

# THROUGH THE GRAPEVINE

- “By just sticking with it, the pictures will find you.”  
- Laurie Skrivan
- “You’re not here to cover this week; you’re here to discover.”  
- Kim Komenich
- “Always keep your word to deliver a picture. They’ll never forget it if you don’t.”  
“Feet on the street, not a butt on a seat.”  
- Alan Berner
- “Question your commitment at least once a day.”  
- Mary Anne Golon

## FYI

- Please delete RAW files before turning in cards
- Remember to fill out consent forms and turn into Angel
- NO DELETING!
- 4 p.m. daily card drop deadline

## ERRATA



Yesterday, in the MPW “Meet the Workshop Photographers” insert, we printed Djordje Zlatanovic’s residence incorrectly - he lives in Seattle, WA.

- FOUNDERS ———— Cliff and Vi Edom
- CO-DIRECTORS ———— David Rees and Jim Curley
- DIRECTOR EMERITUS ———— Duane Dailey
- MPW COORDINATOR ———— Angel Anderson
- PHOTOGRAPHER ———— Catalin Abagiu
- RANGEFINDER EDITORS/WRITERS ———— Bev Denny and Jarrad Henderson

The University of Missouri School of Journalism and MU Extension make this workshop possible with the grants from Nikon Professional Services and The Missouri Press Association Foundation.

## SINGERS/NON-SINGERS WANTED

FACULTY, PARTICIPANTS AND CREW ALIKE  
 FOR MULTIMEDIA SINGING GIG  
 MUSICAL ABILITY NOT REQUIRED  
 SENSE OF HUMOR DESIRED



TO APPLY SEE ERIN AT THE MULTIMEDIA DESK

**WEDNESDAY'S SCHEDULE**

STORY CONSULTATION 9-12PM, 1:30-5PM  
 HENRI CARTER-BRESSON'S: THE DECISIVE MOMENT 7:30PM  
 EVENING PROGRAM STORY CRITIQUES 7:30PM

# RangeFINDER



Jakob Berr prepares to capture an image inside St. James' popular Diane's Diner on Tuesday. PHOTOGRAPH BY PEGGY PEATTIE

## MPW: More than Cell Phone Pix

By Duane Dailey

If you walk out of an empty room and don't switch off the lights, you missed the message from Melissa Farlow. It's a fact that much of our electricity comes from coal.

It was her images of hidden mutilated mountains in West Virginia that carry the message: Strip mining forces people from their homes and poisons their lives.

We learn the words; but the images cling to our memory.

For us, Melissa's main message wasn't energy conservation. Her work shows the frustration of trying to find subjects, gain access, build trust, climb to a vantage point and capture images. That's more than snapping cell phone images. Serious work makes powerful photos.

On a tiny scale workshopers do all of the above this week in St. James. MPW provides a venue

to practice your visual storytelling skills.

David Griffin says those skills can keep you employed. “Everyone has one good photo in them,” David said. And, he showed examples of A1 photos made by cell phone snappers. As never before “be there” becomes the home field advantage of amateur photographers.

Lots of people own cameras. Many of them can point and shoot a lucky snapshot (a modern example of monkeys and a typewriter). What you must have as a professional is an ability to deliver top quality photos on every assignment.

Kim Komenich reminded us that individual photos in “long-form stories” in Geographic come from many small stories shot by photographers in their coverage of those big “issue” stories.

How would you handle a cryptic post-it-note assignment: “Cover world famine?” (Legendary photo director Bob Gilka handed that difficult issue to

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Geographic photographer Steve Raymer.) With your photojournalistic story skills, you begin by putting a human face on the problem with individual stories.

Small stories accumulate into big impact coverage. Laurie Skrivan showed her long quest of subjects on stories of childhood obesity. From those individuals we see the big impact.

This week, you learn that not every individual makes a good photo subject. Yes, every individual has a story. Open the phone book, pick a name and you can find a "story." Most are historical, good for word stories, but not photography.

"After finding eight wrong subjects, I learned what the right subject looked like," Laurie said. We should cross stitch that motto to hang on the wall at MPW 61.



PHOTOGRAPH BY CATALIN ABAGIU

## Shared laughter

MPW 60 faculty member Randy Cox reminisces with Katie Barnes about her childhood. Randy went to the University of Missouri with Katie's father, Fred Barnes, who recently left *The Sporting News* after more than 12 years as its graphics editor. Randy and Fred worked together at *The Hartford Courant* when Katie was in diapers.

## Bev's World advice & insights from Beverly Denny

We grin, make silly faces, put our hands in front of the lens, raise our eyebrows with attitude, or turn away. Whatever the reaction, a high percentage of photographers hate when the tables are turned and the camera is pointed at them.

No one knows the actual percentage because there are no academic studies investigating the topic, or so I presume. The question could be great fodder for a thesis: Do camera-shy people tend to become photographers, or does being a photographer make a person more camera shy? The assumption is that there are more camera-shy photographers than there are in the general population, but we could simply be recognizing the hypocrisy of asking for access to our subjects' deepest emotions and darkest secrets while we complain about mug shots and snapshots. Camera-shy photographers stand out like vegetarian butchers, promiscuous priests or bankrupt brokers;



they don't practice what they preach.

Photographers don't preach though; they ask for access without expectations. I'm often surprised by the level of access my subjects grant me, because I doubt I would do the same for them.

I've heard the claim that most photographers are shy in general, not just in front of the camera. On the other hand, photographers know how a picture can reveal emotions we thought we were hiding, distort reality, or portray us in a bad light, both figuratively and literally. We cede control of our vision of ourselves when we let another photographer's vision take over. With each click of the shutter, we sacrifice some control over how we present ourselves to the world, and possibly allow someone else to alter the way we see ourselves.

Many of you cringed and complained when Catalin pulled you aside to take headshots. Think about this discomfort and compare it to your subjects, who are letting you, a complete stranger with a soul-stealing device, into their lives, homes and maybe even their hearts.

## I'm Freakin' Hungry

By Jarrad Henderson

It's 1:30 and your energy level is low. Your stomach is screaming, "Feed me!" like Audry II from *Little Shop of Horrors*. Where do you go to eat in St. James? I personally liked the Sonic drive-through on Jefferson Street, but by now, I'm so tired of Sonic I would push Tails into Meramac Springs if I saw him. I asked some participants what their favorite meal was so far in St. James and where they ate.

David Rees: Diana's Diner- "I asked them to make a three egg omelet with onions, green pepper and sausage. Delicious. And Kim Komenich shared his canned peaches with me. What a feast."

Valerie Mosley: Simply Irresistible- "[Simply Irresistible] was very quaint. It reminded me of stores in Guthrie, Kentucky." Valerie enjoyed the turkey sandwich special with a bowl of clam chowder today.

Michelle Peltier: Country Mart Grocery Store- "I liked the salad in the bag. I recommended it to several other participants!"

Justin Goh: Country Cafe- "All of it was pretty good [catfish and fries]...I think. My tummy isn't feeling too good right now, so I'll let you know for sure later."



POPULATION: 4,050  
Median age: 35  
HIGH SCHOOL GRADS: 71%  
COLLEGE GRADS: 13%  
VETERANS: 21%  
DISABILITY STATUS: 27%  
Mean commute time: 21 min.  
Median family income: \$30,000  
Per capita income: \$14,500  
Unemployment rate: 3.5%  
BELOW POVERTY LINE: 17%  
ELEMENTARY SCHOOLS: 1  
MIDDLE SCHOOLS: 1  
HIGH SCHOOLS: 1  
WINERIES: 4  
FLAG/FLAG POLE SHOPS: 2  
GOLF COURSES: 1

LARGEST EMPLOYERS:  
Wal-Mart Distribution Center:  
750  
St. James R-I SCHOOLS:  
230  
Missouri Veteran's Home:  
170  
Boys and Girls Town of Missouri:  
120  
Delano Oil:  
65  
Tacony Manufacturing:  
65

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