

RANGE FINDER

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Glen Tutterrow positions a cradleboard into the hands of a clay model he made of an Osage mother. When finished, the steel monument to the Osage Nation will stand 35-feet tall alongside Interstate 44. Tutterrow, who has been consulting with the chief of the Osage Nation, began sketching the sculpture one morning after it came to him in a dream.

PHOTO BY JON LEMONS

#mpw68



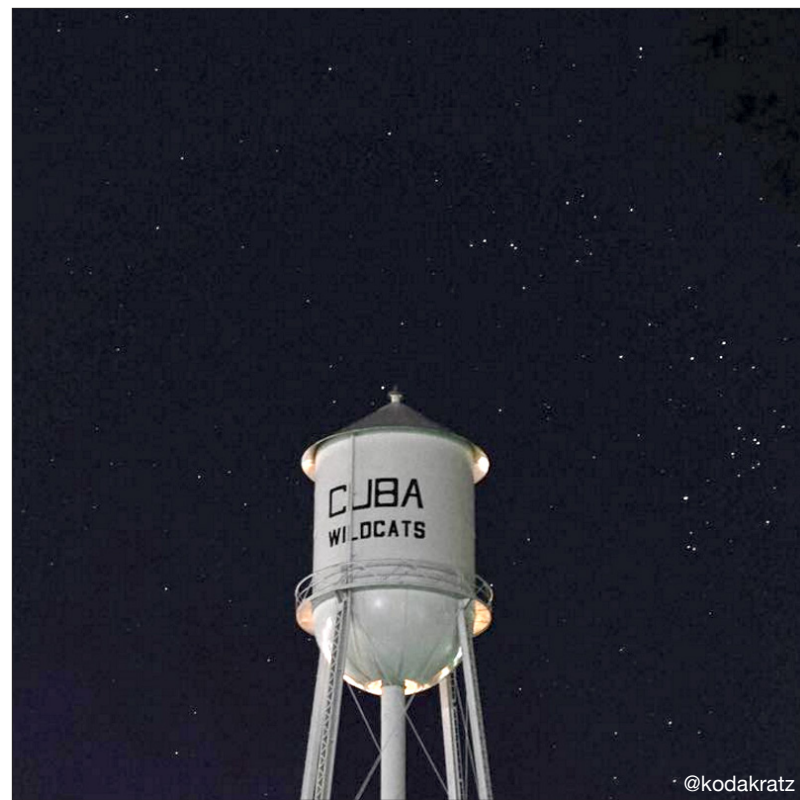
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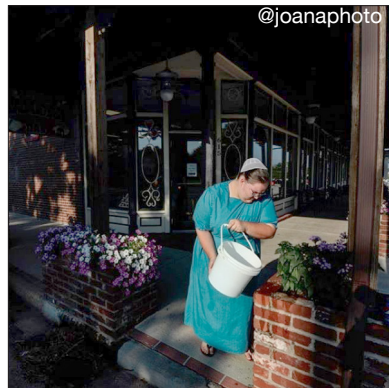
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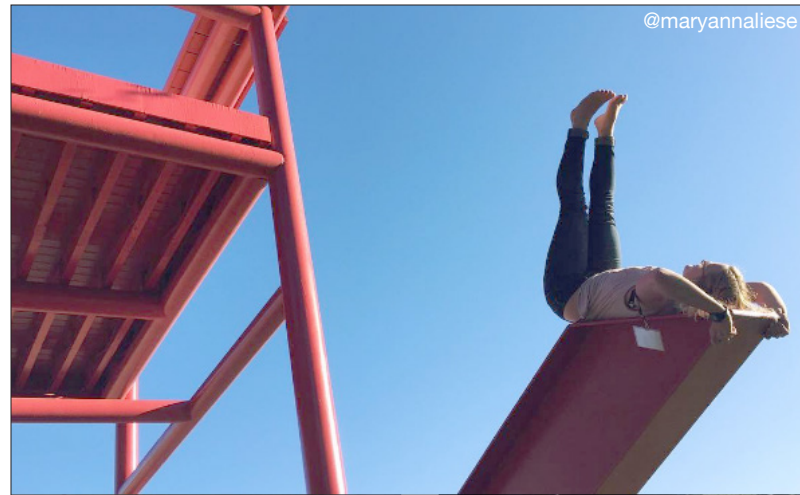
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Tell a story, plain and simple

by Duane Dailey

Friday night dares not become an all-nighter. Deadest deadline: 10 p.m.

This is when MPW68 comes together. You'll create documentary photojournalism from your hunting and gathering.

Fasten your seatbelts we're ready to fly.

Flying may not be the metaphor. You'll get down and dirty as you make life-and-death decisions about your photos. Some favorites won't support your storyline.

The story may slip away like the greased pig Jim Richardson showed from Cuba, Ks.

If you bagged your limit, you have 400 frames. Your story needs only 10, 12 or eight, David Rees says. That means many sweet babies will hit the cull pile.

As MPW nears the end, your editing education begins. You'll create documentary photojournalism from your hunting and gathering.

Since Sunday night you've struggled with words and photos of some aspect of Cuba, Mo. Now, make a sequence that tells that story.

In olden days we made magazine layouts with three spreads. Some boiled it down to one double-pager. Most laid out three spreads of three or four photos each.

In this digital age, you have more options. But, storytelling remains linear. Use a sequence to tell a story.

You might retain the idea of three spreads or three chapters. Group your photos in subsets. Some images work together.

Recall the point made earlier: Two

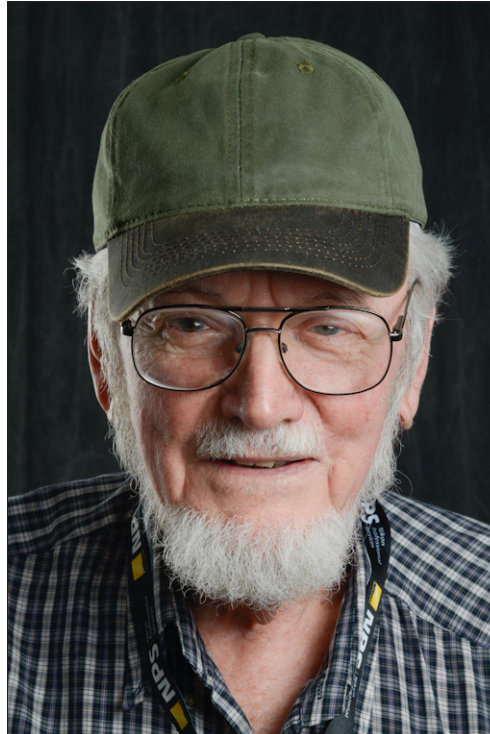


Photo by Michael Cali

photos can do the work of three.

You may be befuddled if this is your first edit. You have the best editors in the business working with you. And, it's okay to try out your trial sequence on fellow workshopers.

At the end, you will have a story.

Give equal attention to the elements of photojournalism: words

"At the end, you will have a story."

- Duane Dailey

and photos. Words clarify and support.

Just as you want a grabber lede, the headline draws in readers.

Headlines are an art. Reinforce your opening photo with a catchy

title. They work together.

The word story sums up what you learned about your subject this week. You should've had a trial draft early in the picture making process. Words make photo shooting and editing easier. We think in words. Now you think in words and photos,

As a photographer we are our own worst editor. Listen to what the faculty sees in your photos. You were there when the photo was made. Your mind holds images that are not in the photo. Listen to reality checks.

Use simple words. Aim for reading ease of grade eight, or less. Your computer gives reading ease scores. Look for it down near spell check. Click on it and get reading ease on all you write.

USA Today brought the concept of reading ease to newspapers. It pays. I used to aim for grade eight. That's too high.

Reading ease is based on syllable count and sentence length. Shorten words and sentences. Edit out useless adjectives and adverbs.

Adjectives are opinions. Adverbs weaken verbs.

When editing, highlight all passive verbs, the versions of "to be." Replace them with action verbs. Replace four syllable words with short words.

Always rewrite after copy has cooled. Never submit a first draft.

To bring your writing to life, write like real folks talk. Give up your academic words.

In spite of big words and some complex sentences, this story grades at reading ease 4.5.

WEATHER

TOMORROW
67° / 54°

SUNDAY
73° / 52°

MONDAY
77° / 55°



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