he was taking care of his feet.

JM Heslop: Yeah, well, it was a good thing. And his name is Jasper Champ. I had never seen him before. I took this picture, and I never seen him since.

David W. Meyer: Well, I think this thing, J, is the thing that the photographers are geared to see. You don't see it, you sense it.

JM Heslop: Yeah.

David W. Meyer: And it is not a matter of setting it up and posing it. There it is, you grab it, you do whatever has to be done to get it. As far as I'm concerned, that's the best one that came out of the war.

JM Heslop: Well --

David W. Meyer: I would like to have a copy of that, too.

JM Heslop: I remember this one now. This is the chief of police at Leipzig.

David W. Meyer: Well, I noticed on the back of this. You have to look carefully because it's on here. But you notice he apparently was sitting on the chair, but he fell off. But the part of the chair that was high in the back snagged that painting on the wall, and it was poking through the painting, you see.

JM Heslop: I think that painting's of Hitler.

David W. Meyer: It looks -- the arms on the hip there, you see. And there's the way he combed his hair.

JM Heslop: Yeah, that's true. I've got a couple other pictures here that were published. It was a nice day to meet the Russians. I think the GI's felt like we ought to do the whole job.

David W. Meyer: Yeah, many of them did. Certainly Patton did.

JM Heslop: But, they didn't, and we've paid for it since, but I think it was better.

David W. Meyer: Well, one thing about it, of all the pictures that were sent in of that meeting, you had sunny days for it.

JM Heslop: Yeah, that was true.

Sally: Did you take those pictures, J?

JM Heslop: Yes, this kind of sums up the war. Here's American troops feeling good, and here was the civilians and how they reacted, and here's the displaced persons. The displaced persons, when the war ended, that was a tragedy then. They were by the hundreds, and they hadn't --

David W. Meyer: This, I think is a telling picture, too. And this is interesting because some of them have horses and wagons, but the military, I don't know if it was yours or not, but there were five horses laying dead. And they were pulling a 20 millimeter canon. And that's what they were using; they ran out of gas to run the cars.

JM Heslop: They ran out of machine. But these were soldiers that were on their way to prison camp.

David W. Meyer: Oh, how about that.

Sally: Before you turn that page, so I can find those photos at BYU online, can you turn that around so I know which ones you're referring to?

David W. Meyer: The horses are right here, that's the one we are talking about. The displaced persons are up here in this village, coming up on that machine -- what are they doing on this picture, here?

JM Heslop: Well, our soldiers, they were very, very adaptive. When they had time off, they'd enjoyed time off. When they had to work, they worked. But the war is over and they are just enjoying that spring day. I'm glad the war ended in the spring instead of the next winter.

David W. Meyer: Yeah.

JM Heslop: Springtime was a good time for it to happen along the way. But, the destruction was always --

David W. Meyer: That was one, yes.

JM Heslop: That is Leipzig, Germany.

David W. Meyer: Leipzig, mm-hmm. There wasn't much left of them.

JM Heslop: It was so complete, the bombing so complete. And our father unit --

David W. Meyer: Pull it out the other way and turn it around.

JM Heslop: Our father unit actually captured a few prisoners.

David W. Meyer: Oh, dear!

JM Heslop: And the day the war ended, a man came out of the mountains, came up to me and handed me a pistol. It was a P 48 pistol.

David W. Meyer: Wow, a (inaudible).

JM Heslop: Yeah. He's taken the gas chamber out, so if I would have fired that gun, it would have exploded.

David W. Meyer: How about that. We saw here with you with a couple of Russian soldiers compare cameras. It's on page S2 of the thing.

JM Heslop: Yeah, that's the same picture that was on the front of the other one.

David W. Meyer: I see.

Sally: I think we have enough.

JM Heslop: All right, if you've had enough, I've had enough, too.

Sally: And Jane?

Unknown Person: You didn't tell the story about the guy who -- recording silences -- give himself up.

JM Heslop: Which one?

Unknown Person: The (inaudible).

Sally: I remember, are these the ones that I get to keep? Or you are keeping?

JM Heslop: Those are mine. As the war ended, there was a lot of them hidden in the forest, and they had their hands up and they were turning themselves in.

Sally: From the forest, the Germans?

JM Heslop: Yes. When they got word, sometimes, they didn't know the war ended. And they were still off up in the --

Sally: They weren't as well informed as American soldiers, huh?

JM Heslop: And you had to be careful.

David W. Meyer: That show, "The Big Red One," at the end of that sequence, how does that happen?

Sally: Them coming out of the forest?

David W. Meyer: That guy, he killed a German, Lee Marvin.

Sally: Lee Marvin.

David W. Meyer: Lee Marvin, that's "The Big Red One." And, it's quite a story. A lot of good stuff in that historically, and they got shot up in (inaudible). That was in North Africa. But they didn't know, word just didn't get out.

JM Heslop: There was a book they sent me from Ebenzy where they documented.

David W. Meyer: That's a German book.

JM Heslop: Yeah, it's written in German.

David W. Meyer: That's Deutsch, uh-huh.

JM Heslop: And that's a history of it.

David W. Meyer: (Inaudible) underground, it looks like.

JM Heslop: Those pictures -- that's what I said. They undressed to show  
you.

David W. Meyer: How gaunt they were.

JM Heslop: Well, the war is over, and I'm glad about that.

Sally: Okay, I have to leave. I'm kind of having a little emergency.

End of recording.