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EDITORS' NOTE

Recording Men at War Again

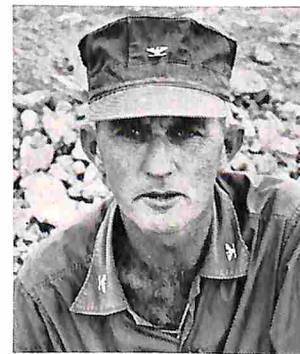
In 1950 the Korean war was indelibly inscribed in our memories by the photographs taken by David Douglas Duncan—pictures of U.S. Marines under fire, of their faces as they fought cold and mud and death, of the 1st Division Marines surrounded at Chosin Reservoir fighting back through the freezing mountains to the sea. At that time he wrote of his work as "an effort to completely divorce the word 'war' as flung dramatically down off the highest benches of every land, from the look in the man's eyes who is taking his last puff on perhaps his last cigarette, perhaps forever, before he grabs his rifle, his guts and his dreams—and attacks an enemy position above him."

To Duncan, a Marine combat photographer in World War II, life runs in cycles between violence and beauty. Ever since Korea he has been searching out the world for its beauty, photographing its landscapes and its people—Morocco, Afghanistan—and its treasures—the crown jewels of Russia, the art of Picasso. He has published books on these subjects, as well as a recent autobiography in pictures and words—*Yankee Nomad*. Now, 17 years after Korea, the cycle has returned to violence. Last spring Duncan came to New York from his home in the south of France to ask us to send him to Vietnam. Of course, the answer was yes. He returned to France to get in shape, putting in endless hours swimming, weightlifting, hauling a rucksack loaded with cast iron across the hills. Then he headed for Vietnam, where he found many familiar faces, among them Colonel Ike Fenton, whom he photographed again. One of Duncan's most memorable pictures from Korea showed Captain Fenton standing, eyes glazed, on a ridge in the rain just after his first sergeant had been hit.

In Vietnam, Duncan, as usual, went where the bitter action was—Con Thien. Again his subject was Marines. "I'm one at heart," he says. "I know their character from the past. There's something kind of marvelous about them; it's their simplicity, their generosity, their casual sharing of everything they have." Using all his natural instincts for photographing violence plus all the artistry he had learned from those years of showing beauty, Duncan began recording men at war again. His story—18 pages in length—begins on page 28D of this issue.



DAVID DOUGLAS DUNCAN



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