

Tuesday's Weather Forecast



Sunrise: 7:01 a.m.
Sunset: 7:00 p.m.

Precipitation: 20%
High/Low: 78 / 56

Carol Fisher's Tip of the Day:

- Don't forget to reformat your card!!
- Think about using different lenses and different positions instead of just zooming
- Don't Chimp. Looking at your pictures makes your subjects realize that you're looking at them.
- Concentrate on being that fly on the wall.

From the concierge desk:

- Please auto-rotate your images before turning in your cards to Maggie.

The Rangefinder

Documenting the Missouri Photo Workshop
www.mophotoworkshop.org

Founders

Cliff and Vi Edom

Co-Directors

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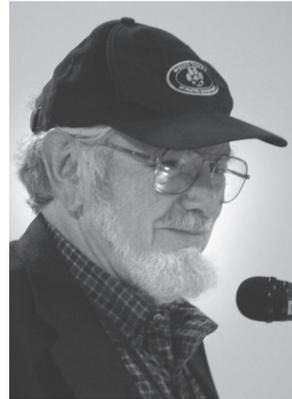
The University of Missouri School of Journalism and MU Extension make this workshop possible with grants from: Nikon Spirit Initiative, Inc., and The Missouri Press Association Foundation.

Beyond first impressions

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mind. Think of the "what if" scenarios.

Think of your first photos as tests. Experiment. Do the visuals support your words? Do they support your hypothesis? The faculty views your contact sheets with fresh eyes, unhindered by any biases you bring to the story. They will see things in your photos that you may not be willing to see.



Duane Dailey

Your task is not to prove the hypothesis. It is to find the truth. In the scientific method a negative finding is as valuable as a positive.

Too often, journalists form their hypothesis in story planning session, then proceed to collect all data they can find to support that hypothesis.

Too many journalists print the hypothesis.

Peel the onion. Do not accept the first layer of your story. If on day three you are still on the original first story line from day one -- your first impression of your subject -- very likely you are not seeing.

To stretch a metaphor, realize that as you peel the onion, you may cry. Don't feel bad if your first impression was wrong. That is heart of honest pursuit of picture stories. Be honest. Follow the truth, not the hypothesis.

Tuesday's Workshop Schedule

8:00-12 p.m.	Story Approval Session
1:30-5 p.m.	Story Approval Session
7:30 p.m.	Evening Program - story critiques and faculty presentations

Tuesday Faculty Presentations

- Brian Peterson —
"Balancing Long Term Projects and Daily Coverage"
- MaryAnne Golon —
"Commitment – to the Story, to the Profession"

Rangefinder

Monday, September 25, 2006

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Taking a Different Path

By Robin Hoecker

Duane Dailey wasn't kidding when he said that MPW could change your life. Brock Meeks and Amanda Lucier are proof that it can happen. After participating in last year's workshop in Marshall, both went home inspired and made decisions that changed the course of their lives.

Brock's Story

With more than 20 years of experience writing investigative articles, including two years at the San Francisco Chronicle and ten

years at MSNBC, Meeks decided he'd had enough.

He quit his job to pursue the kind of journalism he did at last year's Missouri Photo Workshop in Marshall.

The decision to quit came after years of conflict at his job at MSNBC.

In the years following 9-11, Meeks said he slowly got fed up with writing investigative pieces that focused on finding the holes in U.S. Homeland Security.



Brock Meeks

Photo by Ikuru Kuwajima

Instead, he wanted to more human interest pieces, using his camera and multimedia to tell stories. No
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Kim Kremer reviews her portfolio with Dennis Dimick.

Photo by Ikuru Kuwajima

Use Scientific Method

By Duane Dailey

Beware of jumping to conclusions. First impressions of a story can be misleading. Be willing to spend time testing your story idea, on yourself, with others, and with the faculty. Think of your first story line as a scientific hypothesis.

That is, do your research. Interview your subject in depth. Observe carefully. Use your visual

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Taking risks to pursue a dream

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matter what he tried, his editors weren't keen on the idea of letting him do something new.

"I made a list and realized that the only thing keeping me there was the money."

Knowing his job wasn't satisfying his creative desires, Meeks began planning an exit strategy. Over several years, he saved enough money to cover living expenses for one year. Meeks called it his "F-You Fund."

It was at during this time that Meeks signed up for the Missouri Photo Workshop, and came out to Marshall in Sept. 2005.

MPW got the ball rolling.

Meeks said he took "tons" of notes at the workshop. When he got back home, he went through those notes again.

"Even though I had been a reporter for 20 years, I had found it difficult to go up to people and say, 'Let me into your life.'" MPW helped him get over this challenge as he covered the town sheriff, Wally George.

Getting a taste of telling stories through pictures was enough for Meeks to put his exit plan into action. Eight months after he left the workshop, Meeks quit his job at MSNBC.

"The next day, I felt as if an incredible weight was taken off my shoulder. It felt good to know that I had the courage to walk away."

Brock said in making the decision, he wanted to be a good



Photo by Brock Meeks

Sheriff Wally George is shown here with guns confiscated as a result of a tip from a confidential informant. Brock Meeks photographed George during last year's Missouri Photo Workshop.

role model for his five children, three of whom are in their 20's and are making decisions on what to choose as a career.

"I wanted to be able to look them in the eye and say, 'take the chance,' it's worth it."

Since quitting his job in May, Meeks has been working to do the kind of human interest, photo and multimedia stories he was never allowed to do at his old job.

Inspired by the book "Blue Highways," by William Least Heat-Moon, Meeks set out on a cross-country road trip, taking only back roads and collecting stories along the way. With each story, he uses the skills he learned at MPW, especially how to approach people.

"I just go up to people and tell

them what I'm doing. You can't have any pretenses. You have to be interested in them and listen to what they have to say."

He plans to continue the project for about a year, or until his "F-You fund" runs dry.

Even though he said he feels good about the path he has chosen, Meeks said he still gets nervous, especially when it comes time to pay the bills.

"I was more apprehensive to take off on this trip than I was to go to Afghanistan," he said.

His path just happened to take him to LaPlata Missouri, his father's hometown, just 50 miles north of Moberly, during the week of this year's MPW.

Meeks has popped up at this
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Alumni return to workshop

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year's Missouri Photo Workshop, just to say hello.

"It feels great to be back, but not have all that pressure of being in the workshop, you know, with that deer in the headlights look."

Brock's advice to this year's photographers?

"Don't fight the process. Embrace it. Leave your ego at the door. Be fearless, but humble at the same time. You can't be timid, or the workshop will eat you alive."

Amanda's Story

Although she was at an earlier career stage than Meeks, Amanda Lucier left MPW just as inspired.

She had come to the workshop with little photo or journalism

experience, and hadn't shot much with a digital camera. It was her first time working with editors on a picture story.

"I was at the bottom of the food chain in terms of the photographers," Lucier said. "At the workshop, I left with a list of so many things I didn't know."

Lucier returned to Seattle after the workshop with a new energy to pursue a career in photojournalism. She had already quit her job as a fundraiser. After the week in Marshall, she worked for a year as a photo assistant in Seattle, working odd jobs and shooting on the side.

She also decided to apply

for the graduate program in Photojournalism at the University of Missouri-Columbia.

"I just knew that if I wanted to be a photojournalist, there were some things I needed to get clear about," she said.

Now a first year Masters student, Lucier is attending the workshop again, this time as a member of the crew.

"It absolutely feels full circle," she said. "I just hope that I'm a better photographer than I was when I was here last year. And I hope that next year, I can say the same thing."

Behind the Scenes: The Vortex

By Robin Hoecker

Interview with crew members Shane Epping, Sally Morrow and Adam Wisneski.

Q: What is the vortex?

Shane: The vortex, also known as cerebro, is the brain of the entire operation.

Adam: Actually, it's also the arm and foot. And the ass. This is where you dump and wipe...the cards, that is.

Q: What is the process, exactly?

Shane: Photographers give their cards to Maggie, and she brings them to us. Adam and I make high res and low res copies of all the images and back them up on the network. Then we send them back out to the team computer desktops so the teams can look over the images and make their selects for the slide show.

Q: What does Sally do?

Sally: I catch their mistakes.



Photo by Iku Kuwajima

Shane Epping, left, Sally Morrow, center, and Adam Wisneski, right, run the vortex, which manages the digital flow of pictures throughout the workshop.

Shane: Yeah, she's like the copy editor of the vortex.

Adam: Actually, Shane and I made a list of the mistakes to make, you know, so she'd have something to do.

Q: Anything else?

Adam: Well, since we're the brain, we know what's going on in all of the computers. So no looking at porn.



Elyse Butler



David Calvert



Puay Hoe Chua



Jason Clark



Matt Cohen



Nadia Cohen



Sarah Conard



Julio Cortez



Kieran Dodds



Brett Duke



Kim Kremer



Nick Loomis



Teresa Gawrych



Lowell Handler



Stan Henderson

Workshop Photographers



Stephen Holt



Angela Jimenez



Joe Johnston



Luiz
Maximiano



Deanna Ng



Celia Pernot



Andrei
Pungovschi



Jim Ross



Jessica Rotkiewicz



Ben Sklar



Justin Sullivan



Wayne Thomas



Tiffany
Tompkins-
Condle



Jonathan Wiggs



Jessica Wunderlich

Workshop Photographers