

# The Firestone Indy 225 AT NAZARETH SPEEDWAY

THANKS TO IFPO FOR BEING RIGHT THERE, RIGHT NOW ...  
*Daniel Korup IFPO, Middletown, Delaware*



My first imprint of photography was when I was a young and my father gave me an AGFA fixed lens 35 camera. After a lot of tinkering, I finally was able to operate it and knock a few pictures out. Somewhere along the way, that camera was lost and my interest in photography waned.

The 'photo bug' bit again when I invested in a camera to capture the precious moments surrounding my first child. This camera triggered another silent passion -- my desire to be a motorsports photographer.

I love cars and the controlled chaos in racing. In those days as a burgeoning photographer I would try to get into the local drag tracks with only moderate success. When I did get in, my photographs impressed almost everyone who saw them.

As my confidence grew I decided to move on to the bigger venues for motorsports events. I purchased a Nikon 6006. That worked for awhile until I realized its limitations so I quickly moved to a Nikon F4. Further encouraged by my wife to really pursue motorsports photography, I later purchased a Nikon F5.

About that time I was in a bookstore to buy anything that might help me further understand motorsports photography. I discovered *Today's Photographer Magazine*, purchased it, read it and with some reluctance

joined the Press Pro-gram. I already had enough experience to know that a motorsport photographer needed press credentials.

I was more than delighted when I was approved for my first press assignment, The Firestone Indy 225 at the Nazareth Speedway in Nazareth, Pennsylvania. This was the Inaugural race for the Indy Racing League (IRL) at Nazareth since CART pulled out for the 2002 season. It was indeed an action packed weekend with a lot of drama and personal accomplishments.

I did the usual preparation for a race: getting the most recent frequencies for the drivers; preparing my equipment to keep it at peak performance; selecting film speed etc. And I kept a close watch on the weather.

I made my way to Nazareth early enough to attend the mandatory photographers meeting on the day of practice and qualifying. The staff was very courteous and assured us that if we needed anything they would accommodate us. After learning the rules of track photography, we were issued photographers' vest and our credentials. I immediately went to work scouting for race day vantage points.

I found that most of the working press were courteous and more than happy to offer tips and suggestions. A photographer who shoots for the *Craftsman Truck Series* was gracious enough to offer tips from his experience at this particular track. I was elated when he approached me the next and asked how I was doing.

On race day the competition was fierce. But, patience and luck paid off for me. When another photographer vacated a space in a photo tower I moved into it. Within minutes a fiery accident unfolded right in front of me. I was ready and lucky enough to fire off several sequential shots.

The race was quite diverse. Indy Racing League (IRL) has one of the few African American drivers, George Mack - 310 Racing. Sarah Fisher, the only female in open wheel motor sports was awarded a spot in the IRL for Robbie Buhl (Team Purex), who was injured in a prior race.

Sarah started 19th in the grid. Her hard work and patience prevailed when she ended up in fourth place. Her adopted team was so ecstatic that almost all of her pit crew were in tears after the race. Media instantly swarmed her and I was right in the thick of it when she said, "There is no other place I'd rather be than right here, right now." The crowd roared in approval of her accomplishment.

Ditto. There is no other place I'd rather be than right here, right now on the threshold of motorsports photography. I'd like to thank IFPO many times over for giving me the opportunity to cover my first major assignment -- and for being right there, right now around the clock for me. Ω

More on page 15



joined the Press Pro-

SCOTT SHARP (L) WAS THE WINNER OF THE 2002 FIRESTONE 225 AT NAZARETH. SARAH FISCHER (R) ON THE CHARGE FINISHED IN 4TH PLACE.

PHOTOS BY  
 DANIEL KORUP IFPO

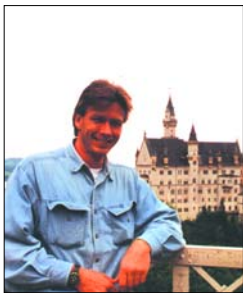


# Australia: The Adelaide Clipsal 500

PHOTOS BY BRENDAN CUMMINS IFPO, ALBERT PARK SA, AUSTRALIA



CRAIG LONWDES ON THE EDGE THROUGH TURN 1  
NIKON F5, 300MM 2.8, 1.4X, FUJI PROVIA 100F



THE ADELAIDE CLIPSAL 500 STREET CIRCUIT EVENT ATTRACTED A RECORD CROWD -- OVER 170,000 ON A VERY HOT ST. PATRICKS DAY WEEK-END. *Brendan Cummins*



THE CARS LINE UP ON THE STARTING GRID FOR SUNDAY'S SECOND RACE.  
NIKON F90X, NIKKOR 24-120MM, FUJI PROVIA 100F

SKAIFE WAS ON FIRE, BOTH SATURDAY AND SUNDAY AT THE CLIPSAL 500  
NIKON F5, 300MM 2.8, 2X, FUJI PROVIA 400F



MARK SKAIFE MAKES IT BACK TO BACK WINS IN THE ADELAIDE CLIPSAL 500.

NIKON F5, 300MM .8, SB-28 FLASH, FUJI PROVIA.

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# CART in Toronto: The Toronto Molson Indy

By Tony Merrill IFPO, Findlay, Ohio

Championship Auto Racing Teams, (CART) made its annual stop in Toronto, Ontario, Canada in July 2002. This is round eight of twenty in the CART/Fed-Ex open wheel series and has been holding a race here since 1986, known as the Toronto Molson Indy. The track is a temporary street circuit 1.755 miles long laid out on the shore of Lake Ontario at Toronto's Exhibition Place. With a weekend total of 160,000 fans, this is one of CART's most popular venues.

This is my third CART event that I have gained access through the IFPO press program, but my first temporary street course as well as my first access to an event outside the US. My other two CART events were a permanent road course and the Mid-Ohio Sports-



RACE WINNER, NEWMANN HAAS DRIVER, CRISTIANO DA MATTA #6 TAKES THE CHECKERED FLAG FROM FORMER DRIVER AND CHAMPION ALEX ZANARDI AT THE FINISH LINE OF THE SUNDAY RACE. ZANARDI WHO DROVE IN THIS SERIES FOR SEVERAL YEARS LOST BOTH LEGS AT A CART RACE IN GERMANY IN SEPTEMBER 2001. THIS WAS HIS FIRST APPEARANCE AT A CART RACE SINCE HIS NEAR FATAL ACCIDENT. ©2002 TONY MERRILL IFPO

car Course in Lexington, Ohio.

Covering a race on a street course is a lot different than a permanent road course. The debris fence and wall are right up against the track, with cars passing only inches from you at certain locations, unlike a road course which has dirt and gravel traps giving you some distance. Covering a street race doesn't require a lot of the bigger

telephotos commonly used at road courses. My equipment consisted of 2 Olympus bodies, an OM1 and OM2, a Tokina 35-70 f3.5 zoom lens, a Zuiko 65-200 f4 zoom lens, a Zuiko 300 f4.5 telephoto lens as well as a pair of Sunpak flashes, a 383 super and a 433D. Film was Kodak E100VS, E200 and Fuji Sensia 100 slide film. Ω

## Inaugural Indy Racing Series at Kansas Speedway

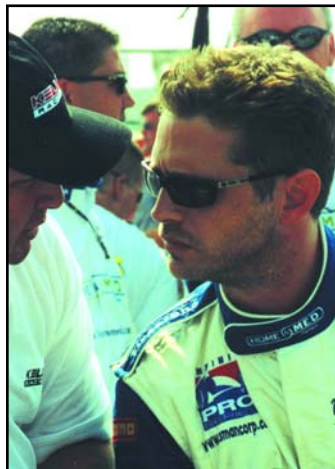
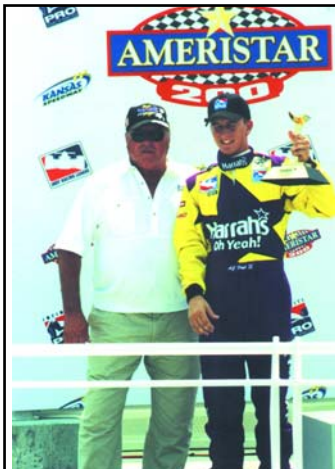
By Chris A. Cross IFPO, Olathe, Kansas

I've been doing photography for about six years trying to take all kinds of pictures. It started out as a hobby. After I joined American Image Press I started doing much more serious photography. I could get into high profile events that were far more challenging than anything I had tried in the past.

My most recent assignments were at the Kansas International Speedway for the NASCAR Craftsman Truck Series, the Kansas 100 and the Indy Racing Ameristar Casino Indy 200. This was a great experience and a real help as well to me as a photographer. Anytime you get a chance to work with other photographers, it influences your style and forces you to 'measure up' and grow as a photographer. Ω



### A. J. FOYT-HARRAH'S RACING TEAMS WINS BACK TO BACK RACES



AIRTON DAR`E, WINNER OF THE AMERISTAR CASINO INDY 200, WITH A. J. FOYT (FAR LEFT).

RACER JASON PRIESTLEY (OF BEVERLY HILLS 90210 FAME) CAME IN SECOND IN THE INFINITI PRO SERIES 100. (CENTER LEFT)

A. J. FOYT IV, WINNER OF THE INFINITI PRO SERIES 100. (NEAR LEFT).

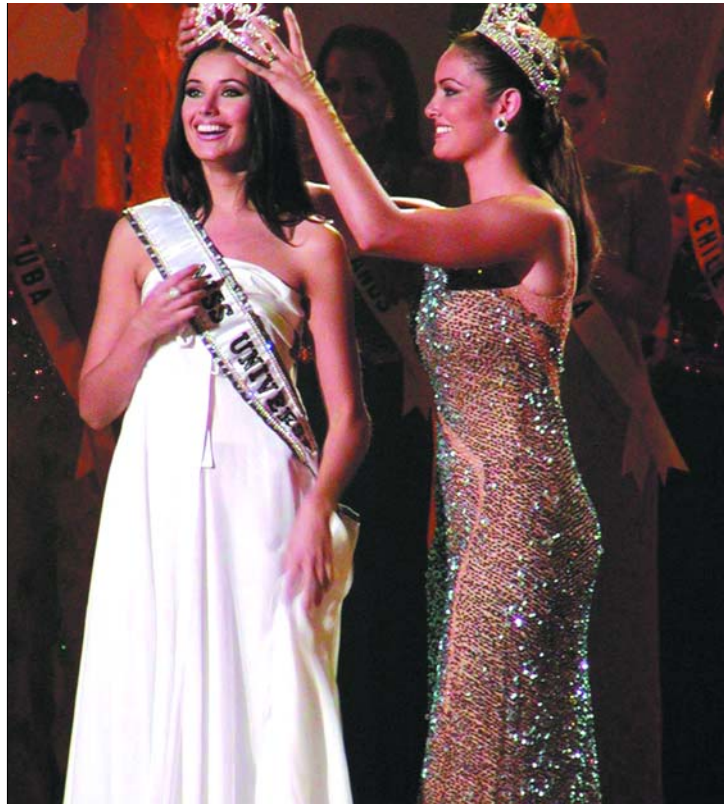
PHOTOS BY CHRIS A. CROSS IFPO

ON ASSIGNMENT:

## AROUND THE WORLD



**JETHRO TULL AT FOXWOODS CASINO.** A GREAT VENUE TO VIEW AND PHOTOGRAPH A CONCERT. THE VANTAGE POINT AT STAGE LEFT IS IDEAL. ©2002 Donald Smith IFPO, Attleboro, Massachusetts.



### Miss Universe 2002

**OXANA FEDOROVA** (Miss Russia) is crowned by **DENISE QUINONES**, Miss Universe 2002, at the Roberto Clemente Coliseum in San Juan, Puerto Rico. ©2002 by Javier Rivera Sanchez IFPO.

## THE 4TH OF JULY IN MOSCOW



### THE STARS AND STRIPES COMPETITION

THE BIGGEST COMMOTION AMONGST THE HOLIDAY GUESTS WAS THE HUGE USA FLAG CAKE, THREE DAYS IN THE MAKING, FOR THE "FASTEST CAKE EATER" COMPETITION

ORGANIZERS PROVIDED MANY ENTERTAINING ACTIVITIES: PERFORMANCES BY CLOWNS, TRAMPOLINES FOR CHILDREN, BALLOONS, MINI-GOLF... AMONG THE MOST POPULAR WERE MISS LIBERTY AND UNCLE SAM. ©2002 by E. Itkin IFPO, Moscow, Russia.

By the initiative of the American Chamber of Commerce about 9 thousand Americans and the employees of companies with relatives and friends celebrate at the old estate of Kusko-vo. Traditional American and European dishes were served in many cafes under the open sky. The culmination of the festival were the fireworks by the pond. *Translation of excerpts from Prazdnik Magazine by Val Ratner IFPO, Maspeth, New York.*



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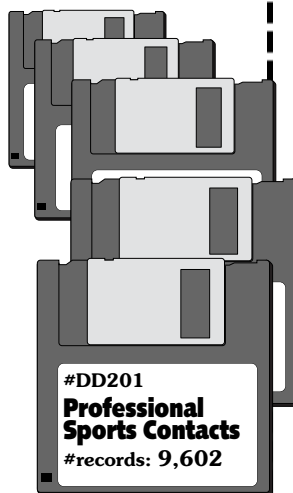
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ON ASSIGNMENT  
Around the World

### COVERING THE STREETS OF TEL AVIV

By Jeremy Duke-Cohan IFPO, Holan, Israel



THE IFPO PRESS  
CARD COMMANDS A  
LEVEL OF RESPECT THAT  
WAS MISSING ...  
*Jeremy Duke-Cohan*

What started as a hobby, photographing birthdays and holidays as a child, slowly grew into photographing events, demonstrations and every day life. It was in coming to Israel in 1990 that my interest in political demonstrations and public events really took off.

I now have a collection of forty pictures of political happenings around Tel Aviv on display at Moshe Taub's studio. (He's an IFPO member who has helped me immensely, and chairs the Camera Club in Tel Aviv.) The same collection will later be shown in North Tel Aviv.



**UP CLOSE ... GOVERNMENT OPPOSITION LEADER YOSSIE SARID AT A PEACE RALLY**  
©2002 Jeremy Duke-Cohan IFPO

The current political situation in Israel and the Middle East has made it increasingly difficult to get my camera on the scene. Slowly and surely the Intafada made security a real big issue - until I joined IFPO earlier this year. Using the IFPO Press Credentials I have covered prominent members of the Meretz and Labor Parties as well as breaking news events.

Having the IFPO press card commands a level of respect that was missing -- although I did not notice it until I had the card for inspection by security personnel. And other photographers give a little more space instead of trying to take over and generally get in the way of a 'non-card' holder trying to cover an event. Ω