

Unknown: Howdy folks and welcome the Moves podcast number 346. Shot or if he's shot. How are you folks doing? Hey, a bunch of you folks have been reaching out. My sincere apologies. I have not been able to get back there, buddy. I have been, for all intents and purposes, offline. And not that was planned, but that's where it is. But rest assured that all you folks have been so kind to reach out. I will get back to you. It's just been crazy, crazy, crazy. And. Well, it's good stuff, but I appreciate your support. Appreciate you reaching out. Appreciate you listening to the Moose podcast and telling your friends about it. It means a lot to me, so thank you. I also want to thank my good friend of Bedford's camera Bedford's dot com. He those of you who have preordered your Nikon Z eight. Hey, they're going to be filling those orders here about the 25th or so. It's going to be very exciting. I can tell you personally, I'm really loving that camera. It's very cool. I like the size. I like the fact it has the Z nine power and performance in a smaller package. Everything is basically kind of the same as the Z nine. Only you're missing is like GPS, but and a whole lot of weight and size. But Bedford Scott, that's the place for that. All your gear where you are, rent it or buy it new or used. Need help? Know exactly what you want. Beverage dot com. Home of the moose. 5% discount. Thank you, Bedford, for sponsoring the Moose podcast. Want to get into this week's episode, and I feel like I kind of have to do it a little bit gingerly. I don't want to step on anybody's toes. I don't want anybody to be offended. But I do want you to think. I do want you to. Truly look at who you are as a photographer and what you're producing and think a little bit about what I have here. It comes from. Hard to believe some of my recent adventure, especially my week in Yellowstone, where I'll be honest with you, there are lots and lots and lots of photographers that I can look at and watch and observe and get all sorts of inspiration. Including this particular episode. A shot or the shot. Now there is a term I use for some a group of photographers that I see. I call it panic photography. And the Panic Photographer Classic is they go to they run over to point A and then they run to point B, then they run to point C and then they run back to point A, then they run back to point C, then they go back to the car and they change lenses and they go back to point C and then they go to point B and point C and within 10 minutes, I bet they have, you know, 5000 steps in and not one click. Then there is the. The the photographer who. Despite the fact they're miles away. The light absolutely just sucks. Because there's something there. They rip off a ton of film. Technically. Excuse me? Not a ton of film. But a ton of clicks. And back in the days of film when you only had 36 a year to change roles. I think that kind of, you know. At least for me. Made you be a little more judicious when you shot because you only had 36 and you know the worst. You know, Murphy's Law is when you were busy changing that film, that's when something went happen. But your change in film. What's this got to do with this week's topic? A photo or the photo? Well. And of course, I don't know for a 100% fact, because I didn't go look over their shoulder when they're uploading their images. I have gotten pretty good over the years at looking at a photographer, looking the way they're pointing the lens. The lens are using and. Looking at the subject and the light. Pretty well pre visualizing what it is they're actually capturing. And boy, is it a shot. As in I was here. It's not the shot or you should be there. They you know, they shot the witness that he shot and the shot. That's the biggest I think that's the the biggest challenge we, you know, face as photographers. A shot versus the shot. Now, in in a nutshell, a shot is means just anything. I mean, there it is. There is a shot. Where the shot means, you know, it is maybe you don't know. The shot is kind of sums up, you know, that famous Ansel Adams quote. That paraphrase phrase basically is, you know, as old as how many photographs does it take to get a good

one? And his retort was one that's the shot is. It's just a one not. 101 or 1001 or just one. And when you think about it, this day and age, when it comes to our sharing, our photographs, whatever medium you're going to pick, it's always going to be that one photograph. It has to kind of sum up whatever it is you are trying to tell or enlighten or share with someone. And that one. It's not a shot. It's the shot. Now. I was watching these photographers and. I got to be honest with you. I didn't get it. I didn't get it now. It's kind of like, okay, just because you have it doesn't mean you should do it. Just because you have a long lens. And you have a bunch telecommuters. Doesn't mean that you stack it all together and take a picture. You've got a photograph. You have a shot. But you don't have the shot. Because one of the first things that I could tell for a number of these shooters, they were shooting across the sage grass and sagebrush, I should say, in these fields. And at that time of day, the heat shimmer or the outgassing from those sagebrush, the blue gas, you're not going to get a sharp image to save your soul. Yeah, there is a grizzly bear with two, three year old cubs there. And the female was spectacular. She was she was textbook gorgeous grizzly bear. Who wouldn't want that shot? But with heat shimmer. You ain't got a shot. You ain't got the shot for sure, because you know that when you have heat shimmer, that means you've got sun. Too much sun. And when you're a photographer, you have too much sun where you've got rock. So not only was the AF system not working well, that's how I knew that the particular person I was watching through my bins was having heat shimmer issues because they kept trying to get things focus. I watched them trying to get the camera to form. They're trying to manually. They were busy locking down their tripod and their camera thinking the camera movement was, you know, no, it's plain old heat shimmer. And no matter what you do, a camera cannot focus. A lens cannot focus through each shimmer. It's impossible. It's a yep, not a time. Take a shot, let alone the shot. But there's a lot of people trying to make a shot now. No matter where you are in your photographic pursuits, there are times where and hey, I made it. When that group was there, I pulled out the Z nine with az6 hundred F4 attached. Activated the 1.4 teleporter. I took four clicks and put the camera back in the bag. Why? His old thing of me was just breaking the jinx. Hadn't seen a grizzly yet was the first day for his Grizz wasn't a photograph. I end up delirium later, but I always kind of take that shot to break the jinx. But I have no illusion other than that. Knowing that I'm doing that, I'm not even making a shot. So. What is it in this that makes us want to take a shot? Well, in part is because we are collectors. We are collectors of memories and of moments. And all the great collections. Right, are kind of opposite of Ansel's little retort. You know, we collections the more you have that collection, the better the collection. Except for photography. When the photographs suck, then that collection sucks. It's just no way around it. That's why it is. And when you feel the impulse of perhaps you need to take a lot, might be the first indicator that you have a shot. And I say that because I I'm thinking and I'm I'm I'll be honest, this may not be the answer. Okay. But I was thinking that. You know, somewhere in the back of our heads, we know that that is not the shot. So we take a lot of the shots hoping that as we take a shot here and a shot there and keep, you know, adding that collection, that often something's going to happen that perhaps we don't see the cameras going to do something miraculous or sudden a shot or turn into these shots through osmosis. I think that may be partly why we did shoot a whole lot of the bad stuff. Where when we shoot the good stuff, the shot, we're always wanting more. It. It seems to be fleeting. It came and went. Have you ever noticed that your photography? I was. You know, after this kind of hit my head, I was thinking about, you know, when these shot occurs and I see it and I take it it's not like I could take a

lot of them. It's just. Whatever it was, the the the lighter, the gesture, the color, the subject, whatever it was, it was kind of fleeting. It wasn't going to, you know, could last forever. You only had a couple of shots and that left you wanting. And well, I'm sitting there and I'll tell you, it was an experience the first time in my life I witnessed and was part of an Old Faithful eruption at midnight. I had never done it before, and I had always wanted to go at night, shoot Old Faithful, and shoot heavenly bodies. And man, it did not disappoint. And I would sit there. Just taking it all in. And it was wasn't warm, wasn't cold. It was, you know, cool coyotes are singing off the distance. And every so often headlights would come from the check in area at off full lodge. And the lights for some of the vehicles would come right across the light, the cone of Old Faithful and some of the steam before it actually erupted. And it's like reinforcing what I was thinking because when a little speck of light came on and hit that. These shot would appear. And when the light went away, it was a shot. Now. Yeah, there was. Twinkles in the sky and some other things. But it was very fleeting that. A shot versus the vs shot. And so then I kept thinking the rest of the week as I was out there shooting, had another instance where some Rocky Mountain bighorn sheep ewes. And there was there is some cool stuff. You'll see some shots on the website here coming up because I did some before and after. You could say threw in the camera to talk about a couple of different techniques and stuff. And I was like, You could say that before a shot. I was like, Yeah, okay, now look at the aftershock. I said, Oh, okay, there's a shot and there's the shot. And I was doing a bunch of those. And, you know, I kept saying in my mind, okay, there's there's a shot. Oh, and there's the shot. And I was watching his shoes and they were reacting to the public and. The usual kind of things. I kept backing up because I shooting with the Z 604 and I was really kind of close in filling the frame I didn't want to. I kept moving back. They kept coming with me. It was like I was getting nowhere because if they kept pace with me as I'm backing up and I had the same physical date space, I'm not going to get the frame I want except for this one. You there is one. You the back at the group. And it was on the ridgeline. And bless her heart, she went up and gave me that nice little kiss of mountain range, which was miles behind her. And I got that one little shot that I was really trying to do. I wanted that particular shot of one that feeling of space and of grandeur and elevation where they live. And so I'm working, you know, thinking about and knowing these are budget a shot rather than these shot. And it was 90 minutes. It wasn't five or ten attempts, 90 minutes. And it was it was, you know, around probably minutes, 75 or so, you know, so three quarters into this. I got the shot. Well, how do we know there's been a shot in the shot? That's the one thing I was I knew was going to do a podcast about this. And I was like, How how can I give you some idea? So you can start seeing for yourself that you're in swing, you're taking a shot versus these shot, like I mentioned, the one we take a whole lot. You know, it's a shot. And when you take a couple and you and and you can't get more and you know you want them that's probably a the shot. What was what's another indicator that you know? That might be the case. Well. It comes to in the computer. And you might. Might. I'm just saying. Might. Okay. You might find that those images, those files where you feel like you have to spend. A lot of time, maybe a inordinate amount of time, finishing one file. To get it to your liking. It's very possible that. Just a shot. Where you take a file, you bring it in and perhaps do nothing. Just save it. Or maybe one or two tweaks. It takes seconds. There's a real good possibility that is the shot. And what's going to really make it hard for every one of us, including myself, is that we're all going to be a little bit different in the way we we see and we judge if we decide that is a shot. Or the shot.

Now. I'm not saying stop taking shots. No, no. I mean, I'm not saying that at all. And I'm saying not saying that you have to only take these shots. I'm saying that recognizing the difference will help you elevate your photography, help you be a better visual storyteller, help you come away more satisfied and rewarded for your efforts. And that's you know, you've got to keep that passion fed. So. So much to think about. Did you just take a shot? Or do you just take the shot? You folks have another great week. Spring is flying. Summer's around the corner. Get out there and make every click. Your story.