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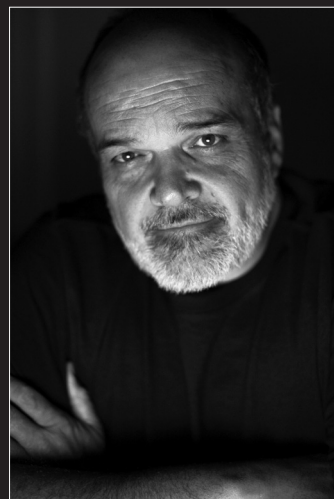
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sept 27 2011
clinton mo

meet your
mentor



Lois Raimondo
*assistant professor
West Virginia
University*



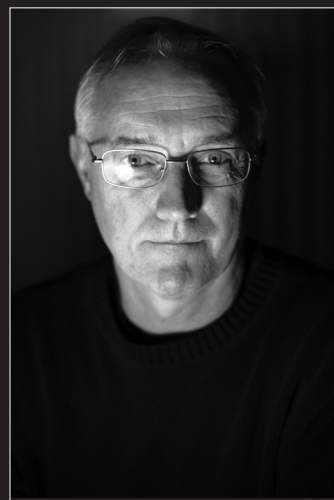
Kim Komenich
*assistant professor
San Jose State
University*



Craig Walker
*staff photographer
Denver Post*



Christopher Wilkins
*assistant director
of photography
Dallas Morning
News*



Dennis Dimick
*executive editor
National
Geographic*



Brian Kratzer
*assistant professor
Columbia
Missourian*



Barbara Davidson
*staff photographer
Los Angeles Times*



Peggy Peattie
*staff photographer
San Diego
Union Tribune*



Randy Olson
*freelancer
National
Geographic*



Melissa Farlow
*freelancer
National
Geographic*

*make
the
pictures
you
feel
compelled
to
make*

*Dennis
Dimick*

*if
the
verbs
aren't
happening,
see what you
can do with the nouns*

Kim Komenich

**schedule
tuesday**

7 p.m.
faculty presentations

craig walker

“an american soldier”

randy olson

“being a photographer in the
changing landscape of
photojournalism”

brian kratzer

“multimedia: stills, audio and
video working together”

barbara davidson

“caught in the crossfire”

10 p.m.

*Story introductions
and critiques*



AARON ROSENBLATT
RAPID CITY JOURNAL

have you seen this man?

apologies to aaron for printing the wrong
photo yesterday.



Today's QR-code
takes you to MPW.62
special multimedia.

(Download a QR reader
from the web, place it on
your smartphone. Then
allow it to follow the link
to a video piece from
last year's workshop in
Macon, Mo.)

“that thumbprint thing”



**mpw
63
staff**

founders: cliff and vi edom
co-directors: jim curley and david rees
director emeritus: duane dailey
mpw coordinator: amy schomaker

graduate coordinators: ben hoste and pinar istek
photographer: matthew busch
rangefinder editors: leah beane and liz pierson

strong photos carry messages

by duane dailey

Eye openers Monday night showed the power of documentary photojournalism. And, the tenacity of our faculty.

Dennis Dimick shared Peter Essick's pictures of oil-shale extraction in Canada with powerful aerials, before and after.

Melissa Farlow followed the life of a woman born into meanness. Recall the photo of her at the prison gate waiting for her family, who never showed. Moving! Think of the access problems solved—and maintained.

Lois Raimondo opened our eyes to honor killings in Pakistan. The portrait of the wife mutilated by her husband haunts my dreams. How can a government we support allow this to continue?

Chris Wilkins had to fight to show photos of Texas poverty and injustice in the pages Dallas Morning News.

Let's not forget how strong photos carry messages. But their use is not a given.

Consider the time Farlow invested to follow that prison story for years of her own time.

Wilkins fought to get space for pictures and numbers. Simple, direct, powerful messages work without 200 inches of copy. Documentary photos put a human face on government statistics. Thousands of readers responded. However, the story needs to be updated, as those numbers came from before Gov. Perry cut social service money.

Do you see the passion our faculty brings to their work? They will share with you what they learned on condition you give your fullest effort.



MPW Director Co-director David Rees addresses the workshop crowd after the evening's presentations.

photo by matthew busch

And, that you go forth to share with others. Cliff Edom's mantra holds: "Show Truth with a Camera."

The National Geographic uses their resources to go to hard to reach places. They want to show what we do to our environment and our food supply. Thank Dimick for his vigilance.

Farlow shows the perseverance to gain access

and keep access with her subject and institutional gate keepers.

The power of a supportive boss is shown by Wilkins. May you find such an advocate for your photographs.

I hesitate to urge you to follow Lois Raimondo's path. I fear, every time she heads back to the Mid-East. It is high risk, where she works.

Her grit in gaining access amazes all. Take her lesson: Go for it when you get permission. But, she is not foolhardy. She seeks protection.

David Rees asked after the evening picture show: Does this put your access problems here in Clinton in perspective? You can do it. Be brave.

You are empowered. It is your obligation to learn these skills—and to apply them in your life.

**Cliff Edom's mantra holds:
"Show truth with a camera"**



tuesday:
beginning
their
stories



TOP MIDDLE:
Danny Webster, left, and
Timothy Webster, right
watch photographer
Anupma Sud pack her
camera and equipment
after photographing them
at Bristol Manor Tuesday
morning.

TOP LEFT:
Anupma Sud continues her
search for a story despite her
lack of transportation.

RIGHT:
Anupma Sud searches
for a pen to take down
information from potential
story subjects.

*Photos by
Matthew Busch.*



TOP: Rachel Mummey, right, waits with
subject Howard Gordon at the Clinton
Daily Democrat on Tuesday afternoon.

BOTTOM: Mummey photographs
Gordon outside the Democrat.



Q & A with Josh Bickel by Leah Beane

So you were on the staff of MPW 34 in 1982?

No, who told you that?! I wasn't even born yet.

Oh... whoops. That's just what I heard somewhere around here. Obviously they were confused. But you did help in the past?

I was in charge of the website in Chillicothe in 2007. The following year in St. James I put together the book for my master's project.

What's the biggest difference between being on the crew and being a participant?

I'm way more stressed... I wake up a lot earlier. When I was a crew member I woke up at 8:30 and strolled in with my coffee. Today I bolted awake at 6:30.

Is there anything you're especially nervous about this week?

My faculty is a strong team but tough. They are extremely talented and well respected. They're going to beat the living crap out of me.

How will this help you in your current position?

I think a lot of the photographers here are assignment photographers primarily, and I'm going to take what I learn and apply it to the little daily assignments that take an hour to shoot.

pitching her story

recorded by liz pierson

The following is a conversation Tuesday morning at the Team C table. Bulleted italic is photographer *Michelle Kanaar* pitching her story. Boldface follow-up is faculty members **Peggie Peattie and Kim Komenich**

That's something maybe you'd shoot for sure. Well not on the first day you'd probably need to go back and once they get to know you and... Well yeah, and they want to check you out first. And it's this little negotiation about how you stand and what you say and when they hear a click and when they don't, things like that, it's gonna be important. That would either allow you to come closer to them or farther away

• Okay. But I think she would be... Have you spoken to her?

• Yeah, I was hanging out with them all morning. She totally would like to do it. She also wrote all of these children's books with the main character being her daughter.

Oh how lovely.

• Named after her, it's called "Tammy and Her Dragon". They're really close. So tammy's the daughter. It's her only daughter. When tammy was 5, the mother, sammy, had cancer so she couldn't have more kids.

So it's Tammy and Sammy?

• Yeah, but they call each other Mambo and Bratzoid.

Is that the dinosaur?

• No, the dinosaur's name is Winston [laughs].

So this could be, as you investigate this, it could be the mom and the daughter are the story.

• That's what I was thinking. And the dad is sort of the bit player who comes in when he comes in.

• And that's kind of how he is though.

Well that's a valid way of doing a story. It's not like you've gotta have all the pieces. So you can see that the mother thought enough of this little girl to write books in her honor and then, look what happened. And ultimately the pay off is that there's a great historical art to this thing, it's about what's going

to happen in the next three days that's gonna make the difference.

• Oh and on Saturday she's having a book signing and she's bringing her daughter to the library.

Oh we need books!

• Yeah I read the first book while I was there, it's really nice.

Cool.

• So yeah I guess I can't photograph that...

...well you can...

• Well for myself...

Well you should! It's definitely something you should have for yourself, for your story and your portfolio.

Okay, I can approve that...but what do we call it?

• Sammy Tammy.

Sammy and Tammy?

Or I think Bratzoid and Mambo

• I like Bratzoid and Mambo!

That's what I was thinking. When she told me that, I kinda thought that.

How do you spell that?

• I spelled it b-r-a-t-z-o-i-d.

Okay and M-o-m-b-o.

• No, "a", m-a-m-b-o.

But she's Mom, right?

• Yeah.

Okay so it's Mambo. I know Mambo is an "a" but I'm just saying she's a mom, so we gotta find that out.

• Yeah. Oh and he's not the actual father.

Oh that's why.

• They were married 8 years ago and the actual father committed suicide when he found out she was pregnant.

It's a good story.

• She's a tough bird, I like her...

