

September 27, 2019 | **The Missouri Photo Workshop** | Volume 71, Issue 6

RANGEFINDER



VELMA LANG along with her pup, Mickey, tests out her cultivation-equipped tractor on a road leading to her farm in Syracuse, Missouri on Wednesday. When not working her farm with her husband, she is an activities director at a nursing home in Boonville. **KALE WILK | TEAM CHAPNICKW**

The “other” Fab Four’s seminal photo moments

Duane Dailey



Russell Potter still farmed with mules in the 1980s, even though he owned a tractor. He was a classic among old-time Missouri farmers. He was full of wisdom and love for mules. Potter was a survivor of a dying class of farmers.

When starting work on the Missouri Mule History Project I met Potter at the State Fair mule show. He'd entered his mules for years. The fact he still raised mules to work, not for a hobby, made him a perfect subject for our MU history project

Here's the lesson, I pass on to workshopers. Go slow in approaching your potential subject as a photojournalist. I rushed in too fast and hard, asking to come do a story on his mule farming. He rejected me.

Much later, when he saw my photos and learned of the history project, he came to me. "Would you come take pictures of my mules?" I learned from Potter how to gain access to In that first refusal, he explained the rejection: "No, I talked to a journalist once. (pause) He got the story all balled up. I don't want to do that again."

Shut out, it took a year to gain access to his farm.

My lesson: Go slow on my approach. Gates opened.

Brian Kratzer



My favorite photo from when I shot MPW.52 in Lebanon, Mo., in 2000.' The photo is of 16-year-old Mistie Pogue who was very near the due date of the birth of her son. She was my story at MPW.52. This photograph inspired the title of her story, "Girlhood, Interrupted", which was suggested by my faculty member, MaryAnne Golon, who was then picture editor of TIME Magazine. I did not have a story approved until Tuesday night after getting permission from Mistie's mother. Then I glued myself to her. She conserved her energy to work her long shifts at Kentucky Fried Chicken. That's when this photo happened. MPW helped me realize the power in waiting, and that boredom was actually an opportunity. I would sit, move around, sit some more, as she worked her shift. I caught a glimmer of a reflection of her between two aluminum cabinets. There are probably three or four frames of this fleeting glimpse as she rushed past this narrow gap.

Mistie Pogue dropped out of high school at age 16 when she accidentally became pregnant. Now in her ninth month, she is reserving her energy and not taking part in the activities of her twin, Wendie. Mistie works at Kentucky Fried Chicken. She says she is excited about the birth of Dominik Taylor.

Jim Curley



I made this photo in October of 1976. I was still pretty new to photography, about four years into trying to learn the craft on my own. I had driven Otto Shaefer (with the cane) and his brother Albert from Kansas City to Ottumwa, Iowa to check out nursing homes for Otto.

While there we visited the cemetery in nearby Blakesburg, the brothers' hometown. I still have a vivid memory of that morning. I guess I'm a slow learner, but it was one of the first times I remember where I saw the action begin to develop while simultaneously realizing where I needed to be to make the photo. In those days I was a little more nimble and I like to think I gracefully, in one fluid motion, bent my knees and smoothly moved to the low angle position right on time to capture a nice storytelling moment.

David Rees



As an 8-month intern at the San Bernardino Sun Telegram, I learned the meaning of "enterprise" and finding my own stories. We had very few actual assignments and listened to the scanner for spot news events. One day the newspaper published four auto accident photos and the public outcry was loud. Mostly I looked for feature pictures, like this one of Catherine Tunney. As I cruised down the street on a hot August afternoon, I saw her watering her lawn and SCREECH! stopped the car and got out and almost ran toward her, knowing that this was a perfection-made situation for making a weather picture with a sense of humor.

But, as soon as she saw me hurrying toward her she dashed inside her house, fearful that I was a dangerous lunatic. She wanted nothing to do with me. Nonetheless, I knocked on her door and when she came to the locked screen door, I explained who I was and apologized for acting so "hungry" and said that I was just cruising the neighborhood for interesting pictures. I'll be walking the avenues for a while, I said, and I might be back. So, after 20 minutes or so of walking around the area and trying to make some other pictures, I returned down the sidewalk in front of her house. She had "resumed the position" and I made a few frames. This picture ran front page the next day and eventually won a prize in POY.

Post #MeToo Reflections

By Amanda Lee

Over the past three years since the #MeToo movement, the journalism industry has changed for women.

“There was sort of this idea that that’s just how it is,” freelance photojournalist Alyssa Schukar said, The #MeToo movement “was sort of an eye-opening thing.”

Young female journalists are more aware now, Becky Lebowitz Hanger, the photographer’s chief for the New York Times, said. Female photo editors in the NYT newsroom are now more likely to address inappropriate behavior that they might have just rolled their eyes and shrugged off in the past.

“Their reaction was to call it out and say that’s not okay, even when the people were certainly more powerful than them,

and I really admired that,” Lebowitz Hanger said, citing recent examples she’s witnessed in the newsroom.

Photojournalist Melissa Farlow has seen many changes in awareness and diversity – such as the formation of mentorship programs -- since beginning her career in the 80’s.

These programs are an important resource for women to lift each other up, she said.

“There weren’t enough women to have even been able to do that at (my) time,” Farlow said. “I feel like things have changed in my lifetime. And I’m heartened by that. I’m very excited by that.”

Photojournalist Danielle Da Silva echoes this sentiment. Da Silva started her own photography organization, Photogra-

phers Without Borders, intending to gather journalists with different points of view to cover news.

“Having women in photojournalism and people of color is extremely important because we have a lot of lived experience in areas that other folks can’t relate to,” said Da Silva. “Now, you see things in the news that you would have never seen prior. And when you don’t see things in the news, it makes you think that it doesn’t exist.”

All of the journalists agreed that diversity is necessary for the industry to report on news accurately.

“You look around, and you want, ideally, you want the storytellers, the people around us to look like the rest of the world,” said Lebowitz Hanger.



Alyssa Schukar



Becky Lebowitz Hanger



Melissa Farlow

MPW photographers reflect on week-long grind

By Clare Roth

The Missouri Photo Workshop is, for some, a career-shifting week. The Range-finder talked to a few photographers on the final day of the workshop to see what they learned, the biggest lesson they’ll take with them, and what they’d tell next year’s photographers.

Before this week, Zack Waisgras, a photographer from Charlottesville, was “all over the place” and unfocused in his shooting, he said. Having an enforced 400 frame limit required him to think hard about the most important parts of the story before shooting.

Steven Swofford, a photographer at the Pueblo Chieftain, a small newspaper outside Colorado Springs, echoed Waisgras in his appreciation for the workshop’s theory of enforcement.

Having faculty members relying on him to produce photographs that could only be captured through lots of alone time with a subject forced him to disregard feelings of

awkwardness and trepidation.

Swofford said that before the workshop, he’d see sources on a regular basis, but only for short amounts of time. It didn’t create the deep relationships required for truly candid photos.

It’s easy to pay attention to someone for 15 minutes -- harder for 5 hours. At some point, the inhibitions fall away -- but Swafford rarely stuck around long enough for that to happen. It was uncomfortable for him, he said, and uncomfortable for his subject, to get through that initial period of self-consciousness.

This week helped get him out of his head, showing that it’s not nearly as hard to make people comfortable with you as he’d always made it out to be.

Sarahbeth Maney expressed a similar discovery about how easy it was to get comfortable with sources. Her story was about a mother and a son living in a group home.

The mother, Stacy, gave her full access,

she said, even allowing her to come over to photograph them waking up.

“That was pretty intimate for me, because it’s like, who wants someone to see them and photograph them waking up in the morning? And they just didn’t care,” she said.

Keshab Raj Thoker said the workshop taught him how to structure a photo story, which isn’t taught in Nepal, where he’s from.

A self-taught photographer, Thoker said there are maybe 10 professional photojournalists in Nepal, and most of them just take single images of spot news. Photo stories aren’t common in news publications or magazines.

Many stateside photographers shared versions of Thoker’s sentiment, particularly those who work at small local newspapers, mentioning that the workshop is a wonderful inspiration as photo departments continue to shrink.

DUANE'S DAILEY DANCE

Writing ain't easy, but can be learned

I'm still learning to write plain talk for farmers. Farmers and small-town newspaper editors mentor me, not English teachers.

Often my lessons come on farm wagons full of visitors at field days being shown research at MU farms. I listen to comments by farmers as they tell what they thought of the talk just heard.

What they heard and what the scientist said differ.

When writing my field day stories, I take into account the way farmers talk. As you learn to write, keep in mind your audience.

The reading-ease app in Outlook guides my writing of all stories. I check reading ease scores often. I suggest you use that app hidden just below spell check, which I hope you use as well. Grammar check doesn't help in writing for my audiences.

My mentors long ago used reading-ease score of 8. Too many MU release score 18. I try to hit 6. (This story scores 3.7)

I learn by reading books by writers for *The New Yorker*. Although they write long, I pick up tips on writing short.

The best advice: Shorten your story by cutting unneeded words. I'm still amazed



JOSH BACHMAN PHOTO

when I read my first rough draft. I use too many unneeded words to tell my story. So, I whack words.

Next lesson: Never use first drafts. By draft five you get closer. Write and then let it cool before editing. An overnight rest helps you see your story with fresh eyes. In a first edit, you see what you thought you wrote, not what you wrote.

I'm tactile, not digital. Proofing comes easier on paper than on screen. Print, then proof.

The most important tip I give to shorten a story AND improve your writing: Switch passive verbs to active verbs. In every passive passage lurks an active verb awaiting use.

Active verbs let the story come alive. Passive verbs put readers to sleep. Active verbs pulls them in.

Bureaucrats and scientists love passive. They don't want to claim credit for ideas. Passive makes what they write seem ageless. It's fact.

Just this week, I read a Tweet by Nate Silver, the pollster. He claims "shitty journalism" is based on the passive voice. I learn from his idea.

Your writing livens if you cut passive verbs. Much as possible I cut: Is, Was, Were, Would, Are, Am, and all states of static being. Use active verbs to tell action stories.

To bring fresh views use active verbs.

Be wary of adjectives and adverbs. I learned these are opinions, not facts. What are the metrics of "very?" That word adds no factual data.

As photojournalist, you become a word master.

Supposedly, photos are worth a 1,000 words. But, photos raise more questions than they answer. The reader sees your picture and asks: What's this? Your answer covers basics of journalism. Briefly tell who, what, when where. You may also tell why. Scientists tell how, but not answer those other questions. That's your job as journalist.

History Lesson: Boonville was Civil War's 'Little Dixie'

By *Clare Roth*

One of the first battles of the Civil War took place in Boonville - the heart of Missouri's "Little Dixie" region.

Missouri was one of the most hotly contested border states in the war. Like a modern day Belgium, the state had two competing state governments. This was unique during the Civil War, when most states were united in their pro-Confederate or pro-Union identities.

Unlike modern Belgium, which exists today in a state of relative calm and equilibrium, the heads of each of the forces wanted complete control of the state.

At a June 1861 conference at a St. Louis hotel, pro-Union



SOURCE | WIKIPEDIA

governor Nathaniel Lyon met pro-Confederate governor Claiborne Jackson to discuss a peaceful compromise for Missouri's state status.

When they couldn't come to an agreement, Lyon stood up and announced, "This means war."

Jackson and his troops didn't need any further coaxing. The two state leaders and their soldiers hopped on trains to Boonville. The town -- along with being located on the river -- sits at the heart of the strip of land stretching horizontally across Missouri settled in the

early 1800's by Southern slave owners from Kentucky, Virginia and Tennessee.

The region is thus often called the "Little Dixie" region, because the traditional "Dixie" culture of the South was transported along with the Southern immigrants. Missouri

Despite the battle's location at the epicenter of Confederate sympathy, the Union troops won.

It was a quick fight with a death count in the single digits, but set the stage for further Union victory and control of the Missouri River Valley.

A number of the historically preserved plantation homes in Boonville -- including some of those seen on 3rd street -- are remnants of this era.

Student crew makes MPW workshop function

By Lauren Richey

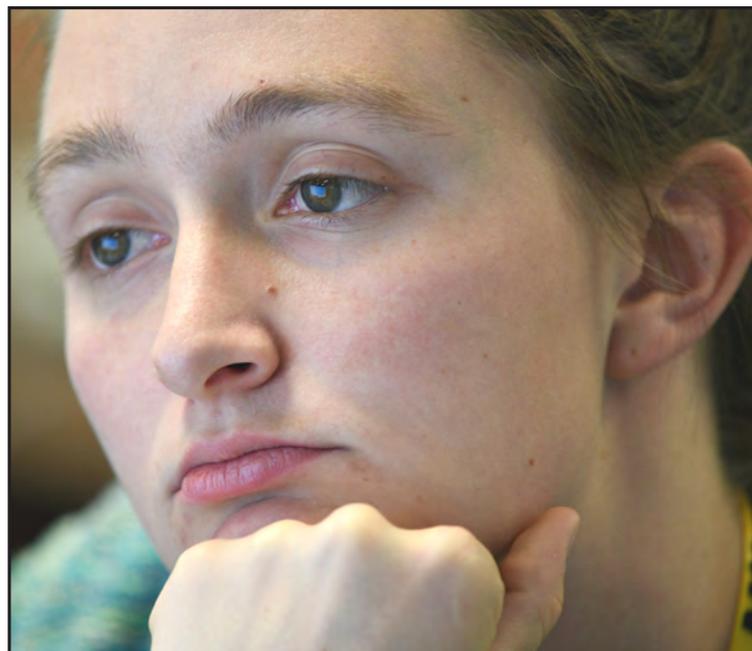
Every year, a dedicated group of students apply to work crew at MPW. While they mostly work behind the scenes, the crew are crucial to a smooth running workshop. The most important part of making the week is teamwork. Teams such as the concierge, printers and graduate coordinators have to be able to communicate—and often. “They have no choice [about teamwork],” says Brian Kratzer, co-director of MPW. “The crew is the backbone of the workshop.”

Dedicated staff members like Jessi Dodge and Haney Hawasly worked long, late nights to keep the technical systems up and running. “I taught her all the stuff she isn’t supposed to do,” Hawasly says of Jessi. “All the correct stuff, she learned on her own.” Four hundred photos for each of thirty-nine photographer equals around 15,600 photos in total, and Jessi has helped organize them all.

Jessi’s work wouldn’t be possible without the Concierge team. Despite the thousands of files they sorted through, Jamie Maron and Armond Feffer manned the desks with a smile. Printers Tristen Rouse and Jason Vance, make prints selected for the final Saturday show.

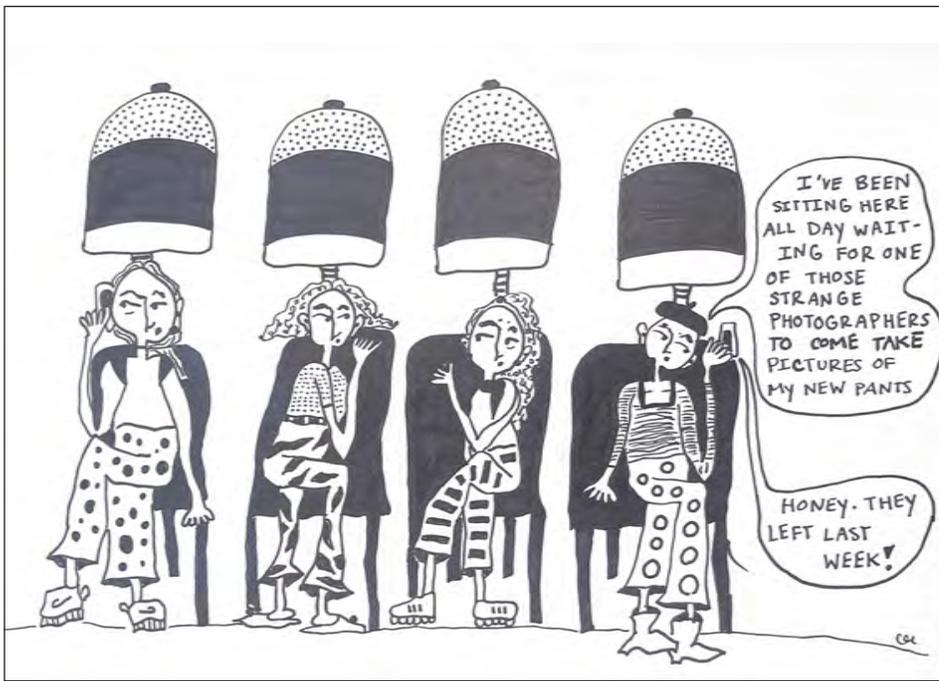
Graduate coordinators, Zhihan Huang and Ethan Weston are the sergeants of the group. From taking out the trash to organizing faculty lunches, the two arrive early and stay late every day. Emmalee Reed supported faculty and photographers at the Nikon desk. “She is awesome,” gushes Kris Bosworth, Nikon’s representative for MPW. Jennifer Mosbrucker took time off from her job in Mississippi to be the crew’s jack of all trades. The multimedia and Rangefinder teams provided daily entertainment for staff, faculty and photographers.

It would be impossible to individually list each person here. MPW would be impossible without its crew, so if you’re a crew member reading this, thanks for all you’ve done!



TOP | Samantha Waigand, left, Baylee Konen, and Derek Poore make plans before lunch. The trio, along with Yehyun Kim, shot video this week. **ABOVE** | Armond Feffer and Jamie Maron are thoughtful behind their concierge Macs. **ABOVE** | Madison Parry of Rangefinder watches as Yehyun Kim reads the first issue Monday. **BOTTOM** | Jessi Dodge concentrates on her job as a Vortexer.

CLARE'S CARTOON CORNER



3-DAY FORECAST

FRIDAY

HIGH | 87 LOW | 66

Sunny

40% chance of rain

Sunrise: 7:02 a.m.

Sunset: 6:59 p.m.

SATURDAY

HIGH | 76 LOW | 69

Scattered Thunderstorms

40% chance of rain

Sunrise: 7:04 a.m.

Sunset: 6:58 p.m.

SUNDAY

HIGH | 87 LOW | 71

Scattered Thunderstorms

50% chance of rain

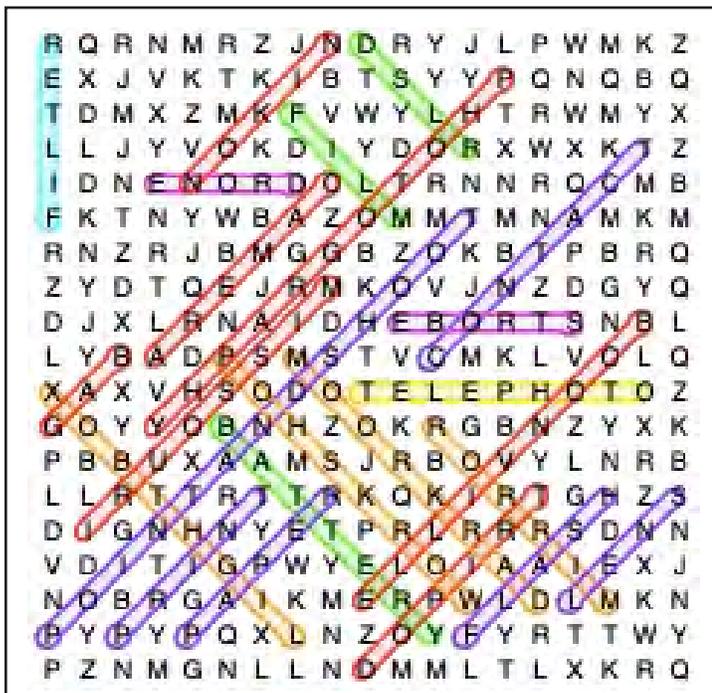
Sunrise: 7:04 a.m.

Sunset: 6:57 p.m.

SOURCE | THE WEATHER CHANNEL

Place your autographs here

Word puzzle answer keys



The winner of the Word Puzzle is Zhihan Huang since the official winner, Mary Anne Golon, declined the award.

Congratulations to all the winners from this week's contests.

MPW.71

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Madison Parry

David Rees

Lauren Richey

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Maddie Davis

Photographer

Ray Wong

Impressario Editor

Duane Dailey

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