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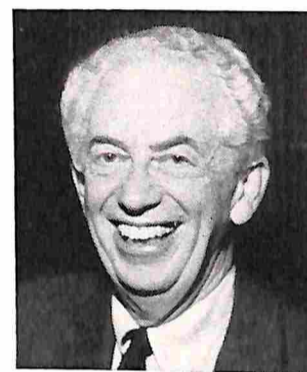
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## Man and magazine grew in unison

*"to eyewitness great events, to watch the faces of the poor  
and the gestures of the proud . . . shadows in the jungle  
and on the moon . . ."*

These words, written by Henry Luce, are part of the prospectus of a new magazine to be called LIFE. That was in 1936. That was when a wonderfully humane and skilled man named Joe Kastner joined this magazine—at its beginning. This week, 33 years later, Joe Kastner's name (as Copy Editor) is not on our masthead—not on it in print, but very much on it in spirit. Joe has retired and, in the wake of this event which means so much to me and to the staff, it is pertinent to reflect not only on Joe's great career but on the way it interlocked with the growth of LIFE. The man and the magazine grew in unison, each responding to the other.



JOE KASTNER

The photographic mission of LIFE began to take shape when Joe—and LIFE—became committed to a pictorial view of the world. He became an editor of several departments whose function was to create photographic stories and then provide explanatory text and captions. "There are probably only two or three men alive," Joe once wrote, "who have written or edited as many picture captions as I have. Generally, I consider this an unenviable distinction."

Unenviable or not, that was Joe's first impact on this magazine. But as the times changed and LIFE changed—and grew—the Kastner talent became an increasingly pronounced force. It was a literary force. LIFE should be read as well as seen, and in this intense age of the flicks the impact of the still photograph needs to be reinforced by the permanence of the written word. With Kastner in the forefront, the written word became a sensitive and sizable ingredient in a publication which began as America's first picture magazine. Word and picture together welded their message. Or, at times, the word stood alone.

Joe became our chief copy editor. He inspected and pruned. He was a surgeon, bringing to bear on all of us his erudition and good taste. He bullied, coddled and jolted young writers to speak their minds and develop their own tone of voice. Sometimes he meticulously outlined how a piece could be better organized. Other times he grunted, "This sounds dull to me," or "This needs more of *you* in it." There was the glory of a fine schoolteacher in Joe Kastner.

Outwardly, he was a drudge—sometimes companionable, sometimes formidable—always near his desk, working late, skipping meals to finish the editing. Behind the high forehead and the graying red hair, behind the gray eyes watching with disarming amusement lies a broad humanity that makes Joe special—active in politics; a rather wild carpenter in his garage workshop; a weekend tennis player; a lover of S. J. Perelman as well as Wordsworth; and attentive as much to Scarlatti as to the Jefferson Airplane. Joe is planning to build a summer house on Block Island, some of it with his own hands.

Now we have added to what Luce wrote in 1936—to his pronouncement of seeing we have added a full measure of words: their humor, their bite, their simplicity, their eloquence. Thanks in large part to Joe Kastner, we have done this.

*George P. Hunt*  
GEORGE P. HUNT, Managing Editor

# TIME

**THE MOB** muscles into  
a top-priority defense plant

## **GREAT ARCTIC OIL STRIKE**

*It could double U.S. reserves*



### **STREISAND'S DOLLY**

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