

Photos by Mollie O'Day

Thursday, July 17th Program Update: Mollie O'Day on Concert Photography

Mollie O'Day didn't set out to become a concert photographer at all. In fact, when she first bought a camera, she simply wanted a way to take nicer photos—she had no plans to dive deep into how to use it. But a trip to Chicago sparked her curiosity, and, like many of us, after watching a few online tutorials she began teaching herself the fundamentals of digital photography — and never looked back.

By day, Mollie still works as a pharmaceutical chemist and controlled substance regulator. “In many ways, I still approach photography like the scientist I am in my day job — a field far removed from music photography, but one that gave me an appreciation for light, precision, and experimentation.”

By night (and most weekends), she's behind the lens at Kansas City music venues, capturing the energy, artistry, and unpredictability of live performances. She is currently one of 25 rotating photographers for *The Truman*, a major KC venue that allows local photographers to sign up for shows through a volunteer program. She

photographed performances by Grammy-nominated artists such as Joy Oladokun and Durand Bernarr, indie favorites such as Soccer Mommy, Samia, and IDKHow, and Grammy-winning bands like Soul Asylum. Her work also supports Kansas City's local scene, shooting for bands like Blood & Velvet, [SPACE] Jockey, and Lonnie Fisher. A personal highlight: photographing June Millington of Fanny — one of the first all-female rock bands to achieve commercial success in the 1970s.

We are lucky to have Mollie as a club member, and appreciate her willingness to move her scheduled program up a month as our previously planned program ran into some scheduling problems.

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Photo by Dave Allen

Member Slide Show

Each meeting we have a slideshow of photos submitted by our members. The photos submitted for the slideshow will be available for viewing on the DD&B website and a few may be selected for this newsletter. We hope that most members will participate. Guidelines [here](#).

Jon Robichaud's Event Photography Thursday, August 21st Club Meeting

We're looking forward to hearing from Jon Robichaud, a local Kansas City photographer who studied photojournalism at Kansas University and has since built a thriving business as an event photographer. Watch for more details about his upcoming presentation, but meanwhile be sure to check out some of his amazing photos of just about any large KC entertainment organization you can name—the Kansas City Ballet, Kansas City Symphony, many local marching bands, the Chiefs, Royals, and Kansas Jayhawks—to name a few. You can visit his website [here](#).

GloWild at the Kansas City Zoo Advance Tickets Available

The GloWild exhibit at the Kansas City was a big hit with club photographers last year. The event will be repeated in 2025 beginning September 5th. Advance tickets are currently offered at substantial savings.

Kansas State Prison Photo Tour Sunday, July 20th in Lansing, Kansas

The July field trip is an opportunity to explore the Historic Kansas State Penitentiary on a photography-focused guided tour. If you have signed up for the tour:



Date: **Sunday, July 20**



Time: **9:00 AM** (Tour is 3 hours long)

Starting Location:

Lansing Historical Society & Museum
115 East Kansas Avenue
Lansing, KS 66043

Spots on tours are limited, and the above tour is now full. If you missed the opportunity to join this particular group tour, there are plenty of other dates and times available. Cost is \$40. You can get more information about the prison in general and sign up for a tour on your own by visiting this [link](#).

Through the Lens:

The Photography of Raymond Corey

Raymond Corey worked as a news photographer for the *Coffeyville (KS) Journal*, the *Kansas City Kansan*, and the *Kansas City Star*, and as a freelance photographer for several decades until his death in 1995. During his time with the *Kansan* he

earned a National Press Photographer's Association Award. His family donated thousands of his photos to the State Historical Society of Missouri (SHSMO). An exhibition of his photographs will be open to the public



during regular visitor hours at the SHSMO Kansas City Research Center through December 19, 2025. Details at this [link](#).

CAROLE'S CORNER

IS THE BACKGROUND A DISTRACTION OR A SUPPORTING ELEMENT?

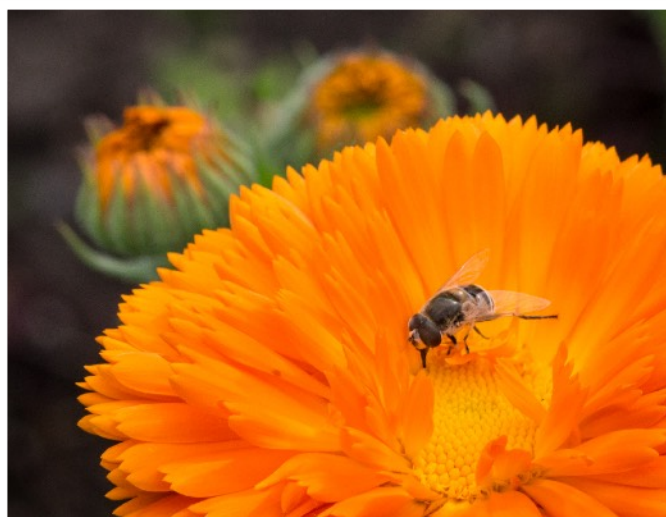


Photo by Carole Kropscot

I intended to take a “bee on a bright orange flower” photo, so why did I include the two little flowers in the background?

I did it on purpose. The subject matter was ordinary, so I was looking to be as artistic as I could with the subject matter in front of me. A different than usual composition often makes for a better photo. People will look at it longer.

The question arises, “Is the background a distraction or a supporting element?” I had to consider the following ideas. Are the two background flowers distracting from the main reason I took the photo? Or are they helping to tell the story? Or adding an element of interest, such as giving the photo a less ordinary composition?

Items in the background may be considered distracting if they take too much time away from

looking at the main subject, or if the viewer is drawn back repeatedly and involuntarily from the main subject to look at them. I figured the viewer would spend only a split second to look at little background flowers and get a momentary acknowledgement of the environment.

Usually, the background in a garden or field is a distracting mess—miscellaneous stems and a hodgepodge of other flowers and leaves. I took advantage of this plain background by changing my composition. Usually, I need post-editing to get such a clean, distraction free background—even without sunlit hot spots.

From the supporting point of view, I believe I created a balanced feeling. I see the two extra flowers as the reason I could cut off the bottom of the big flower. They create a sense of balance to the entire composition.

A great advantage of striving for complimentary backgrounds is finding unexpected compositions. Photos are often considered better when they are not “the usual.”

When you make a point of looking around the edges of your composition, you’ll start noticing potential distractions. It’s up to you to decide what supports the reason you took the picture and what doesn’t. It’s a good habit to do this with all the subjects you photograph.