

On pages 4-5

Clinton is revisited by a member of our multimedia team. Missouri grad student Yi-Chin Lee contrasts black and white photos from 1982 with video interviews of the subjects this week.

On the Cover

Andrew Cullen returns from his final day of shooting on one of the many bikes workshoppers used this week. For more photos of the donated bikes and their use, turn to page 6.

photo by Matthew Busch





ready to ROLL



ABOVE: Kim Komenich discusses composition backgrounded by a Cartier-Bresson. LEFT: Peggy Peattie stares down the photographer as Lois Raimondo looks on. BELOW: Photographer Tanvi Mishra makes a late-night Taco Bell run on her bicycle. photos by Matthew Busch



sometimes getting good access to a subject means you've got to get your hands dirty



a conversation with photographer Greg Kindall-Ball (Abilene, TX) and staff member Leah Beane

Can you tell me a little about your story?

Yeah, I'm doing a story on this lady who runs a bar and grill, six days a week, working fourteen hour days largely by herself.

Were there issues initially with gaining access to her personal life? Her husband was never openly hostile, but he definitely had some concerns about me being at the house, alone, you know, and there's no way in hell I'd let some dude follow my wife around. But no, she's been fantastic. And at the bar I had complete access.

That's great. How did you originally find her? Did you just go to the bar and start talking to her?

Saturday morning I drove in from west Texas, 650 miles, and I bumped into a fellow photographer at the square and we wandered around to the one place that looked open. We figured we'd get a beer and a hamburger, and Kathy served us, and she was telling us about who we should talk to and whatnot. And the more I talked to her the more I realized that she was really who I should be talking to, and it really became more about her rather than her relationship to the town.

So have you gotten pretty close to her this week, being with her all the time?

Yeah, she starts work in the morning by heading to the grocery store to buy all the food, and this is like 8:30 in the morning. She opens at 11, closes at 9, and so is gone from 9 am to 11 pm almost every day. And because she is so open with the access I was there with her

for 8, 9, 10 hours a day. And apart from the lunch rush and the dinner rush, a lot of times it's just me and her.

Wow.

So yeah, I mean, I don't know if we're close, but we just had a great time talking to each other. We talked about everything, family, politics, Jeopardy. One day we just sat there going back and forth answering Jeopardy questions.

So obviously she feels close enough to you to ask for help if she needs it. On Tuesday, yeah, we were talking and I talked about how I put my wife through her last year of college by waiting tables. And Kathy was joking with me like, "Oh, you shouldn't have told me that, I'm gonna put you to work." But when Wednesday comes around, Pasta Wednesday, she says she has a group of regulars who come in. So she knew it was gonna be busy, and I walk in and there are only four empty seats in the whole

place. She didn't ask for it, but I offered to help and put my camera behind the bar and filled drinks and running food for an hour and a half. If I had any questions about access at this point, the fact that she trusted me behind her bar and with her customers and sort of keep her livelihood in tact for these few hours...

That's crazy. So you weren't shooting at all?

I was kind of concerned about the ethics of it, but I wouldn't have been able to shoot while she was running herself ragged. And after those few hours I quit helping, picked back up my camera, and was a photographer again.

Cool.

I felt okay with my decision, it was fun. Everybody who came in knew I wasn't from around, they thought it was a riot when I explained what was going on.

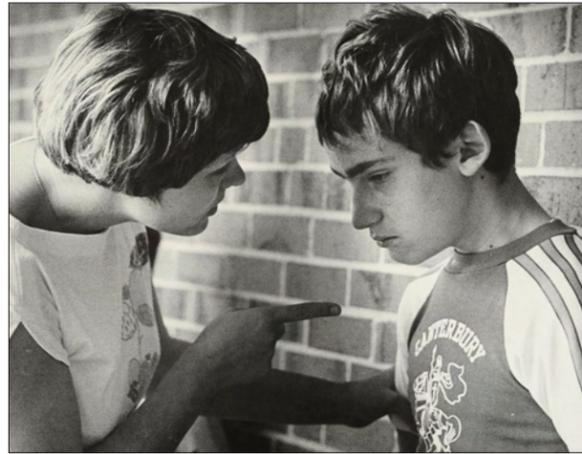
photo by Matthew Busch



The Schoolteacher

Pam Gray

Now retired, Pam Gray was a special education teacher here in Clinton in 1982. She served as a teacher for 31 years. Here she admonishes one of her more challenging students with a little gentle direction in a picture story shot by Ken Williams, of Colorado State University.



The Music Teacher

Elizabeth Hutcherson

Elizabeth Hutcherson served as a music teacher here in Clinton for 43 years. Below right (in a 1982 photo made by Jeff Amberg of The State in Columbia, SC) she delighted students with her approach. Below left, Ann discusses her memories of the first workshop.



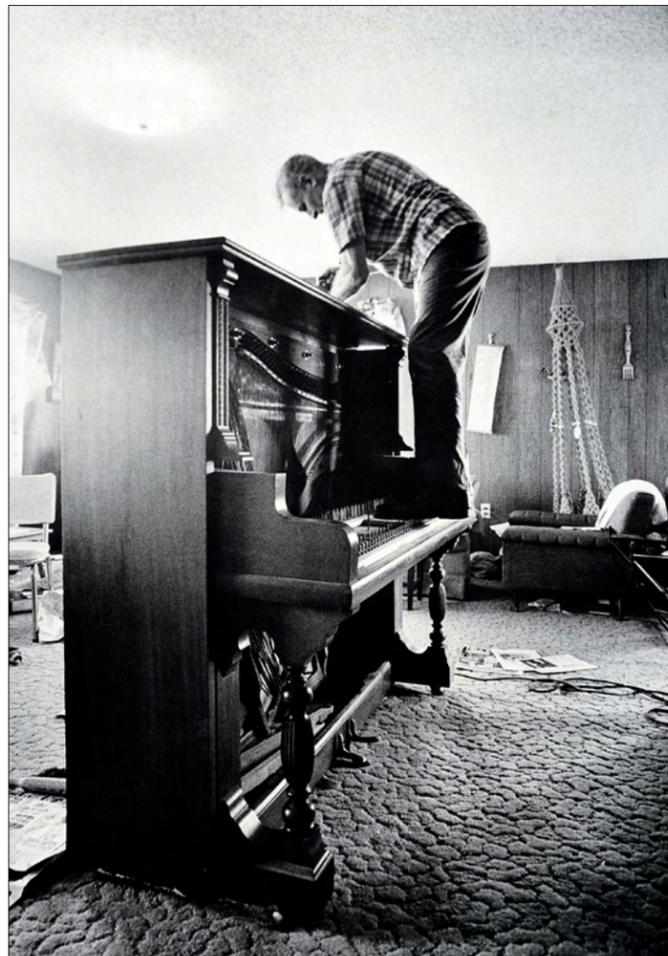
29 years later

text and portraits by Yi-Chin Lee, as part of an ongoing multimedia project

The Piano Tuner

George Wackerman

George Wackerman is mostly retired but still tunes one now and then these days. He doesn't clamber up on top of them today, though, like he did back in 1982 when Brian Walski, of the The Albuquerque Journal, told his tale.



I have been searching for people who were photographed in the 1982 workshop, and interviewing them for a multimedia story. I had loads of photographs but had no clue of who those people were. Luckily, Christa Atchison, the executive director of Clinton Chamber of

Commerce, knew many of the subjects so I asked her to help me find some leads. In just half an hour, she and other native Clintonians in the Benson Center identified at least a dozen people and locations from the stack of photos. And by talking to more people, more and more names and locations emerged. By the end of the day, I had three interviews lined up for this story. It struck me; I've moved around quite a lot, but it never occurred to me that in one small town, everyone knows everyone. They know what they do and where they live and who their relatives are. Thanks to the close-knit local people, my story could come together.



Team D meets Thursday night for a final night of critique. (From left: Brian Kratzer, Samuel He, Arkasha Stevenson, Ligaiya Romero, Heidi Zeiger, Ibarionex Perello, Kiroko Tanaka, Scott Serio, Melissa Farlow).

Edit 400 photos down to a hearty dozen *by Duane Dailey*

Feel the seismic shift as workshopers lay down cameras and become photo editors. Editing requires a decisive mind that discards sweet babies. Thursday night, the main message from David Rees and Randy Cox, the visual editors, was:

"You can't show'em all."

As photo editor, don't dither. Make decisions on each photo, pitch or save. Then move on.

Study all carefully to give each image a chance. But, flunk the misfits and select the best from the top. You can't keep 400 images in your mind.

Eliminate redundant photos. Once you've said it, don't repeat it. Then, assemble the remaining few into a storytelling sequence.

As a photo editor you face the reality of your take. Rees said: "See what the photos tell you."

Don't allow your photographer mind to override your editor eyes. Ask: Have I proven my hypothesis? If not, ask what do the selects say? That's your story. Deal with it.

By the end of the week, many points hammered by the faculty should make sense. That will happen often in coming months. You'll say:

"Oh, that's what they tried to tell me."

Early the faculty said: "Write a hed." If the old one doesn't work, write a better one. It should match your lede photo—your strongest picture. Words and photos must work together. Copy block and images become one. Recall what Cox said: "Make two plus two equal five." That happens with picture pairs. It happens with words and images.

Rees and Cox did masterful jobs. With them, one plus one equals three. Keep their questions in mind, as you study each photograph. What does this picture do?

That helps cut 400 photos to under 12. Each photo saved must be a worker. No slackers. Pictures that play two roles have better chance of surviving. One photo may show place and person, rather than having two photos do that.

Apply the rule: *Less is more.* From the file, pull those that support your narrative. That might mean good photos will be set aside.

As you build your story, think in parts. Break down a complex narrative into chapters, the two or three photos that play nice together.

a double dose of duane

The new you: Photojournalist

by Duane Dailey

After this week, you will take home new skills that make you a needed part of a team. Knowing how to edit your own photos makes you a better photographer.

Being a story-telling photographer makes you more useful in the news room.

Learning word skills as you photograph adds another layer to your resume. A photojournalist carries many talents. You can work on newspapers, magazines, books and online. You add meaningful content.

With new skills, you will think in new ways. You have new questions to ask, and to answer. You become a different person: A documentary photojournalist.

Welcome to the tribe. Go forth and share: Show truth with a camera.

Excite me. Move my heart. Make me think. Above all, don't bore me.

Get to know your Nikon rep

a conversation with
Brien Aho and Liz Pierson

Where are you from originally?

Originally I'm from St. Paul, MN.

Is that where you live now?

I live in Maryland. I've lived there for the last 13 years.

And you were in the Navy right? Is that based out of Maryland?

[laughs] The Navy's everywhere, I mean, even inland. I was in the Navy for 20 years so I was living everywhere.

What got you interested in photography?

Well my father was a sports writer and my mother was a TV producer. So I was raised in the media world. And I grew up, you know, watching a lot of sports photographers because I went to the games because of my dad. My parents gave me my camera and I just fell in love with it. After photographing my fellow students in school and seeing how they reacted to my imagery, I knew what I wanted to do the rest of my life.

In high school or in college?

In high school. In middle school actually.

In middle school? Was there an outlet for that in your middle school?

Yeah, I mean there wasn't really like a yearbook for middle school but I did a lot off stuff just for myself. But then as soon as I got to high school I was on the yearbook committee and stuff like that.

What's your favorite thing to take pictures of?

People.

People?

I'm more of a portrait photographer. Environmental portraits. But I've been a photojournalist, well, since high school.

Did you take a lot of pictures abroad?

Yes. I've photographed in over 40 countries and half of those were just for fun, not working, just visiting. Like visiting Greece, visiting Italy. Wherever we went, a lot of the times, it wasn't for work. It was just for fun. And I photographed it.

Where did you serve?

Well my wartime experience was in Iraq twice, for two six-month periods and then I did Afghanistan just briefly. It was a separate assignment that was only for a week and a half. And then I did six months in Gitmo and a lot of different types of ships. I was stationed in Japan for three and a half years. Cuba.

What was your role in the navy?

I was a photojournalist.

Oh!

Yep. My title was Combat Photojournalist.

That's so cool. So you were there just to take pictures.

Yeah, I mean, you're always a sailor. But that was a\my job. Matter of fact, when I was going to Iraq they said "Your job is to document what's going on." And one of my assignments was to photograph insurgents firing from mosques. Okay, so I was supposed to get close enough to see the insurgents shooting at us [laughs].

Were you with a lot of the other media?

I was part of Combat Camera and Combat Camera gets attached to different units so the first unit I was attached to there were AP photographers that were embedded with us.

What's your favorite picture you've ever taken?

Wow. Well, my kids of course. I love photographing my daughters now. But the one photo that I'm really well known for is a dolphin shot. The day before the second Gulf War began, we were off the coast of Iraq and these dolphins are trained to locate underwater man made objects [were there]. So I took a few shots of this dolphin that had leaped out the water and I didn't think anything of it. And it went everywhere. It blew up. So I wouldn't say that's my favorite photo but that's the one I'm most well known for My favorite is a shot of a little Iraqi girl where it looks like a weapon is pointed at her. I like that whole image as far as what it stands for. There were US soldiers doing door-to-door inspections of houses and it's us intruding. And I thought we did that a little too much.

Have you ever done a workshop like this? What do you think of workshops like this?

I've done workshops for the last 14-15 years. I'm staff of the Eddie Adams Workshop. I'm staff on the Syracuse fall workshop and the military DoD Photo Workshop. I produced my own photography workshop called the DC Shoot Off. So I've been doing these types of workshops, either as staff or, now with Nikon, supporting the shooters.





“Into the Vortex”

A new multimedia piece featuring the images above is available on our vimeo account or by scanning this code.

Dueling haikus

days grow short, show me
as nip clouds our air so near:
soon we all fly high

Randy Cox

where is the coffee
hope you like the rangefinder
sweet home in Clinton

Liz Pierson

so much inDesign
most likely eyes are broken
thank god for Randy

Leah Beane

mpw63 staff

founders:

Cliff Edom

Vi Edom

co-directors:

Jim Curley

David Rees

director emeritus:

Duane Dailey

MPW coordinator:

Amy Schomaker

graduate

coordinators:

Ben Hoste

Pinar Istek

photographer:

Matt Busch

Rangefinder

editors:

Leah Beane

Liz Pierson

schedule

tonight

5-7

Faculty approve edit

Write story summary & captions

Pizza & drinks provided

7:30 -11

Final approvals for picture edit

hand-off to multimedia crew for

upload to mpw site

saturday

10-2

Photo exhibition