

RANGEFINDER

VOL 64 • ISSUE 2



WORKSHOP PARTICIPANT SPIKE MCCUE RECEIVES CRITIQUE FROM HIS TEAM'S FACULTY, CHRIS WILKINS AND YUNGHI KIM.

PHOTOS BY SAM GAUSE



When you pitch your story, convert the visuals in your head into strong words out of your mouth. Describe what you saw. Use concise, powerful, compelling words. You are selling a story by telling a story.

Use simple declarative sentences. Nouns and verbs. Be specific. Use strong words that have impact. Avoid adjectives and adverbs.

Write it down. Then edit it down. Let the faculty feel your passion for these people.

If you learn the lesson of making a selling pitch, the workshop will last you a lifetime.

BY DUANE DAILEY

MEET THE PHOTOGRAPHERS

This year we have 40 photographers from nine different countries. Each person has a different background - some come from freelance, others from newspapers or magazines, some are still students in the field - but brings a unique perspective to the workshop. Get to know everyone's face here, and, then, we'll all become fast friends.



Allison Knight
St. Louis, MO



Allison Pasek
Brooklyn, NY



Ann Sophie Lindstrom
Berlin, Germany



Antonio Butt
Sausalito, CA



Ashleigh Ide
Brooklyn, NY



Barbara Doux
London, United Kingdom



Chelsi Baker
Morgantown, WV



Chris Onstott
Portland, OR



Kris Connor
Washington D.C.



Kristin Lebben
Victoria, MN



Kumar Biwas
Chittagong, Bangladesh



Laurie Skrivan
St. Louis, MO



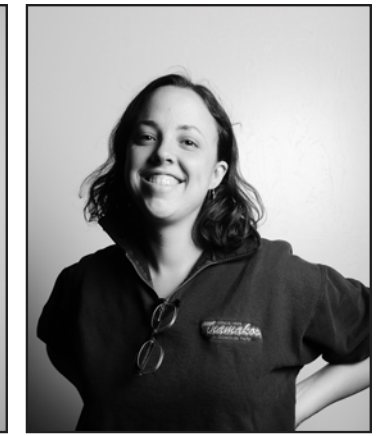
Craig Duff
Chicago, IL



Dan Hemmelgarn
Columbia, MO



Daniel Stainer
Slippery Rock, PA



Elaisha Stokes
New York City, NY



Leo Postovoit
Whittier, CA



Louisa Marie Summer
Munich, Germany



Mike Lorden
Issaquah, WA



Morgan Heim
Boulder, CO



Elie Gardner
Lima, Peru



Gabrielle Salazar
Easton, PA



Gloria Nieto
Toronto, Canada



Gary Rhodes
Sausalito, CA



Naveen Mahadevan
St. Louis, MO



Neeta Satam
Brooklyn, NY



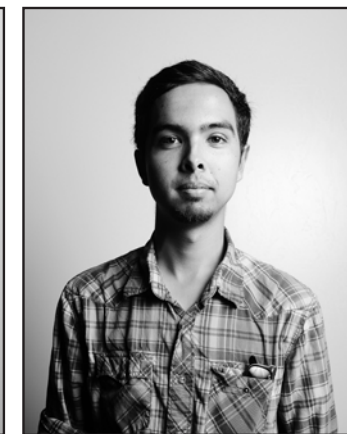
Nick Schnelle
Berlin, Germany



Oscar Durand
Sausalito, CA



Hillary Atiyeh
Lyons, OR



James Tensuan
Mountain View, CA



Janna Dotschkal
Washington D.C.



Katie Currid
Lawson, MO



Ray Whitehouse
Chicago, IL



Razan Alzayani
Dubai, United Arab Emirates



Roxana Pop
Columbia, MO



Sarah Hoffman
Minneapolis, MN



Showkat Nanda
Kashmir




Spike McCue
Brooklyn, NY



Stan Olszewski
Milpitas, CA



Tim Lamorte
New Rochelle, NY



40 PHOTOGRAPHERS
9 COUNTRIES
7 DAYS

One of my fondest memories of my MPW experience was getting to meet so many photographers from around the world. In fact, I shared a room with a guy from Italy, and we're still friends to this day. Not only did this benefit the week I spent at the workshop, but I now have friends and colleagues around the world who I've called on time and time again for advice about photography, about specific countries, and everything in between."

— BEN HOSTE, MPW COORDINATOR

We are all enriched by the global diversity of photographers who come to the Missouri Photo Workshop — they bring a valuable perspective that we all learn from. We hope they benefit their tremendous economic and time investment and that they will take some of the MPW perspective home with them.

— DAVID REES, MPW DIRECTOR

"Learning to tell stories with pictures is a global pursuit worth all our respect."

— RANDY COX, MPW FACULTY

SEARCH AND RESCUE

BY DUANE DAILEY

On Monday, MPW64 Troy enters a vital phase: Story seeking. Each photographer will find the right story for this time and place. A lot of success depends on getting the right story on the first try.

Peggy Peattie gave a pocketful of tips for locating potential story subjects.

Dinner at the Country Club Sunday night provided local contacts, who might be subjects. And, each of them knows a dozen potential subjects. Did you collect names and phone numbers?

Referrals are one of your best ways of establishing links to local people. I learned long ago, that being handed off from one subject to another saves a lot of time on making connections. Who you know counts in small towns. But, it works everywhere.

Re-read your notes from the opening session. So much to learn, so little time.

Maintain patience. This is not panic day. Tuesday is not panic day. Wednesday noon becomes a time for concern. But, most will have a working story after 24 hours. It happens.

So many times, stories have been found and documented in the last 24 hours. That is not recommended. It's too much like assignment shooting at home. But, it happens.

The workshop gives the luxury of "working" a story. In day one, you can get a keeper set of photos. Day two and three, allow the depth of study that makes a wonderful story. You learn to anticipate what your subject will do next. Have patience to just watch. Wait and watch. That kind of learning takes patience.

Conserving your shots, helps. Think before pressing the button. No motor. Put thought into each frame.

By getting a good subject early, you have time to learn more story telling methods. You will receive more coaching.

Find a subject where you have access for rest of the week. Don't start with an over-the-road trucker who leaves town Wednesday. That might be a story; but not for this week.

Find a story in a "happening" place. That does not necessarily mean a jumping joint. Remember "The caregiver." That story had emotional action, built on quiet moments. At, the clothing store the owner didn't have a constant flow of customers. But, there were moments. And the story said "slow." Beautifully told.

Think. What is the story? What can I tell others about this person in this place? Does it have visual narrative? What thread holds these people together.



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FORECAST



TUESDAY



WEDNESDAY



THURSDAY

SCHEDULE

MONDAY NIGHT

7:30 FACULTY
PRESENTATIONS

- Multimedia Team: Who Are You
- Bill Eppridge: "Accepting Criticism"
- Lois Raimondo: "Gaining and Retaining Access"
- Chris Wilkins: "Generating Interest and Creating Community Through Blogging"
- Randy Olson: "How a Pygmy Looks at Troy, MO"
- Story introductions and Critiques

TUESDAY

8:00AM - 12PM STORY AP-
PROVAL SESSIONS
1:00PM - 5:00 PM STORY
CONSULTATIONS

WIFI INFO

network:
westell5800
password:
M811F7ZmTQ

RANGEFINDER 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
KELLY COLEMAN

photographer:

SAM GAUSE

Rangefinder editors:

LEAH BEANE AND
LIZ PIERSON AND
RANDY COX