

# RANGEFINDER

Volume 69, Issue 6



**The Pocket Pounders** cheer as they clench the win after being down by four pins in the last game of the night at Eldon Lanes. (Photo by Mac Stone)

# Adding right words helps photos; make 'em short, sweet and powerful

- by Duane Dailey

All photos need words. The best need words to confirm that what we think we see is really what we see. All need words to tell a story.

Writing, like photography, takes life-long learning. I learned that good writing comes from the rewrite. My first drafts run too long.

Goal: Tell more with fewer words.

I'm reading a new writing book: "Draft 4." The author John McPhee works for The New Yorker which has tough editors. He tells complex, but readable stories. His book makes reading about writing a joy. The title tells the tip.

It took me too long to learn this: Writing block goes away with The Cure: Put your butt in a chair in front of a keyboard and start wiggling your fingers. Write something. Just start. You'll rewrite it anyway.

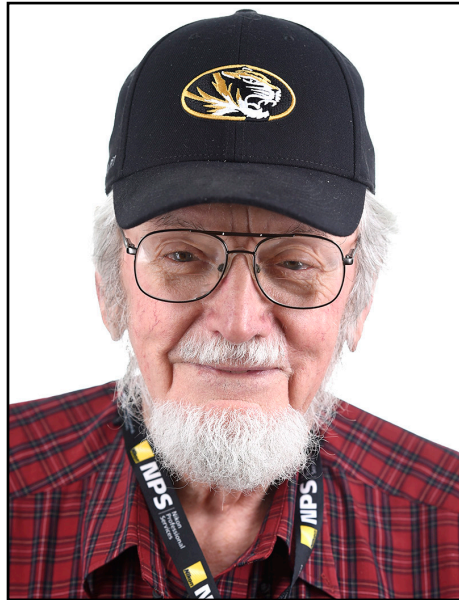
Type words, fast and furious. That's needed here on deadline day. Don't wait for inspired ledes. We have a name for that writing: Rough draft. Put down words to improve in rewrite.

Let that draft cool. Go get a cup of coffee or whatever turns on creative juices. For me, it's tea. Lots of tea.

First, fix typos and misspellings. Writing fast makes for many mistakes. That's okay. Your word processor helps with spell check, but use caution. You're smarter than a robot.

When you edit, look for spots where you know what you meant, but didn't say it. Clarify.

Next, mark "is" and "are" verbs,



---

**"Put your  
butt in a chair  
in front of a  
keyboard  
and start  
wiggling your  
fingers."**

the passives. My first drafts contain those lazy bums.

Turning sentences around helps. Use subject-verb-object sentences.

Next check each adjective and adverb. Adjectives add opinion and adverbs muddle. What's "very" or "huge" mean? Modifiers must earn their keep. Bureaucrats love those weasel words.

Your job: Write a brief word

summary. Don't embellish. Let photos carry the load, while your words add facts.

Answer these journalistic words: Who, What, When, Where. Maybe add Why and How.

Just get hot words down and then let them cool. Reread, not as a writer but as an editor. Be that bastard for yourself. Let teammates read what you wrote. Volunteer the same for them. You need not heed, but consider their advice.

Everyone needs an editor, so hear them out. Your dumb-ass editor might be right. It helps if you play that role first.

Last night, I heard Kim Kome-nich tell of photographer-editor roles. The photographer advocates for story subjects. The editor advocates for readers.

There's a helper hidden in your word processor. Go down below spellcheck and click on reading-ease.

In my stories I aim for eighth-grade reading-ease. I used that guide for years, now I aim for sixth-grade. This week, my columns were lower. No disrespect, but my readers were rushed.

Read your story out loud. Don't speedread, but listen for the poetry.

At MU Extension field days, farmers say: "I like your stories, I understand them." When they read MU guides written by PhDs they might not get it.

In early training as an MU Editor I first heard the KISS formula: Keep It Simple Stupid. Reading-ease software makes you look smart. Your critical thinking helps more.

## PHOTO FINISH

# The lessons learned

- by Emily Nevils & Monique Woo

### Nick Childers

*"Before, I never really knew how to put together a good personal story. I've learned to look at the smaller, less important local news and apply it to bigger stories that we'll report on after. This workshop helped me slow down and pay attention to a person's life."*

### Adam Vogler

*"The thing I really got the most out of was just seeing how to put a story together and go more towards shooting a story rather than editing a story. With only having 400 frames, I couldn't shoot a whole bunch. I needed to really make those count and think ahead of how this photo is going to fit into my narrative."*



**Kendra Harwood** (left) tears up while unwrapping a present from Grace Yamry. Harwood said that she wants to have a positive impact on the lives of her students. (Photo by Adam Vogler)

### Jason Houston

*"There were some really personal parts in the process of making photographs. I learned how to access different ways to connect with my subject and Dennis and Melissa really helped me understand that better."*

### Jon Pearson

*"I've learned to respect the sanctity of a moment and an image. This is about slowing down and actually being mindful of the world presented in front of you and strongly considering if that moment is the right moment to capture. Without this workshop, I don't think that I would have slowed down to consider the significance of those moments."*

### Hanna Jarzabek

*"How to plan which pictures you need to take to tell the story, I think that's the most that I learned. Normally, until now when I was doing a project, I was like having a general idea of what I want to say and then trying to photograph things according to this, but now I really realized how important it is to know that there are some specific types of pictures that you need and to look for them, so I think it's gonna have a huge impact."*

### Allison Zaucha

*"Essentially, what I think I learned the most is how to really do character research, which then leads to a better story."*

### Elayna Yussen

*"It's just great to see everybody else's work and see what other people are doing. I think that's one thing I learned a lot from. I think it's pretty amazing how people here have just let us into their lives to do these stories, even in a matter of minutes in some cases. I think it will give me more confidence to go out and do this type of work."*

### Amr Alfiky

*"It was a good experience. For me this is my first time in the Midwest, so researching and talking to all these people was new for me. I had to be focused and aware of what I'm photographing, but at the same time, not be photographing what they were doing, but who they really are, the emotions, the story, so I think I tried to do that."*

### Sally Coggle

*"The main thing, to be patient, to research, but dig deep in the research as opposed to surface research, because your story is only as good as the time you spend familiarizing yourself to what's possible. And the sharing with other like-minded people I think has been really important to my development, not just the camaraderie but the sharing of ideas and insights and technical knowledge."*

### Erin Lefevre

*"I have a younger brother who has special needs, and I began photographing him about 3 years ago, and I kind of hit a road block with that project, so it's been really great for me to do work with someone with special needs. I've learned a lot observing Maxwell and his family. I can apply what I've learned photographing Maxwell to photographing my brother."*



**Maxwell Vernon**, 14, picks tomatoes in the back garden of his home in Eldon, MO. Maxwell has celiac disease, which means he is unable to consume gluten, so he and his parents cook fresh gluten-free dinners together every evening. (Photo by Erin Lefevre)

### John Anglim

*"Everything is subjective in a way. There are different ways in seeing a story. Talking a story through is really helpful, and it's really easy to overthink things and make it more complicated than it needs to be. And I met a great family from Eldon."*

### Michael Cali

*"One thing I learned is to pay more attention and work harder at gaining the trust of the subject and conveying my true intentions so they know. My story didn't turn out how I wanted but I learned a lot and will take what I learned and apply it to future stories that are bound to have that problem."*

### Patricia Monterio

*"I didn't think I was going to have a hard time with the 400 frames, but it was interesting to realize that I really was thinking about it, about shooting. I think it was a really good experience to try to find a story that I really wanted to tell and tell it better."*

# ELDON GIVING BACK

## Eldon contributes to MPW



**Granny Pat** gets a hug from MPW.69 faculty member Peggy Peattie inside Granny Pat's home after she prepared a meal for everyone at MPW. (Photo by Mike Krebs)

- MPW Headquarters courtesy of the Eldon School District  
*Cool fact:* The Eldon School District had to switch the location of Eldon High School Homecoming dance to Eldon Middle School so MPW could have the auditorium.  
*Cool fact:* Matt Davis, the superintendent, gave special access to the Eldon schools
- Eldon community members provided "home stays" for 16 photographers for the week
- An anonymous donor gave 75 sandwiches on Tuesday
- Residents and the school district loaned 10 bicycles for MPW photographers to use for the week
- The Eldon Lions Club donated eight dozen donuts and several gallons of orange juice and milk.
- The Eldon Chapter of the Future Business Leaders of America donated brownies and cookies on Thursday
- The Eldon Public School system provided MPW access to a printer for printing of the Rangefinder
- Eldon Community Foundation funded the welcome dinner at the Eldon Airpark Pavilion
- Granny Pat provided two meals, one in her home on Wednesday and one brought to the MPW headquarters on Thursday.
- Eldon Lanes is staying open two hours later than usual for the MPW final gathering on Saturday night.

- compiled by Monique Woo

## Weather report

- via Accuweather

Sat., Sept. 30  
Mostly Sunny  
74/49



Thank you to:



### #MPW69

Facebook:  
MoPhotoWorkshop

Instagram:  
mophotoworkshop

### RANGEFINDER CREW

Ellie Cherryhomes  
Emily Nevils  
Monique Woo

Brian Kratzer  
editor

Duane Dailey  
editor emeritus