



Photo by: AN GUANGXI

*saturday*  
 schedule:  
 10 am- 2 pm: Photo exhibition  
 6 pm: Picnic (location TBA)  
 7:30: closing ceremonies

Final Push  
**Top left:** Jim Curley is interviewed by the local Macon news station. MPW received coverage from the news station as well as the local newspaper.  
**Bottom left:** Whoopee cushion. Nuff said.



Photo by: MALLORY BENEDICT

**Tips for Editing:**

- Consider and reconsider order. Try placing the last photo first and the first last. Start strong and end strong.
- Find a headline and make sure it coalesces with your photos. Can't come up with anything? Try making a list of words and combining them in ways you wouldn't normally put together.

**David Rees' List of Questions**

- What is the story?
- What is the headline?
- Who are your characters?
- Where is the tension or conflict?
- Is there a resolution to your story?
- Did you make me laugh or cry?
- Am I smarter?
- How does your story end?
- Or does it really end?
- Is there a visible fish?

## Macon whoopee

It was the fart heard round the Elk's Lodge. Kim Komevich decided it would be a good idea to bring a Whoopie cushion to Macon. I guess he didn't realize that collectively the crew has the maturity of a 10-year-old.

Jakob mostly. All day he slipped that thing onto people's chairs when they weren't paying attention. He got Randy Olson, crew members Taylor Glascock, Erin Schwartz and Beth Suda, who broke it...no idea how that happened.

It didn't matter. Jakob repaired it promptly with Gaffer's tape and returned to his shenanigans.

Let us examine the engineering of the cushion.

Whoopie cushions, according to the reliable whiles of Wikipedia, are made out of two sheets of rubber that are glued together at one end for air to enter and leave the cushion. With the application of weight, the air is forced out of the opening, resulting in the vibration of the flap, creating the sound of flatulence.

A little history: the Roman Emperor Elagabalus was known to use whoopee cushions at dinner parties. The modern version was re-invented in 1930 in Canada by JEM Rubber Co.

At the height of creativity (the 90s), new technology allowed the production of self-inflating whoopee cushions and remote-controlled whoopee cushions, which are both incredibly lame.

Redemption: in 2009 a new generation of the whoopee cushion was born. "The Big Ripper", created by Redemption Plus was the world's largest whoopee production.

But this is Macon, people. And we are MPW. We believe in doing things the right way, using pure brain and lung power to embarrass people. The old-school whoopee cushion lives on. Watch where you sit. Watch where you rip one.

## A harsh edit: National Geographic Style

By: Dennis Dimick & MB

National Geographic photographer Joel Sartore had just finished his first seven days shooting for the National Geographic Society. Dennis Dimick, MPW faculty member and executive editor for environment at National Geographic Magazine, was Sartore's editor.

"You shot Kodachrome 64 on a rainy day," he said to Sartore. "You will be lucky if anything gets out of the yellow box."

Sartore told Dennis on the phone on Thursday:

"I didn't let that ruin me, I had shot seven days in the rain and had three days left. I realized that if this were back home at the Wichita Eagle where I had taken leave to shoot this National Geographic book project, three days would be an immense amount of time."

Worried that this might be his first, and last, NG assignment, Sartore turned it around and had several two-page pictures published from his work in those last three days.

During another editing session, Dennis told Sartore, "If this picture were better we wouldn't be having this conversation."

"These utterances were lanced into my heart," Sartore told Dennis on the phone. "[But] why argue over a dog turd?"

His first edit may have been crap, but those three days saved him. You always have the chance to turn it around.

# The Rangefinder

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## Graduate Gudent Stoordinators

By: Beth Suda and Mallory B.

They are like brothers. They argue. Or as David Rees says, "They are like an old married couple." They have known each other for only 2 years, but both feel that they have been friends forever.

Jakob Berr and Calin Ilea, the graduate student coordinators of the workshop are both old hats at MPW. They are responsible for coordinating the entire technical set-up and workflow and are essential to the success of the operation.

They are a part of the community of photographers who have decided to devote their life to seeing, the subjects who bravely opened their lives to a stranger, the crew who worked tirelessly to do justice to the truth, and the faculty who gave us their time and wisdom.

As if this isn't enough, they are also simultaneously both working on their respective long-term photo projects for their master's degrees. Calin's project is about the Romanian experience in Chicago—the pursuit of the American Dream—and Jakob's is about the emotional implications of violent crime and capital punishment on the victim's family, the offender's family, and the offender.

Despite the intense amount of time and energy it takes to coordinate MPW while working on an MA, both have a genuine dedication to the workshop. "MPW is electrifying...I just love it when a whole bunch of equally obsessed people get together and share their passion. I think it is inspiring," Jakob

soon after the close of MPW this year, Calin and Jakob will split ways. Calin is leaving the states to return to Romania.

"Under all of the stress of this week there is also some melancholy," Jakob said, "I can't believe it is over already. I can't believe he is leaving. This is the last time we will work with each other for a long time."

"The hardest part is not being here next year—MPW is like family, once you get in, you enter this community of people—it's like a little world where everything revolves around photography," Calin said.

Despite the fact that they will part ways, both will be together in the legacy of MPW .62 forever.

Former Romanian MPW participants Adrei Pungovschi, Cosmin Motei, Bogdan Baraghin, Catalin Abagiu and now Calin have made steps to continue the MPW method in Romania. Calin hopes to encourage these efforts.

"I definitely want to get the workshop in one way or another in Romania," he said. I hope at some point this method can be applied there."

The planning involved to make it possible has been happening for far longer than just this week. More time and less sleep for Jakob and Calin has meant a more successful workshop. It's meant a more successful documentation of the lives in small-town Missouri that deserve to be documented. Thank you for making it possible, boys.



Photo by: THE David Rees



Photo by: CATALIN ABAGIU

## Antlers and Kisses

**Above:** Graduate coordinators Jakob Berr and Calin Ilea pose with MPW Concierge Taylor Glascock on Thursday.

**Left:** Germany's Jakob Berr uses his superior strength and breaks through Romani's Calin Ilea's poorly coordinated defense to apply a beer-flavored kiss on the latter's right eyebrow on Saturday night, Feb. 21, 2009 at the McNally's Pub in Columbia, Mo. Germany won with one kiss to nothing.



# Writing tips for the visually inclined

By: Duane Dailey

Write captions and text as an Amish farmer would build his barn, plain and simple but strong. Be functional, not ornate. The photos carry the weight

Use words made of oak, the nouns and verbs. Avoid the “to be” verbs and their weak kin. The photos show the “is” and “are” verbs. In preparing the package, make your photos the main structure. Words hold the ideas together, providing non-visual details. Be brief, not verbose. Write at the eighth-grade level, not the college-graduate level. Replace your three syllable words with one and two syllable words. Tone it down. Don’t call attention to your writing. Simple text becomes elegant in the hands of talented writers.

Avoid adjectives and adverbs when possible. Used sparingly they add impact. Adverbs appear robust but offer opinion not fact.

Every photo needs words. Captions add the miss-

ing non-visual facts. Lack of identifications, the names, frustrates the viewer. Words round out the package by answering questions. The photo tells the What. Words tell the unanswered Why, Who, Where and When.

Avoid redundant words. Don’t repeat the obvious from the photograph, but affirm what the reader sees. Never embellish, as honesty adds power. Most important, be accurate. Double check the facts. Triple check spelling of names.

Strong writing comes from rewriting, the condensing and boiling down. Cut the unneeded. Start by replacing every “is.” Then, prune adjectives and adverbs. Ask someone to read your text to test it for strength. Let them point out the flaws. Listen to their advice.

Be humble in your craft. Your work speaks for you.



Photo by: Jill Schneider



Photo by: TAYLOR GLASCOCK

## Antlers and Kisses

**Above:** Director Emeritus, Duane Dialely sits in the front room reading the newspaper on Monday. Duane was recently honored by MU College of Agriculture for long-term contributions for agricultural journalism. He also has a photo documentary project on mules.

**Left:** Carlisle Holbert, 73 collects ‘treasures’ from condemned homes in Macon to keep and hopefully sell.

## Soar with the story tellers

By: Duane Dailey

At this point in the workshop week if you are not soaring, you should be feeling the lift under your wings. Your story should be working. Your selected keepers should be flowing together.

At the start of the process, you developed a hypothesis of what the story would be. That was based on limited research in limited contact. Now, you know more. Don’t stick with the original hypothesis if not supported by evidence, your photos.

As David Rees showed with your photos of story-telling components, the pictures you gathered tell the story. Use what you have, don’t fight it. Use the evidence collected.

There are two distinct talents in making photo stories: 1. Gather the pictures; 2. Edit the take

Gathering, as you learned, requires being at the right place at the right time. This is not easy, but takes research, planning and anticipation. That talent is key. Win or lose, you learn a lot. In my first workshop, I learned more by viewing success of others than from my efforts. Faculty and workshopers share.

It doesn’t end here. Nurture the connections you make this

week. Build on what you learned here at the start of your photo-story career.

Next, be mindful of the editing skills of your faculty. Listen to their suggestions. Negotiate with the editors. It is a give-and-take process.

In the limited time at this workshop, the words will not be stressed enough. Accept that. But, get the basics right. Concentrate on learning to edit your own photos. It will seem to be a cruel when some elegant photos fall on the editorial floor. Save those photos for your portfolio, if they are that good.

Brevity builds strength. Trimming six to 12 photos from 400 is tough, because there are so many good ones. Or worse, because there are so few goodies. Both make for good learning.

You have seen how one photo fulfills several functions: Scene setting, lede and identifier of main actors. Complex photos work hard. But, use simple frames to balance the complex ones. Not all notes can be loud in this composition.

Take away from this week, not only picture capturing skills, but also the skill of putting photos together. Hone these talents.

